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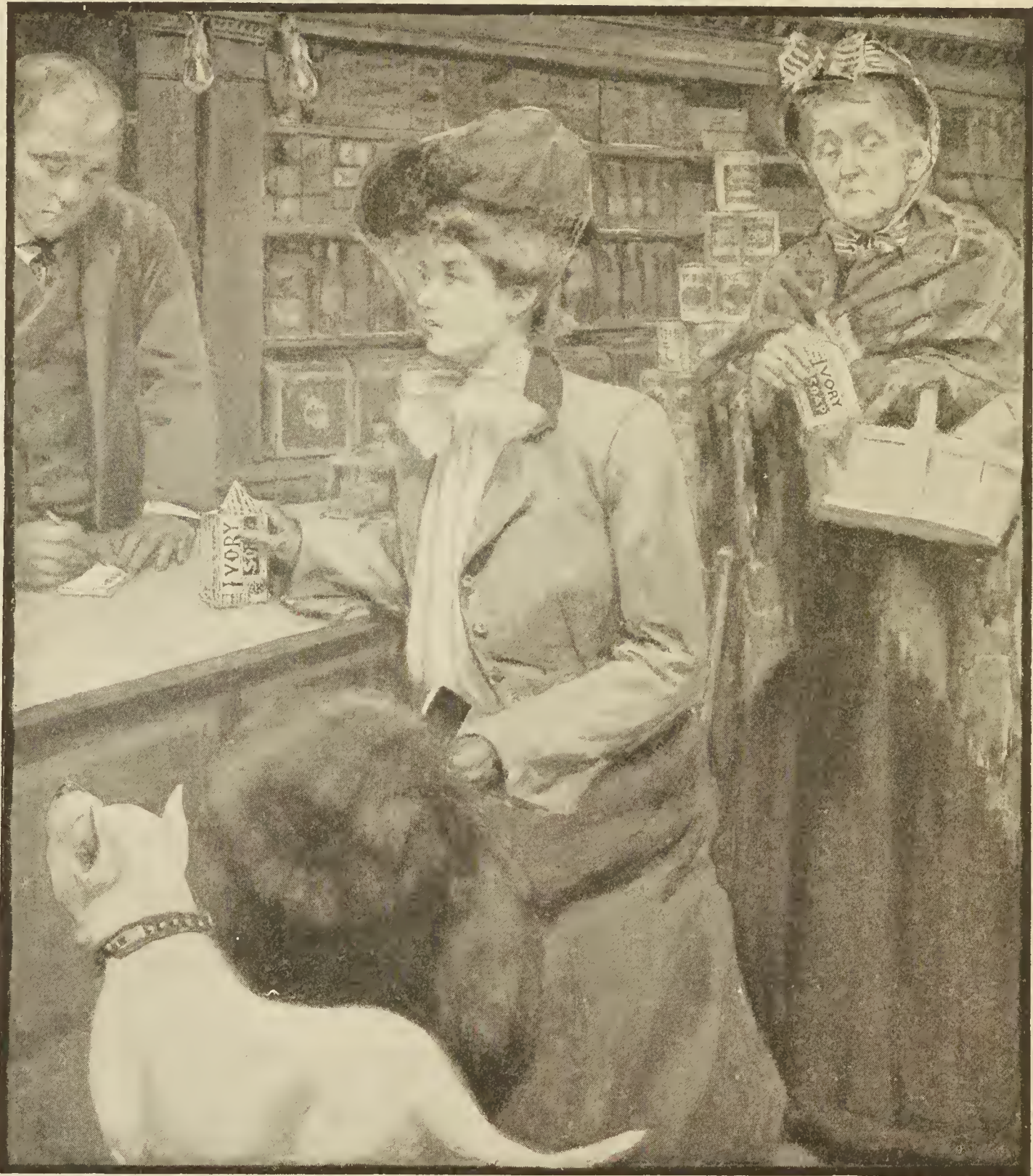
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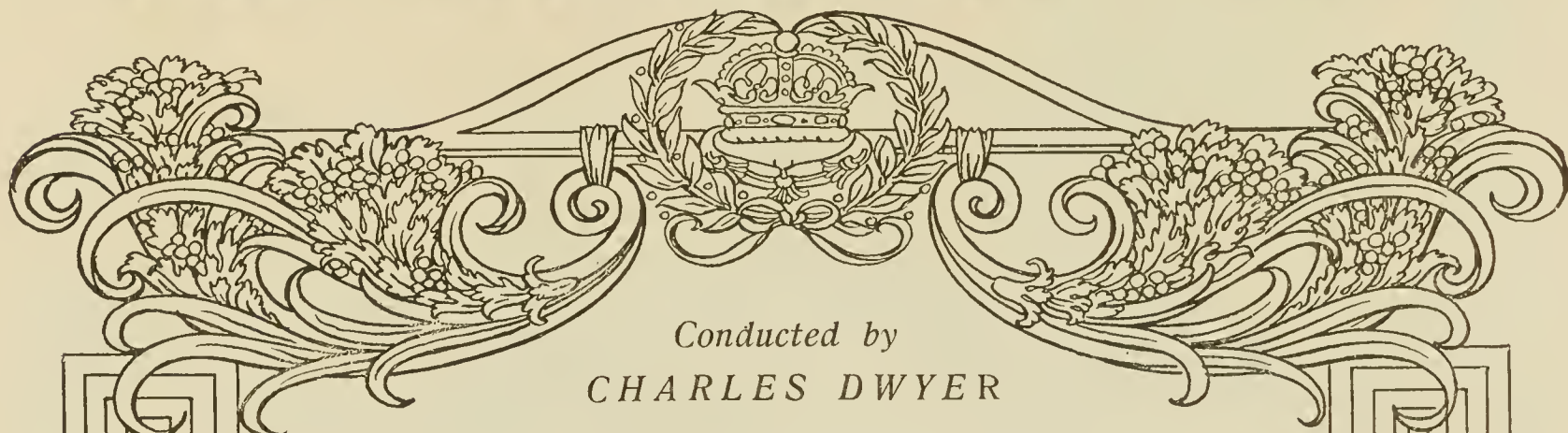
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WINTER IN FLORIDA
IN THE SHADE OF THE SHELTERING PALMS

Fashions in New York

by
Mrs. Osborn

THIS is distinctly an 1830 Winter; it needs little more than a glance at the prevailing styles in gowns and wraps to show it.

The skirts are fuller than we have seen them for years, and nearly all of them are trimmed with ruffles, the counterpart of those that figure in the quaint old daguerreotypes and ambrotypes which some of us are fortunate enough to have inherited.

The mantilla, too, has been revived, and in its modified form it hangs with the same charming grace that our fair ancestors found so becoming. And truly, its gentle sweep is quite in harmony with the drooping shoulder-line now become so fashionably imperative that one finds it even in the tailored coats.

Equally characteristic of that picturesque period are the little ruchings that, sewn on to frocks wherever there is the slightest excuse for them, are seen in straight rows, in arabesques, bow-knots and the like, and also outlining or emphasizing the pattern in lace trimmings.

Very noticeable is the change in the style of skirts. These are now made very full, shorter in the back than they have been for a long time, and longer in front. Indeed, they are now practically round, the reception gowns



An original gown of the 1830 period, which directly influences the fashions of to-day.

as well as the gowns for everyday functions. They rest fully four inches on the floor in front, and hang only two or three inches longer than this in the back. They fit closely about the hips, descend in full, sweeping lines, and have all the trimming massed around the bottom. It is the full skirt, at last.

The history of the full skirt and its many attempts to establish itself firmly everywhere, is a lesson in persistence, and a curious example of how the originality of a single mind may eventually dominate the world of fashion.

It is now some years since Paquin first introduced the full skirt. It was gored and perfectly flat around the hips. Its peculiar shape necessitated so many gores that it looked like a dancer's skirt. It was the most difficult thing in the world to make, and naturally enough it did not succeed. Everywhere the dressmakers took it up and everywhere they—passed it. Following it, the bell skirt appeared and

then the habit-back; but all the time Paquin kept his faith pinned to the full skirt. He gathered it into the belt and let it fall thence in straight lines, but withal it failed of general acceptance. Then he tried laying the fulness in fine tucks around the hips and across the back, in order

to secure a more graceful effect.

But the time was evidently not yet ripe, and again it fell short of popularity. Unwilling to give up altogether that which he considered really good, Paquin returned to the full skirt plaited all around, and kept to it for three years without a change. The Paris dress-makers one and all denounced his skirt as clumsy, concealing the figure; yet this year every one of them has fallen into line, and the full skirt is here to stay, so far as one can judge from appearances.

To fit this skirt more closely about the hips, it is necessary to confine the fulness there in some adequate and graceful way. Tucks and shirrings extending downward from the belt answer this purpose very well; but newer and prettier by far, especially in thin materials, are the old-fashioned gauging and smocking set in rows or in deep points. Whatever the means chosen to produce the close-fitting effect at the top, the fulness must fall gracefully to the floor in natural folds that change with every motion of the wearer.

The trimming on the full skirt is nearly always put on in what I may call running-about lines; but the vertical line may also be followed. The flounces, shaped to harmonize with the skirt-line at the foot, that we see on other skirts, are quite out of place on this latest skirt. This being round, and



A feature that is wholly new is the high girdle.

usually ruffled, its trimmings are put on perfectly straight, following their own lines.

Short skirts are now an established feature for general wear. Cloth, velvet and velveteen gowns intended for the promenade are being made ankle length. Women have come to appreciate so thoroughly the comfort of this length of skirt for walking that it is being universally adopted.

Possibly the passing of the long coat may be traced to a similar desire for comfort, wholly incompatible with the length and weight of this garment. However this may be, or whatever the real reason for it, it is certain that the long coat and all tight effects will presently disappear



Letting tucks into the upper part of the sleeve serves admirably to secure the slope of the shoulder.

before the 1830 Eton coat, with its full sleeve and back made in one piece, and the loose, short coat that reaches only just below the waist line.

Another feature that is wholly new this season is the high girdle that accompanies many of the gowns. This is about seven inches

deep, absolutely round across the back, and carefully fitted in to the figure. It is cut on the straight of the material and shaped with three or four seams. Usually one at the back, and one on each side are all that are needed. Frequently this girdle is made absolutely plain, but more often it is laid in soft folds before being shaped to the figure.

Since the prevalent idea in dress just now is to have everything loose and comfortable without concealing the lines of the figure, this stiff high belt is largely depended upon to outline the contour and to give the latest seal of fashion to the frock. The high belts are certainly very smart, but it requires the nicest attention to detail to fashion them properly.

Although the fulness of the bodice is above the girdle, its lines from the belt upward must be perfectly flat. This flatness can be produced only by skilfully devised trimming. I find it more practical to cut the material for this trimming bias whenever I wish to secure a distinctly flat effect and the stylish long line of the shoulder.

The continued popularity of flat effects and long lines from the shoulder downward, enables the straight-front corset to do more than merely hold its own. To maintain the



Some of the French corsets are extreme in this direction.

length of these important lines unbroken until they vanish in the fulness of the skirt, it is absolutely necessary to conceal, or soften as far as possible, the natural spring of the figure around the hips.

To accomplish this the corset must be cast on the same straight lines, very long on the hips and in the back, and be held in place by strips of elastic. Some of the French corsets are so very extreme in this direction that they are positive freaks. They extend so far down over the hips and the back that they form huge points. Looking at these singular creations, one can understand why the question was raised whether or not this sort of corset is hygienic. The best doctors, however, maintain that it is. It is loose and unrestricting at the waistline. Instead of being injurious, it is said to be healthful, and to act as a supporting bandage.

We are constantly being told that the separate waist is a thing of the past; but in Summer it will always prevail, and since every woman requires some sort of thin waist to wear under a coat, it will not be unknown in Winter. I make it important or plain according to the suit with which it is to be worn. But I get away from the shirt-waist idea by making up these bodices of chiffon on a light-weight lining and introducing in them strappings or other trimmings that carry out the general idea of the skirts they are intended to accompany. Indeed, whenever a special feature occurs in the skirt it must be accurately repeated in the bodice. Tucks and shirrings must be uniform in both, in width and in number, and straps or tabs similar in design and finish. These bodices are rarely boned, and so are quite as comfortable as shirt-waists.

A very decided change has taken place in the color scheme of fashionable attire. Last year the wearing of white amounted to an epidemic. We hardly saw anything else, adopted as it was by young and old alike. This Winter greens, cinnamon brown, blues and all the strong colors are chosen for all occasions. But this cannot last, and I predict another and equally radical revolution within the next few months when, I am confident, black and white will again be worn, if only as a relief against the background of the present season's vivid coloring.

The vogue of the all-white lace gown has also ebbed. Quantities of lace trimming continue to be used, usually dyed to match the gown material exactly—gray on gray, blue on blue, brown on brown, tan on tan, etc. While this idea is extremely fashionable at present and undoubtedly effec-

tive, I am inclined to think that it will not remain a permanent feature.

In all gowns except the strictly serviceable ones and those that heretofore were called morning gowns, practically two-thirds of the sleeve is lace. Indeed, one may safely say that the more lace one sees on the sleeve the more fashionable is the gown. Even on the sleeves of cloth gowns lace is seen, and frequently this, with the lace at the neck, is about all the trimming that is used. The fashion is an excellent one, because with two or three sets of lace variety can be given and the severe, business-like look of the gown be avoided.

Lace trimming is in itself so effective, particularly upon sleeves, that it may be used advantageously in many different ways. It may be set on simply as a ruffle falling from the wrist over the hand; or, starting at the wrist and following the shape of the sleeve, it may be extended upward to the elbow. These styles are equally good on the sleeve that is fashioned like a very full shirt sleeve, or on the newer one which, shaped like a circular ruffle and sewn into the armhole without fulness, spreads outward toward the elbow.

The always popular bishop sleeve is still with us; occasionally its cuff is somewhat exaggerated in size and variously shaped and trimmed, and again we see it finished off with a small cuff of lace or a wristband of the material.

Setting tucks into the upper part of the sleeve to make it fit the armhole, is an ingenious device that serves admirably to secure the long slope of the shoulder, so desirable just now. The same end may be gained by means of flat trimmings shaped over the shoulder and made broad enough to hide completely the seam that joins the sleeve and the bodice.

Dressmakers from all over the world flock to Paris to see the new styles. The American dressmaker, though, who copies everything just as she sees it, is unwise, for some of the things seen abroad are by no means beautiful. She must not fail to realize that our American women are daily becoming better educated in matters of dress, and that they will no longer blindly follow the Parisian lead, when its birthplace is the only recommendation of a fashion.



A modern 1880 gown, showing how gracefully the fulness is arranged about the hips.

Josefa Nelson Osborn

THE FASHIONS OF LONDON



By MRS. ARIA



MANY and varied are the fashions in evening frocks, and in truth it may be said that every material from simplest net to satin brocade is used, and with a measure of success. Let me first describe those which may be made under the most inexpensive conditions. What is known as washing net is most advisable, and this looks best when lined with chiffon and mounted over soft Liberty satin. The plainly gathered skirt, with a very deep flounce, elaborately embroidered in circles or flowers with gathered satin ribbon, would have an excellent effect, the bodice being trimmed to match and tied up on the shoulders with soft satin ribbons in bows. The sleeves in double puffs show the top portion of the arm and are cut with a deep sweep above the elbow and very narrow at the inside seam. Another method of trimming a net dress is with insertions of medallions of lace or with garlanded trimmings of lace. Again, I have seen garlands of chiffon flowers used with great success upon net foundations, and the net dress may be sun-ray kilted, the hem being trimmed with rows of satin ribbon of graduated sizes. So much for net!

The brocade frock needs less decoration; it is best made with a skirt gathered on the hips, a bodice that points in Tudor style in the front and is cut on the cross to fit the figure tightly, the décolletage being decked with a few folds of real lace. The upper portion of the arm is left bare, and beneath this a sleeve of fully gathered frills of lace falls from a half wreath of flowers, roses for choice.

Glacé is another material on the list of stuffs in favour for use in evening dresses, and one of the most successful gowns of this was in a pale shade of blue, with a deep, transparent lace yoke embroidered in pale green, the dress itself being cut in princess style and the sleeves of the lace embroidered in ribbons.

Another pretty glacé dress in pale pink had panels of rose-tinted mother-of-pearl sequins let into the skirt; round the shoulders was a fichu of pale-pink chiffon edged with lace and bearing an insertion of lace medallions.

A lovely evening gown of *velours souple* in a pale shade of grey, is trimmed with a narrow border of mink tail, mink tails appearing on the lace bertha, while paste buttons decorate the bust and the sleeves.

Talking of mink tail calls to mind the revolution in the fashion of furs. No beast seems too lowly for us to use its skin for our adornment. At the moment moles are our



principal delight, and beside wearing the skins of these little beasts we imitate them in plush and in rabbit, and stoles and coats and entire costumes are alike to be found made in their semblance. Grey squirrel is not in favour this year as it was last; even when trimmed with ermine we disregard its charms. Ermine, by the way, is a favourite decoration for the moleskin, for evening wear; while a grey cloth skirt and a bolero of moleskin faced with ermine, and a toque of ermine, with a bunch of scarlet holly berries at one side, form one of the most successful skating dresses of the season.

The toques of fur are plentiful, an excellent design being a three-cornered shape covered in white rabbit skin, with a black and white hussar's brush at one side, fastened with a golden cockade. A white rabbit skin hat will also look well trimmed with a black ostrich feather, and among the hats of moleskin the prettiest I have seen was hemmed with a ruching of satin ribbon to match, while at one side was a cockade formed of green and grey and red mixed ribbon. The latest extravagance in muffs is of biscuit-coloured moiré, with a large bunch of roses, mignonette and sweet peas embroidered in the centre, the lining and revers to this being of Russian sable.

The tailor-made dress under its simplest form made its reappearance in the early Autumn, but it has not been particularly successful yet; no doubt it will find its revival more welcomed in the early days of the Spring. The latest form of coat for this sort of costume is three-quarter length, setting tightly into the figure at the back, but not fitting it in the front, with cutaway tails, small collar, and tight fitting sleeves with narrow cuffs. It requires to complete it a plain skirt, setting to perfection, of course, and a hand-tucked and embroidered white crêpe de Chine blouse, with a fine lawn collar at the neck turned over a plain stock. With this might be worn a toque or hat of any colour; the only millinery to be avoided in its company is that fashionably known as picturesque.

All the best of the cloth dresses are trimmed with braid, fine or coarse, and either in straight lines or in fanciful designs. Somewhat novel is a dark blue cloth with large sunflowers worked in black braid, the centres being inserted with a very dark shade of orange velvet.

Fur is the thing, for the moment, and whether a short coat or a long coat, a cape or a pelerine, an ulster or a sac, every woman in the world of dress seems to have possessed herself of some specimen of the furrier's art.

DRESS AND GOSSIP OF PARIS

By MRS. JOHN VAN VORST

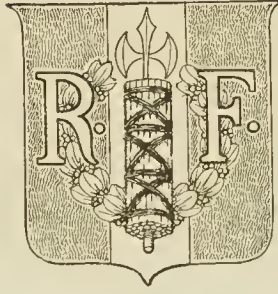


THE SEASON will shortly be at its height, and it is time to choose one or two evening gowns that will be appropriate for the opera, dinners or evenings at home. The styles for this sort of dress admit of more liberty than street costumes, which must be all in one general fashion. Certain of the dinner gowns are "*de style*" as they say in France, meaning that they have been copied from some style of long ago, as, for example, one which was recently worn at a fashionable dinner. The skirt was in rose-wood silk, brocaded in flowers. There was a fichu of white tulle which was caught into a high belt of pale blue satin. The sleeves were long and the skirt very full. Another *robe de style* is made in a combination of Liberty silk and embroidered tulle. There is a long cloak falling from the shoulders and making a train. This is in the silk, while the entire front of the dress is in white embroidered tulle caught across the décolleté bodice with a broad band of mauve satin. The body of the dress is in pale blue.

A more conventional model for evening wear is of black mousseline de soie and taffetas. This has the name of "Van Dyke" owing to the large collar which falls over the shoulders and finishes at the waist in the back with two long points running over the belt. This collar is made of mousseline de soie embroidered in English style, and the skirt is in alternate puffs of the taffetas and the embroidery. The sleeves, which, with the collar, are the features of the dress, are made of heavy white lace in two enormous flounces. Like the collar and the puffs they are scattered over with spangles and have flowers in velvet appliqué.

A charming dinner dress for informal occasions is made in Louis XV. style. The skirt is in apple blossom coloured chiffon and has three deep nun's-pleats caught here and there with most original ornaments in coral, garlands of imitation beads intertwined with green leaves. The bodice is of satin the same colour as the skirt and terminates in a long point in front, having no belt. The sleeves are three short, stiff flounces of the satin, and there are more of the coral beads as ornaments on the front of the corsage. The whole effect is most attractive, as there is very little of the coral, and the tone of deep red mingled with the apple blossom tints is very artistic.

Two charming Winter gowns for the opera are trimmed with fur. There is a bertha of guipure on one, which has an edging of mink. This gown is in one piece and fastens



down the front with a series of satin rosettes in the centre of each of which there is a rhinestone button. The dress itself is in velvet, as is also the other model. The latter has around the skirt three irregular rows of rosettes from each of which hangs a sable tail. The waist is made with flounces of Alençon lace, and a lace fichu is worn over the shoulders. This addition of a lace fichu or scarf may be made to any evening gown.

Parisiennes are seldom seen without a light and graceful wrap. It should be worn across the back and hang over the elbows.

The hair for evening is still dressed low or else flat, and on the top of the head ornaments of all sorts are worn very low and close to the head. For example, a wreath of roses may be placed at the side when the hair is done on the neck.

Fans are either very small and severe in outline with ivory sticks and a design in *gouache* or paillettes, or else they are enormous and made of black or of white ostrich feathers with sticks of amber or tortoise shell.

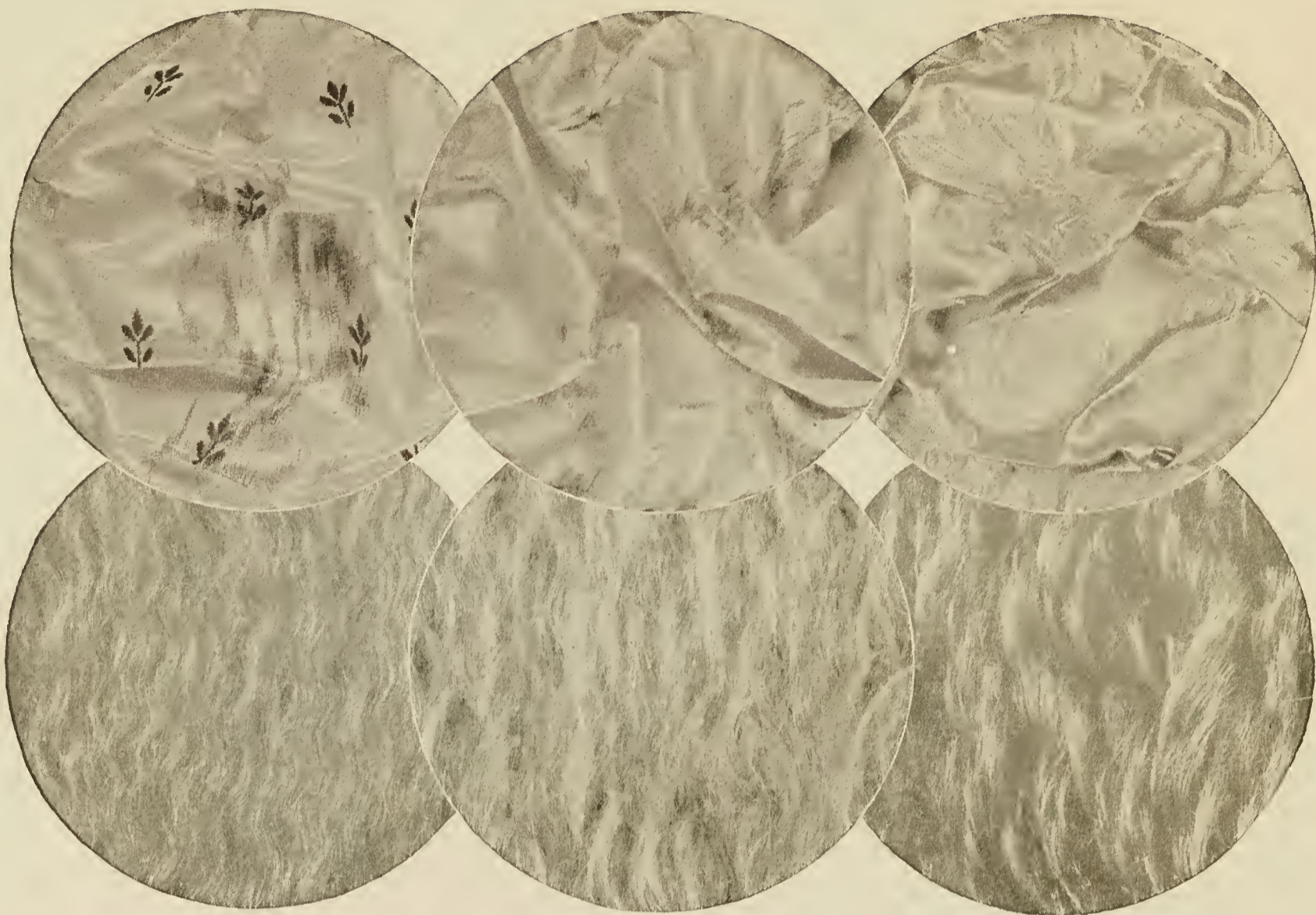
Reception gowns are more than ever elaborate. The soft velvets, with their multiple designs mysteriously woven and branded into them, give a regal air to the dame who is clad for her afternoon outing, which makes it difficult for her to dispense with a carriage. No matter how good one's taste, it is better to be a little too simply gowned

at a reception than too dressy in a street car.

Muffs are worn very large. Stoles are all made with a broad piece shaped over the shoulders. Hats in general are much smaller, though the trimming gives them size. Veils should be worn the same colour as the hat. Gloves of tan and grey suède are as much worn as white. A short street frock should never be worn with a large hat. Fur is used as trimming in narrow bands on the hems of evening and day dress skirts. Raspberry is one of the newest colours, among which are also parchment, chalk, elderberry, cinder, and mahogany. It is not unusual to make sleeves and trimmings of dark velvet on a light cloth dress.

After exaggerating the straight fronts there is now a tendency toward the pointed corsage without a belt, or the high belt pointed both back and front and marking very emphatically the waist. The round basque finished with a satin belt is very little used.

The appearance of the muff has not done away with the small sack or bag so convenient with pocketless gowns. These reticules may be made of gold with precious gems, or they may be of the simplest leather.



WINTER DRESS MATERIALS

WITH ILLUSTRATIONS OF LINING SILKS AND ZIBELINES FOR EVENING WRAPS;
ALSO OF SILKS FAVORED FOR THE "1830" BLOUSE



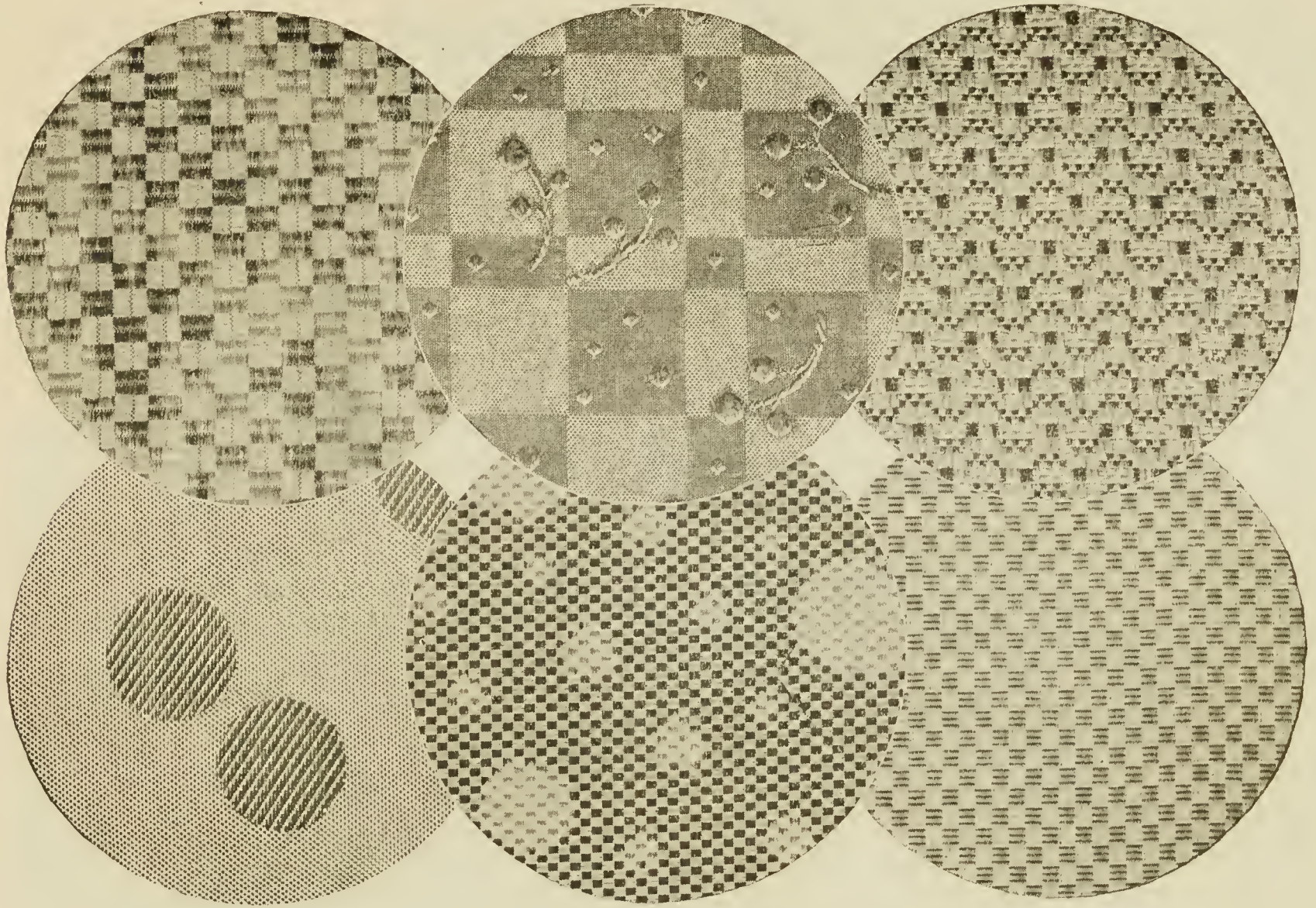
ALTHOUGH the "1830" modes are fashionable and quaintness is the fancy of the hour, the wise woman will adopt only those features that are especially suited to her convenience or her individual style. Drooping shoulders, the full round skirt, voluminous sleeves and the old-fashioned pelerine are some of the picturesque modes of the moment, and the shops abound in exquisite materials that have been manufactured especially for developing them. It is the tall, slender woman that wears these modes to best advantage; those of short stature or inclined to stoutness will wisely choose the styles that especially become her.

For dressy gowns, the materials preferred are soft and adapted to the full, straight skirts, the apparent simplicity of which must be vexing to the modistes. The new chiffon-velours is the material above all others for these artistic creations. It is delicate and has a semi-panne surface, with scarcely greater weight than a foulard, and it will outwear velvets with a more crisp body. The most beautiful colors are procurable in this fabric, shades that are exquisite by artificial light and suggest evening toilettes of rare beauty, while the street colors are many and varied. The popular colors are brown, in all its shadings, with cinnamon, perhaps, in highest favor; blue, from a sky to a dark tone, and the soft, flower-like purples, dahlia, raspberry and currant red. Gray will be much worn, too, from a cinder or ash gray and steel to *gris-feutre*, and the blue-gray of flax and periwinkle violet and heliotrope shades remain extremely popular, and in handsome materials, will

be seen in dressy gowns. As a rule, the approved colors this season are not the indefinite pastel tints, but the plain, simple tones. A fancy of the hour for evening wear is an exquisite pink that suggests the rose. This in a soft, lustrous fabric and in combination with black or white or even lace alone, with a bit of deep creamy lace at the throat and wrists, would make a charming gown for the young matron or the *débutante*.

The *débutante* of to-day has extravagant ideas, and she can scarcely be blamed for them, for materials were certainly never so beautiful. If expense be not an object of consideration she will come forth arrayed in an embroidered or hand-painted silk gauze, with the perfume of gardenias about her. A beautiful frock is fashioned of Dresden *crêpe de Chine*. Dresden bands of trailing tiny roses and leaves in their natural colors form stripes on the panne *crêpe* ground of soft gray shade. Double ruffles trim the full skirt, and wreaths of silk roses divide them, while a soft crush girdle of rose-colored chiffon-velours encircles the waist. A huge silk rose takes the place of the usual buckle. A narrow lace yoke, with an appliqué of chiffon roses, distinguishes the blouse, and the sleeves, which reach only to the elbow, are formed of a series of tiny ruffles. This odd combination of a Pompadour color scheme with the "1830" fashion design was not the least attractive feature of this artistic creation.

Beautiful beyond description are many of the filmy fabrics exhibited this season. An especially noteworthy example is a plum-bloom silk muslin. A gown made of this, combined with chiffon-velours of the color of the plum without the bloom,



and soft, creamy lace, would be artistic in the extreme.

Crêpe étoile is an exquisite fabric for dressy gowns. It comes in all the delicate evening shades, and lends itself with rare charm to the present picturesque modes. Another beautiful fabric is panne satin crêpe. It resembles the old-fashioned brocades, but is of a finer weave. The ground is of a lustrous panne, while scattered over it is the brocade design. Brocades are popular for evening wear, and some elaborate patterns are shown. The woman of conservative tastes will select these silks to line her evening wrap of velvet, fine cloth or plain, heavy silk.

Damas matelassé is a handsome fabric, having a raised floral effect in white on a delicately tinted ground, and its possibilities for evening coats and capes are charming. *Velours chais de Mines* is another handsome fabric that is adapted to dressy wraps, though it is even better liked for revers and other trimming purposes. It suggests burnt-out work on velvet. An especially rich sample had the brocade design outlined in gold thread.

There are the daintiest of soft taffetas and Louisines, with solid color or shaded grounds, having a tiny floral pattern over them, that are especially charming for the quaint "1830" blouse that will be included in almost every fashionable Winter outfit. A veritable reproduction of the garments our ancestors wore, is a simple little blouse of soft-finished taffeta having a white ground, with a garland effect of pale-pink roses and green leaves over it. The shoulders are wide, and there is no break in the line from the neck to waist-line, which has risen from one to four inches by means of the wide crush girdle. The dainty seeded and basket-weave silks in black-and-white and black-and-gray and gun-metal effects, are not only used for shirt-waists, but for the modish shirt-waist dress as well.

A kimono opera coat is a garment that suggests originality, and it is never so charming as when made of one of the novelty materials resembling fur. An especially attractive sample is called bearskin. In white it is regal,

though the pale tints of blue, pink and heliotrope are also beautiful. Trimmings of Oriental embroidery on white cloth add a distinguishing note to these garments which are, of course, only suitable for the most formal wear.

Another sample of this fur material resembles ermine, while still another suggests chinchilla in its soft-shaded gray tones.

There is an extensive variety of novelties in imported fabrics, among them zibelines and camel's-hair weaves showing mixtures of two or three contrasting colors, with a heavy mohair natté over-plaid as the distinguishing feature of some of the samples. These goods are fashioned into the most modish coat-and-skirt suits for street wear.

One of the most beautiful evening toilettes recently seen was a sun-plaited robe of crêpe de Chine in pink that shaded from dark at the skirt hem to the palest possible tint at the waist-line. The simple little blouse was plaited and shaded to correspond with the skirt, and an unlined collar of creamy lace lent a softening touch. A wide girdle of chiffon-velvet in deep pink, clasped in front with a large buckle of dull gold and brilliants, completed this gown.

The latest form of the spangled robe is a gorgeous and glittering affair. The most elaborate are those with the sequins in color on a black or white net ground. Blue, mauve, magenta, silver, gun-metal, steel and jet are some of the effects, and Venise lace motifs are frequently introduced with attractive results.

Champagne tinted crêpe de Chine is the material used for a beautiful reception gown recently added to a fashionable Winter outfit. The full skirt carried out the fancy for tucks and shirring, while the same form of decoration, together with a deep cape collar of pale-tan fibre lace trimmed the blouse. A deep girdle of liberty satin, matching in color that of the material, lent distinction to this gown, which, notwithstanding the elaborate handwork, gave the impression of simplicity.



TRIMMINGS AND ACCESSORIES

WITH ILLUSTRATIONS OF THE NEW COLORED SILK LACES, AND OF BELTS, BUCKLES, SHIRT-WAIST SETS AND NECK DECORATIONS

THE belles and beaux of long ago are recalled by the new fashions. The lace stock and short cravat of the eighteenth century gallant are seen; also the ribbon flounces, dolman wraps and undersleeves of the early sixties. The last show many variations and are usually made separate from the costume, so that they may be freshened and changed. With one bodice there are sometimes three sets of undersleeves, in as many different cuts and materials. The edges of the frilled under or lingerie sleeves in fine lawns or mulls are trimmed with narrow flowered ribbons or lace, and if the mode is in the shape of a deep sun-plaited ruffle, it may be finished only with a hem. The charm of the lingerie sleeves is lost if they are too conspicuous. The finest of handkerchief linen, with a trimming of cream Mechlin rather than pure white lace, lends itself delightfully to this pretty fancy.

In some of the season's modes the insistence upon the importance of the lines is a noticeable feature, but withal there is a wealth of elaboration in certain details. Frills, flounces, shirrings and ruchings are extensively employed, and at the same time many of the smartest modes show long, straight skirt lines and flat, horizontal trimmings at the bottom.

The fur-trimmed silk gown is a favorite style for afternoon functions, and ermine, minever, moleskin, Persian lamb, mink or beaver is employed upon it. The imitation fur trimmings are much used, and so well made are they that the usual objection to imitations is removed. Almost

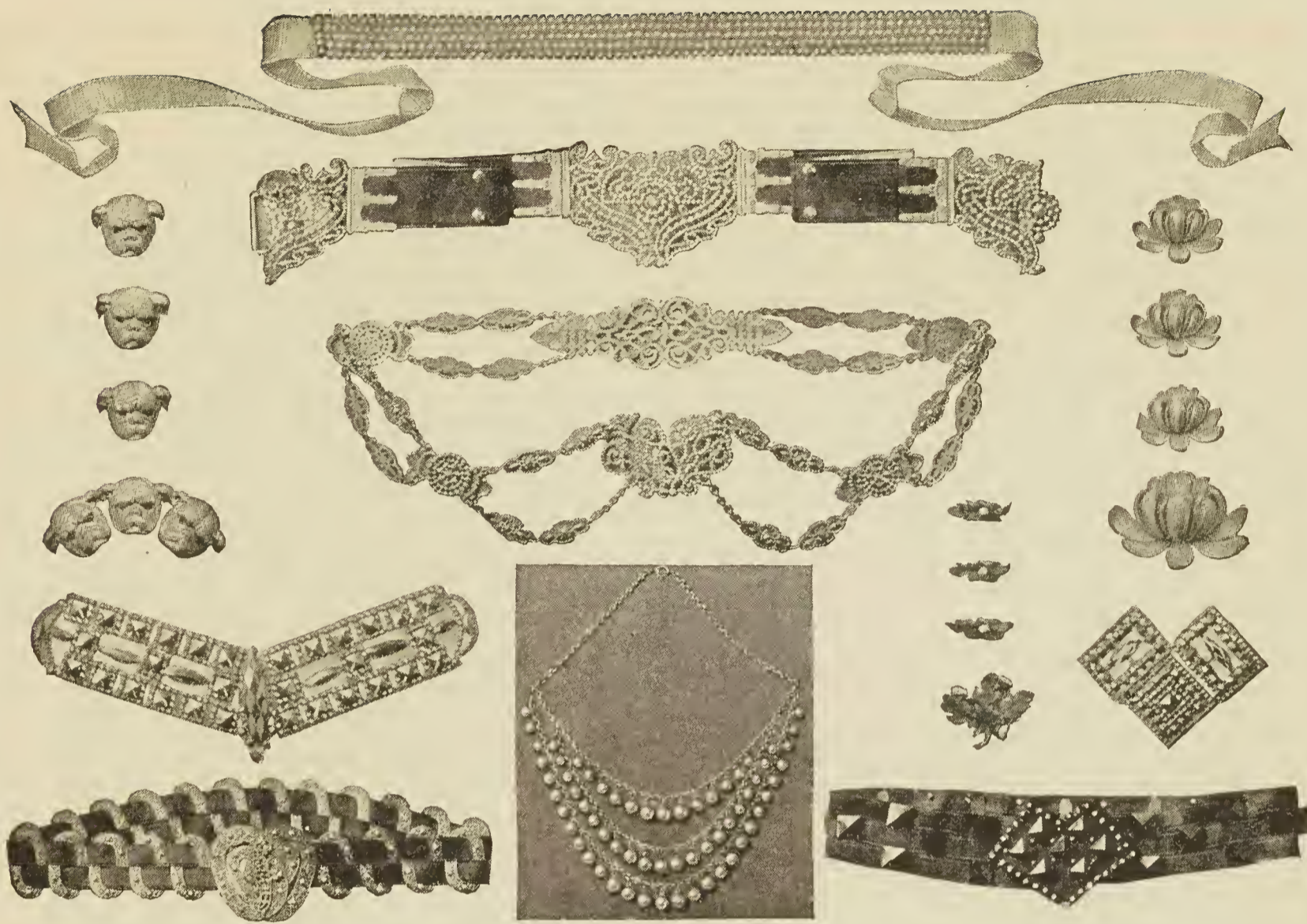
as effective as moleskin and more durable is musquash, dressed and colored. Then, the imitation white and black caracule is hand-embroidered and used for bandings. Bear cloth and also a curly, long-haired zibeline that takes on a silky sheen and beautiful coloring are other trimmings.

There seems to be no reaction as yet from pendent trimmings, and there are braids, motifs and galons innumerable.

Fringes of all sorts are shown, though those of jet and paillettes are perhaps better accepted than any other, and they are charmingly used on black and white frocks of sheer fabrics. A dinner gown of black tulle made over white silk, veiled with white chiffon, exemplified the use of paillette fringe in association with motifs in crescent shape. The skirt was full and was trimmed with the paillette motifs, from the lower edge of which hung the glittering paillette fringe. There were corresponding motifs around the shoulders of the bodice, following the outline of the white lace yoke. The sleeves were a fluffy mass of the tulle.

Embroideries of all kinds continue in vogue, and gowns, bodices, wraps and, indeed, everything else bear this stamp of good style. The old-fashioned eyelet embroidery forms a smart trimming for the simple little cloth blouse in some delicate tint worn over a silk slip of contrasting color or white. There is a charming air to a gown of white cloth eyelet worked and made up over palest-bluet chiffon and silk. The three-quarter loose coat intended to accompany this carried out the same suggestion and completed one of the handsomest costumes for dressy wear.

This is undeniably a button season, and buttons big,



small and medium-sized are extensively used as trimming as well as for their original purpose of fastening garments. The tiniest of silk-covered buttons are used profusely, also those that are cloth and velvet covered, while gold buttons in all sizes and shapes appear everywhere. A pretty idea is to use enamelled buttons that carry out the costume's color scheme. Some of the gun-metal and old silver buttons are really works of art. A novelty is buttons of inlaid wood, huge fan designs being used upon cloth garments that are lined and trimmed with fur. It is perhaps the popularity of gold buttons that has led to the present military suggestion, which is carried out in various ways. There are military collars of dark velvet with narrow gold braid and a dash of bright color that redeem a dark coat from sombreness. Military braiding and frogging are other interesting features, as are the cordelières. An imported coat, that was rather too striking for good taste, had as its distinguishing feature heavy cordelières of plated gold. It is wiser to confine the military touch to dark braiding and cords, with gold buttons and a hint of gold braid at the collar and cuffs.

The reign of the shirt-waist is supreme, and there are all kinds of these attractive and practical garments, but the smartest girls wear very simple waists, with no trimming save the conventional embroidery. The cross-stitch canvas waists are embroidered with cotton of the same color or black or in a deeper shade of the same color. A white canvas carries elaborate cotton or silk designs in Bulgarian, Turkish or Indian colors. The waists of sheer materials, lawn, mull, etc., are usually ornamented with faggoting or tatting inset with fancy feather-stitching, though the daintiest of embroideries and finest of laces also afford decoration.

Laces will ever occupy a prominent place in the trimming world, and the varieties have increased astonishingly. A novel Cluny banding showing a mercerized drawn thread may be had in several widths and is particularly liked for trimming dressy wraps and cloth gowns. The "1830" laces of fine silk in white, cream and pale, delicate tints are in keeping with the modes of the season, and the clever mod-

iste will work wonders with them. Coarse, heavy macramé lace is perhaps the smartest of all laces for coats, and its deep écreu tint is particularly effective. The manner of using laces is as varied as the laces themselves.

Not in a long while have there been so many different styles of belts and bodices, and never have these accessories been so generally used. There are broad bodices for the slender figure and the narrowest of belts for those inclined to stoutness. Bodices that are broad in front and fastened at the back with narrow ends slipped through a jewelled slide are pretty on slender figures; the bodice may be made of satin, silk or velvet in the color of the gown or a contrasting shade. Liberty satin cut bias, quite wide in front and pointed, with the material stretched in narrow folds to the back, where the short ends are fastened with a buckle or slide, makes an attractive bodice.

There is a distinct change this season in belts, which are nearly all from two to four inches wide. Some are of plain enamelled leather, in red, blue, black or white, while others are of very softly finished dull kid, which folds into the most graceful crush girdles. Belts of this sort are especially appropriate to be worn with the severely tailored shirt-waist and walking skirt. There are more dressy belts of elastic studded with jets or cut-steel and fastened with a buckle. Belt buckles have almost achieved perfection in design and colorings, and some costly ones are studded with jewels.

Woman will ever love jewels, and if she cannot possess genuine stones she is content with the beautiful reproductions that are so extensively worn. Dangling chains of gold, silver, gun metal and even beads, interspersed with jewels, are a fancy that will have many followers, and they are particularly appropriate and becoming to youthful wearers. There are collars of coral, pearl, turquoise and brilliants, with jewel-studded gold slides, that add a decidedly pretty touch to the dressy toilette. A single string of pearl or coral beads, or gold beads, worn over a lace or even a velvet collar, is another charming device, and it may suitably be worn with the blouse that accompanies the tailor gown.

LADIES' COSTUMES

7332—LADIES' COSTUME — White mousseline de soie and *cafe au lait* voile are here represented in

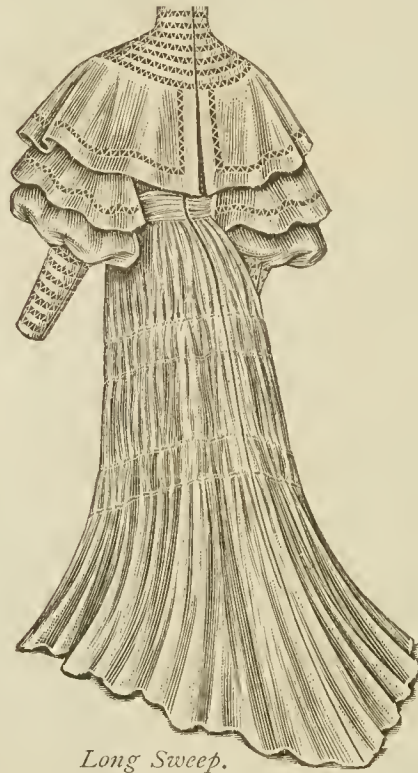
"drop blouse" extension which affords added protection and terminates at the side-front seams. Seams to the shoulders assist in the adjustment and an "1830" collar extends to the lower edge at the front and back. It is supplemented by epaulette capes although their use, like that of the standing collar, is purely a matter of choice. The bishop sleeves have their fulness confined in bands concealed by fanciful cuffs.



Dip Length.



Medium Sweep.



Long Sweep.

7332—LADIES' COSTUME, IN FROU-FROU OR REGULATION FRONT LENGTH AND IN LONG OR MEDIUM SWEEP OR DIP BACK LENGTH:

CONSISTING OF A WAIST, CLOSED AT THE BACK, WITH HIGH, ROUND OR LOW ROUND NECK, WITH OR WITHOUT THE "1830" BERTHA, AND WITH FULL-LENGTH OR ELBOW SLEEVES WITH OR WITHOUT FRILL CAPS; A GATHERED CIRCULAR OUTSIDE SKIRT, WITH OR WITHOUT SHIRRINGS OR BANDS; AND A FIVE-GORED FOUNDATION SKIRT.

developments of a pretty frock, one illustration showing a low-necked effect with elaborations of lace ruching, and another trimmed with faggoting. Dip length, or a long or medium sweep may be given the back of the skirt, which measures about five yards and one half in the medium sizes, and a choice made between regulation and frou-frou length in front. A five-gored foundation supports the circular outside skirt, gathered at the top, and falling free below, or with shirrings with or without bands confining the fulness.

The bodice is made over a fitted lining and closes at the back. A yoke with high neck and standing collar or cut out in round outline, may top the full front and backs, or it may be omitted altogether. An "1830" bertha, with straight or scalloped lower edge, and a wide girdle, are decorative details. Full sleeves with or without deep cuff facings are supplied with two-seam linings and the caps corresponding in outline with the bertha may be used or not.

Crêpe de Chine, Eolienne, corduroy crêpe, Habutai, Louisine and messlinette are admirable for reproduction.

Pattern 7332 is in 7 sizes from 32 to 44 inches, bust measure. For medium size, it needs $8\frac{3}{4}$ yards of material 44 inches wide. Price, 1s. or 25 cents.

7340—LADIES' COSTUME—Braid, buttons and satin bands form the decoration on this costume of dahliared zibeline. The jacket is of the Eton type and may fall free or be connected with the girdle belt by a

Five gores shape the skirt, and choice is given of a long or medium sweep, dip or round length. An inverted box-plait or a habit back may be introduced, and in the medium sizes the measurement of the lower edge is about four yards and one-half. Tweed, homespun, kersey, vicuna, covert and serge are available.

Pattern 7340 is in 7 sizes from 32 to 44 inches, bust measure. For medium size, it needs $6\frac{1}{4}$ yards of material 50 inches wide. Price, 1s. or 25 cents.



Medium Sweep.



Dip Length.



Long Sweep

7340—LADIES' COSTUME, IN LONG OR MEDIUM SWEEP, DIP OR

ROUND LENGTH: CONSISTING OF AN ETON JACKET, WITH SEAMS TO THE SHOULDERS AND AN "1830" COLLAR, WITH OR WITHOUT THE STANDING COLLAR, EPAULETTE CAPES, "DROP-BLOUSE" EXTENSION OR GIRDLE BELT; AND A FIVE-GORED SKIRT, WITH AN INVERTED BOX-PLAIT AT THE BACK OR IN HABIT STYLE.



CONCORD-BLUE ZIBELINE IS TRIMMED WITH BLACK AND WHITE BRAID AND PENDANT ORNAMENTS IN THIS HAND-SOME REPRODUCTION OF No. 7340.

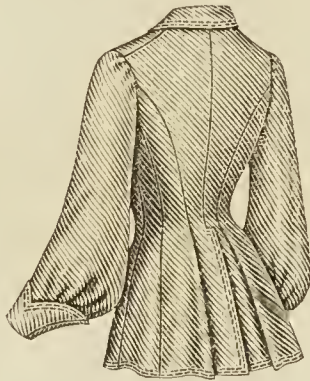
No. 7332 IS HERE PORTRAYED IN BLUSH-PINK MOUSSELINE VOILE WITH ELABORATIONS OF IRISH POINT LACE BANDING, AND FAGGOTING OF SADDLER'S SILK.

LADIES' COATS

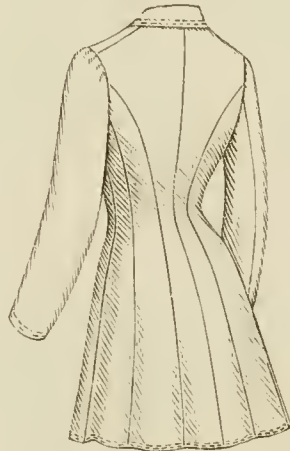
7324—LADIES' DOUBLE-BREASTED COAT—A smart coat of severe tailor shaping is here depicted in broad-



Long Three-Quarter Length.



Long Hip Length.



Short Three-Quarter Length.

7324—LADIES' DOUBLE-BREASTED COAT, IN LONG OR SHORT THREE-QUARTER OR LONG HIP LENGTH, WITH BISHOP OR REGULATION-COAT SLEEVES, AND WITH THE BACK IN FROCK OR HABIT STYLE.

cloth simply finished with machine-stitching. Darts shape the fronts, which lap broadly and close with buttons and buttonholes, and at the back smooth adjustment is given by the conventional seams and gores. Long or short three-quarter or long hip length is provided for the coat, which may be in frock or habit style at the back. The fronts are turned back to form lapels that meet the ends of the rolling collar. Two-seam coat sleeves with or without turn-back cuffs, or bishop sleeves completed with bands and deep flaring cuffs may be adopted.

Chic reproductions of this design may be achieved in tweed, cheviot, serge, zibeline and covert. Black velvet will develop the coat in a pleasing way, and the collar and cuffs may be of stitched cloth. Fancy buttons, or those of bone or horn in a color to match the coat will supply the decoration. A stylish costume may be made in mixed gray suiting by combining this coat with a skirt of seven or nine gored shaping.

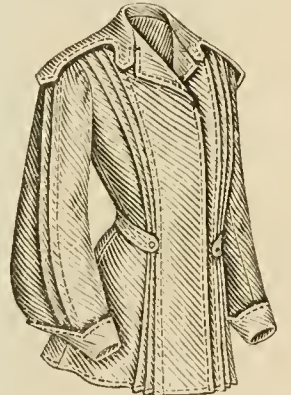
Pattern 7324 is in 8 sizes from 32 to 46 inches, bust measure. For medium size, the coat in long three-quarter length needs $3\frac{3}{8}$ yards of material 54 inches wide; or in long hip length, $2\frac{5}{8}$ yards in the same width will be required. Price, 9d. or 20 cents.

7361—LADIES' TUCKED COAT OR JACKET—A coat of fashionable shaping is here exhibited in tan kersey with a tailor finish of machine-stitching. The fronts and back are in sections and are tucked to give a tall, slender appearance to the figure. Regulation or short three-

quarter or long hip length may be adopted. An epaulette collar extending well over the shoulders is a smart feature, but may be replaced by a notched collar, the fronts being turned back to form lapels. A military suggestion is introduced in plain or slashed capes. The sleeves are of novel shaping, with comfortable fulness, and are also tucked, reversed cuffs, deep at the back, completing them. A belt is included and may extend about the waist or terminate at the front tucks, and the closing is arranged in a fly. The use of the collar, belt and capes is a matter of choice, and the upper corners of the fronts may be slightly cut away.

Brown satin-faced cloth would be extremely attractive in this mode with a decoration of fringe and silk cord. Gun-metal corduroy will make a very desirable costume with a coat of this style and a skirt showing lengthwise tucks. Silk braid and enamelled buttons will afford pleasing decoration. Zibeline is also an excellent material, and cheviot, tweed, homespun, hopsacking, canvas and tailor suitings in general are recommended. Passementerie will supply suitable and effective trimming on the collar, capes and cuffs.

Pattern 7361 is in 7 sizes from 32 to 44 inches, bust measure. For medium size, the coat in regulation three-quarter length needs 5 yards



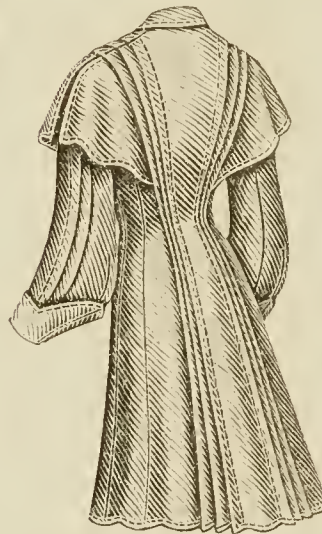
Long Hip Length.



Short Three-Quarter Length.



Long Hip Length



Regulation Three-Quarter Length.



Regulation Three-Quarter Length.

7361—LADIES' TUCKED COAT OR JACKET, IN REGULATION OR SHORT THREE-QUARTER OR LONG HIP LENGTH, WITH OR WITHOUT THE NOTCHED OR EPAULETTE COLLAR, THE BELT OR THE PLAIN OR SLASHED CAPES.

of material 54 inches wide; or in long hip length, 4 yards in the same width. Price of pattern, 9d. or 20 cents.



THE CHARM OF THIS MODE LIES IN ITS SEVERE SIMPLICITY. COAT No. 7361 AND SKIRT No. 7367 ARE REPRESENTED IN GRAY MOTTLED CHEVIOT.

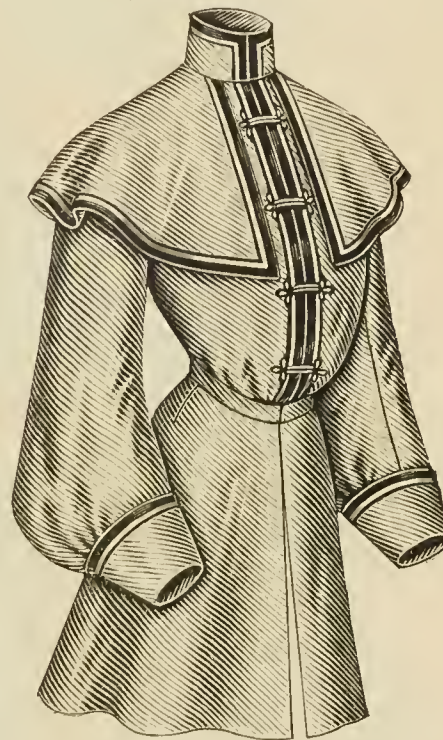
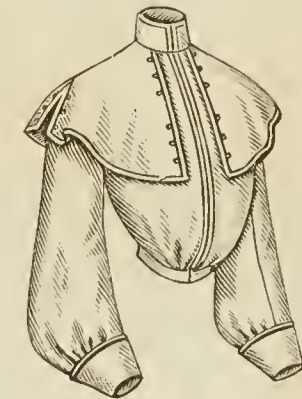
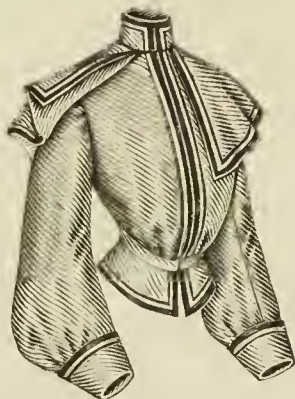
STITCHING AFFORDS A TAILOR FINISH FOR THIS SMART TOILETTE SHOWING COAT No. 7324 AND SKIRT No. 7337 IN BROWN PLAID ZIBELINE, WITH PLAIN COLLAR AND CUFFS.

LADIES' COATS

7349—LADIES' BLOUSE COAT OR JACKET—Military blouses are among the season's most favored fancies, and the coat here illustrated is a smart mode of this type. Forest-oak brown broadcloth was selected for making it, and the trimming consists of fibre braid in two widths. The blouse is made with a seamless back and pouching fronts closing at the centre. A cape with or without slashes on the shoulders and a standing collar are military features; the former, however, may be dispensed with. Sleeves of the bishop order and having generous fulness with flaring cuffs over the wristbands, are used, and the jacket may be lengthened by a circular peplum or a dart-fitted Louis XV. skirt in short three-quarter or long hip length.

Black zibeline with fibre braid will make a stylish blouse, and Oxford-gray or army-blue cloth will be pretty trimmed with black or white braid. All the popular suitings are recommended for this style of coat. A modish development would be in snuff-colored camel's-hair zibeline with braid or bands of the material, or of silk stitched with brown silk for decoration.

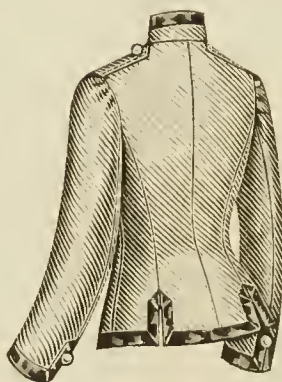
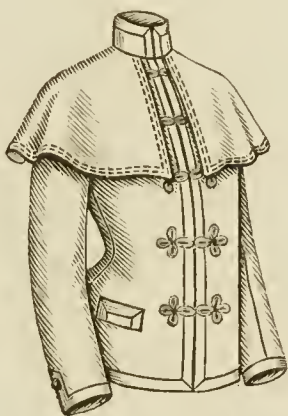
Pattern 7349 is in 7 sizes from 32 to 44 inches, bust measure. For medium size, the coat with skirt in short three-quarter length requires $27\frac{7}{8}$ yards of mate-



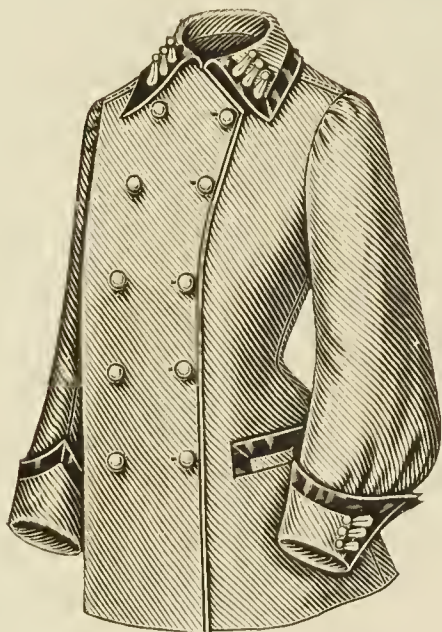
Long Hip Length.

Short Three-Quarter Length.

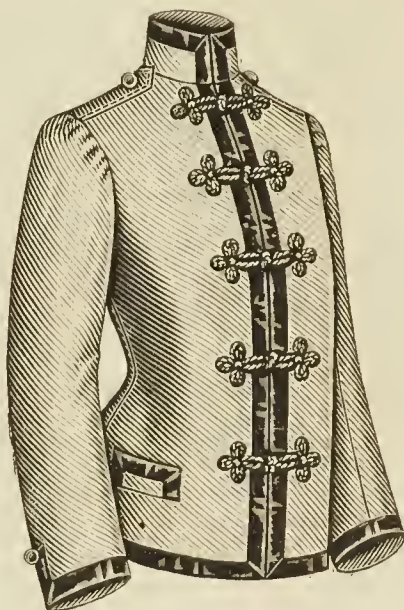
7349—LADIES' BLOUSE COAT OR JACKET, WITH OR WITHOUT THE PLAIN OR SLASHED CAPE, THE PEPLUM, OR THE LOUIS XV. SKIRT IN SHORT THREE-QUARTER OR LONG HIP LENGTH. (KNOWN AS THE MILITARY BLOUSE.)



Medium Hip Length.



Long Hip Length.



Medium Hip Length.

7364—LADIES' MILITARY COAT OR JACKET, IN SINGLE OR DOUBLE BREASTED STYLE, AND IN LONG OR MEDIUM HIP LENGTH, WITH STANDING OR ROLLING COLLAR, AND BISHOP OR REGULATION-COAT SLEEVES AND WITH OR WITHOUT THE SHOULDER-STRAPS, CUFFS OR THE CAPE IN EITHER OF TWO DEPTHS.

rial 54 inches wide; for the coat with peplum, 2 yards in the same width will be needed. Price of pattern, 9d. or 20 cents.

7364—LADIES' MILITARY COAT OR JACKET—An exceptionally smart example of the fashionable military modes is here portrayed in army-blue kersey, appropriately trimmed with black braid and brass buttons. The coat is semi-fitting, and vents are allowed at the side-back seams. Both a single and a double breasted closing are provided, a pocket finished with a lap being inserted at each side in either case, and long or medium hip length may be adopted. Neck completion is supplied by a standing or rolling collar, and shoulder straps or a cape in either of two depths may be added. Two styles of sleeves are included, the regulation coat, vent-finished at the wrist, and the bishop with wristbands and with or without cuffs in gauntlet style. Frogs are used to close the single-breasted coat.

A touch of gold bullion in the decoration of an all-black coat of chinchilla cloth will be effective. A coat that will be suitable to wear with any skirt may be developed in black broadcloth, lined with light gray or white satin. Oxford-gray vicuna may be trimmed prettily with black, and other desirable selections are Venetian cloth, serge, cheviot, corduroy and velveteen; and passementerie and braid in narrow and wide wale effects are tasteful for decoration.

Pattern 7364 is in 8 sizes from 32 to 46 inches, bust measure. For medium size, it needs $27\frac{7}{8}$ yards of material 54 inches wide. Price of pattern, 9d. or 20 cents.



SIMULATED BUTTONHOLES, VELVET AND FANCY BUTTONS CONTRIBUTE PLEASING DECORATION TO THIS BLACK KERSEY TOILETTE, COMBINING JACKET No. 7349 AND SKIRT No. 7325.

BROWN BEAR-CLOTH LENDS RICH CONTRAST TO THIS STYLISH TOILETTE—COAT No. 7364 AND SKIRT No. 7367—MADE OF PUTTY-COLORED CLOTH TRIMMED WITH BRAID.



LADIES' COATS, ETC.

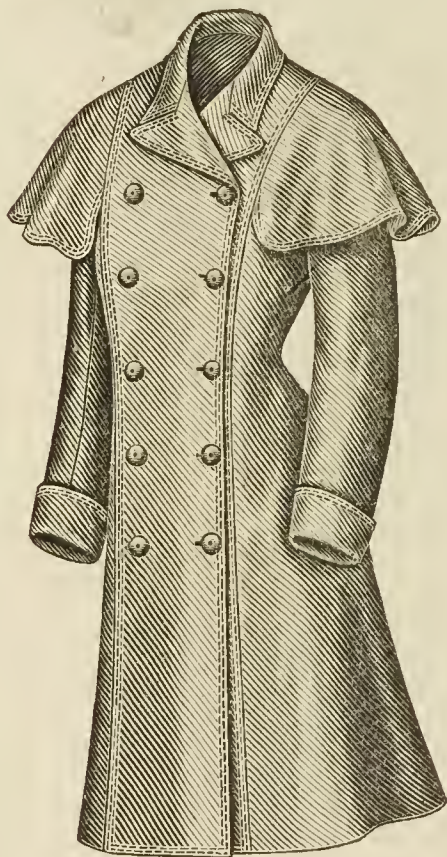


7310—LADIES' BLOUSE COAT OR JACKET—A pretty coat of blouse shaping is here illustrated in black astrakhan and chinchilla, in black velvet relieved with white peau de soie and Persian band, and also in tan melton. It consists of a plain back and blousing fronts that may be worn open or closed with revers, or lapped and closed diagonally. Neck completion is afforded by a military collar or a Medici collar that may be rolled slightly or turned down all around. Two-seam sleeves of the regulation coat type as well as bishop sleeves, fitting closely at the wrist, are supplied. The jacket may be lengthened by a Louis XV. skirt in short three-quarter or long hip length, or by a short peplum, and a belt follows the joining.

Broadtail velours or zibeline will give good results.

Pattern 7310 is in 8 sizes for ladies from 32 to 46 inches, bust measure. For medium size, the coat with skirt in short three-quarter length needs $4\frac{3}{4}$ yards of goods 27 inches wide, or $2\frac{1}{2}$ yards 54 inches wide; for coat with peplum, $3\frac{7}{8}$ yards 27 inches wide are needed. Price, 9d. or 20 cents.

7336—LADIES' GORED COAT—A coat of fashionable shaping is here represented in Oxford-gray cloth. The mode is gored to the shoulders and may be in regulation or short three-quarter or long hip length. Provision is made for the back to be in habit effect or in frock style with laps and plaits at the seams below the waist-line, and a rolling collar and lapels complete the neck. A double-breasted closing is

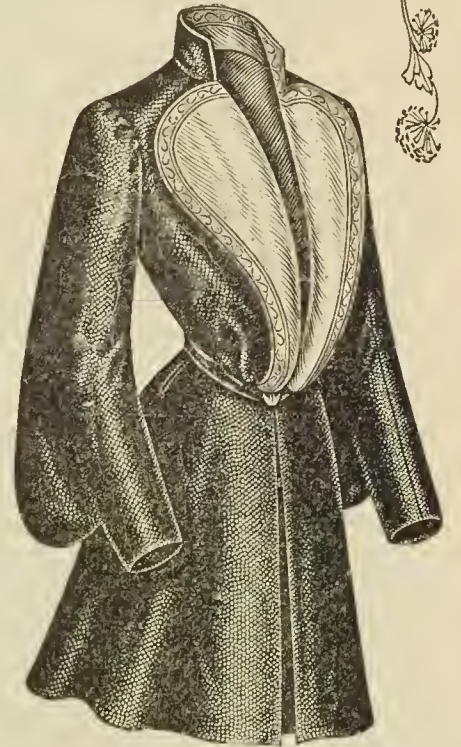
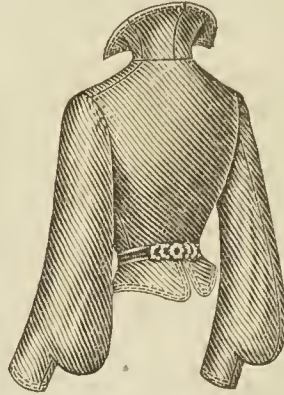


Regulation Three-Quarter Length. Short Three-Quarter Length.

7336—LADIES' GORED COAT, IN REGULATION OR SHORT THREE-QUARTER OR LONG HIP LENGTH, WITH BISHOP OR REGULATION-COAT SLEEVES AND THE BACK IN FROCK OR HABIT STYLE, AND WITH OR WITHOUT THE EPAULETTE CAPES.



7310—LADIES' BLOUSE COAT OR JACKET, WITH BISHOP OR REGULATION-COAT SLEEVES, AND WITH OR WITHOUT A MEDICI OR MILITARY COLLAR AND A LOUIS XV. SKIRT IN SHORT THREE-QUARTER OR LONG HIP LENGTH OR A SHORT PEPLUM.



Short Three-Quarter Length.

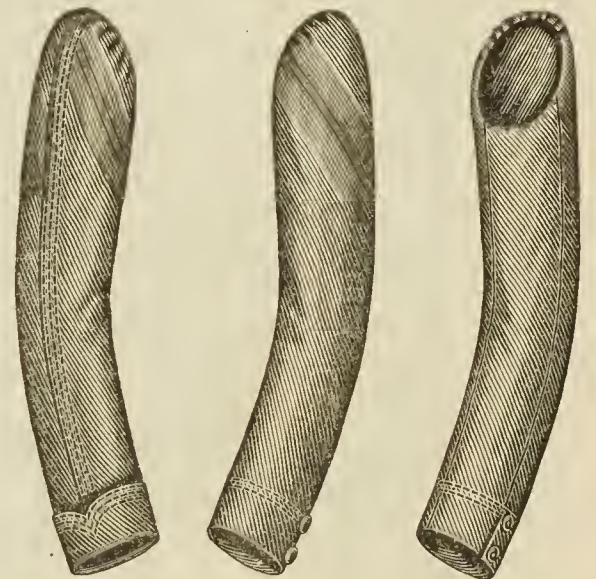
Zibeline, tweed, cheviot, tailor suitings, serge, melton and covert are eminently suited to the development.

Pattern 7336 is in 8 sizes from 32 to 46 inches, bust measure. For medium size, the coat in regulation three-quarter length requires $3\frac{3}{4}$ yards of material 54 inches wide; or in long hip length, 3 yards in the same width will be needed. Price, 9d. or 20 cents.

7343—LADIES' OR GIRLS' TWO-SEAM AND THREE-SEAM SLEEVES—Considerable latitude is allowed in the choice of sleeves for coats and jackets, and among the popular types are those shaped by two or three seams. A seam occurs on top of the arm and is finished in lap style when the sleeve is of three-piece formation. The two-seam sleeve is of the regulation coat order. In either case a vent may be introduced at the wrist, or a turn-back cuff give completion. Gathers regulate the fulness at the armhole, and easy adjustment is given.

A military coat of blue covert will look well with the plain two-seam sleeve, and one of box shaping in tan melton might have the three-seam sleeve with the cuff. Velvet, zibeline, cheviot, kersey and all the mannish suitings are adaptable.

Pattern 7343 is in 8 sizes from 8 to 15 inches, arm measure, measuring the arm about 1 inch below the armpit. For a lady of 11 inches arm, a pair of sleeves will require $\frac{7}{8}$ yard of material 54 inches wide; for a girl of 12 years or 9 inches arm measure, $\frac{3}{4}$ yard of material in the same width is needed. Price, 6d. or 10 cents.



7343—LADIES' OR GIRLS' TWO-SEAM AND THREE-SEAM SLEEVES, WITH OR WITHOUT CUFFS: FOR COATS, JACKETS, ETC.



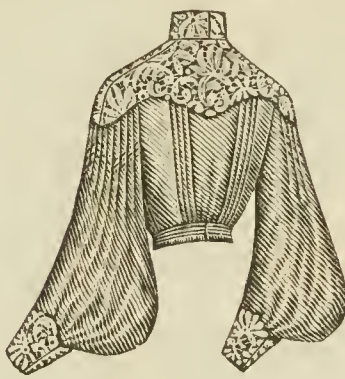
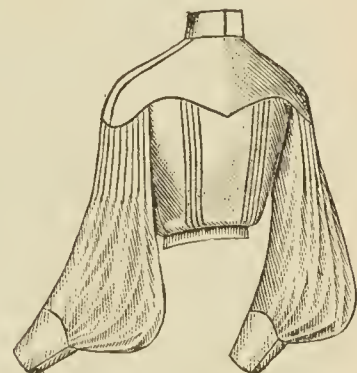
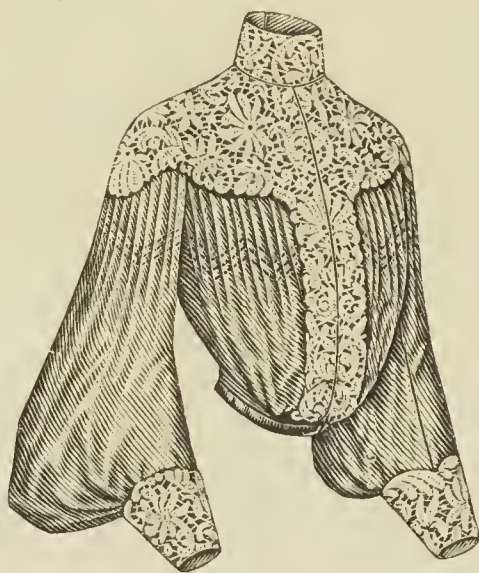
BROWN PANNE ZIBELINE WAS USED FOR THIS REPRODUCTION OF COAT No. 7336 AND SKIRT No. 7329, VELVET, STITCHING AND BUTTONS SUPPLYING DECORATION.

THIS HANDSOME TOILETTE OF BROWN CHIFFON VELOURS IS ENRICHED BY ACCESSORIES OF SABLE FOX. BLOUSE JACKET No. 7310 AND SKIRT No. 7337 WERE USED.

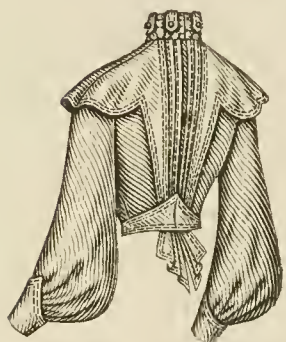
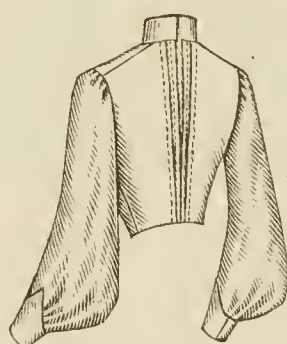
LADIES' WAISTS, SHIRT-WAISTS, ETC.

7320—LADIES' TUCKED OR SHIRRED WAIST—Nile-green Lansdowne and Venise all-over lace were combined in the attractive bodice here illustrated. A snugly fitted lining is used as a foundation for the fronts and back, which may be tucked or shirred at the top according to fancy. The fronts puff out in a becoming manner, and the back may be bloused or drawn down softly in regulation effect. A distinctive feature of the mode is the "1830" yoke in fanciful outline and drooping well over the shoulders. It may be extended in a strap stole following the front closing, or a conventional yoke may be used instead. A standing collar is added, and a plaited girdle of silk completes the waist. Sagging fulness is allowed in the sleeves, which are

narrow vest closes at the left side, and an "1830" collar with or without tabs at the front, is an up-to-date



7320—LADIES' TUCKED OR SHIRRED WAIST, WITH AN "1830" YOKE WITH OR WITHOUT THE STRAP STOLE, OR WITH A CONVENTIONAL YOKE, AND BLOUSED OR IN REGULATION EFFECT AT THE BACK.



7308—LADIES' BLOUSE WAIST, WITH "1830" COLLAR, AND WITH OR WITHOUT THE TABS OR POSTILION.

accessory. A standing collar, also with or without tabs, completes the neck. A plaited postilion is an optional feature, and a belt shaped in a point at the back affords a finish at the waist. Two-seam linings give support to the sleeves, which are in bishop style with full puffs below the elbow, deep pointed cuffs completing them.

Pointelle Eolienne of a blue-gray shade will make up charmingly and crêpe de Chine will unite prettily with chiffon velvet and *frisé* lace. Mousseline or voile will be charming.

Pattern 7308 is in 6 sizes from 32 to 42 inches, bust measure. For medium size, it needs $2\frac{1}{2}$ yards of goods 44 inches wide with $\frac{5}{8}$ yard of all-over lace for vest and collar. Price, 9d. or 20 cents.

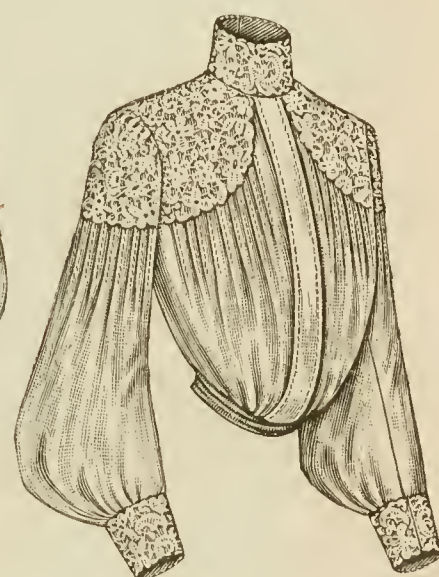
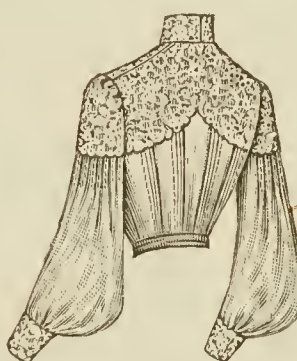
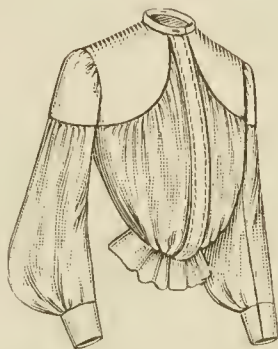
7341—LADIES' SHIRT-WAIST—A bolero yoke, sleeve caps, cuffs and collar of Duchesse all-over lace afford dainty or-

made over two-seam linings and introduce deep cuffs of novel shaping.

Embroidered crêpe de Chine or Liberty satin is a desirable fabric for copying this mode and may be associated with Irish or Maltese lace.

Pattern 7320 is in 7 sizes from 32 to 44 inches, bust measure. For medium size, it will need $2\frac{3}{4}$ yards of Lansdowne 40 inches wide, with $1\frac{3}{8}$ yard of all-over lace for collar, yoke and cuffs. Price, 9d. or 20 cents.

7308—LADIES' BLOUSE WAIST—A design that is sure to find many admirers is here pictured in violet silk voile, with fibre Cluny lace and cut steel buttons for ornamentation, and a finish of machine-stitching. A close-fitting body lining is used, and the bodice is tucked at the centre of the back and to yoke depth at each side of the front, thus securing a tapering effect at the back and becoming fulness over the bust. The



7341—LADIES' SHIRT-WAIST, IN "1830" STYLE, TUCKED OR GATHERED TO THE BOLERO YOKE AND THE SLEEVE CAPS, AND WITH OR WITHOUT THE LINING.

nementation for this shirt-waist of ash-white crêpe de Chine. A lining composed of a seamed back and dart-fitted fronts aids in the stylish adjustment of the waist, but may be omitted. Groups of tucks, equally spaced, are arranged at the back, and the



BLEACHED PONGEE WAS USED FOR THIS DAINTY DEVELOPMENT OF No. 7320, VENETIAN APPLIQUÉ LENDING A TOUCH OF ORNAMENTATION.

FOR THIS DAINTY SHIRT-WAIST, No. 7341, ÉCRU WASH TAFFETA WAS ELABORATED WITH FAGGOTING, BLACK VELVET AND GILT BUTTONS.

THIS ILLUSTRATES No. 7308 MADE OF BLACK PEAU DE CYGNE IN HARMONIOUS COMBINATION WITH CREAM-WHITE BRUSSELS LACE AND BLACK CHIFFON VELOURS.

fronts are tucked at the top or gathered to the bolero yoke, the fulness blousing prettily over the crush belt. A box-plait is simulated at the centre of the front, where the closing is made. A narrow neck-band supports the standing collar, which fastens at the back. The fulness of the sleeves is controlled by gathers or tucks at the top where they meet the caps, to accord with the waist proper, and the lower portion puffs out below the elbow in the approved manner, deep cuffs lengthening them. Two-seam linings may be used.

Plaid Irish poplin contrasted with a plain color of harmonizing shade, and trimmed with narrow silk gimp and brass buttons will be serviceable and stylish. The mode is adapted to reproduction in soft-finished taffeta, peau de cygne, Louisine, Eolienne, veiling, peau de crêpe, albatross and washable materials, and appliqué or fibre lace, passementerie or braid may be used for trimming.

Pattern 7341 is in 6 sizes from 32 to 42 inches, bust measure. For medium size, it will require $3\frac{1}{2}$ yards of material 27 inches wide, with $1\frac{3}{8}$ yard of all-over lace. Price of pattern, 9d. or 20 cents.

7355—LADIES' CRUSHED AND PLAIN GIRDLES OR BODICE-BELTS—The girdle belts have caught the popular fancy and are seen on many of the new gowns. The one

here pictured in black velvet and in silver-gray peau de soie is a pretty mode for day or evening wear. A fitted foundation stayed with feather bone at each seam gives support to the crush girdle, and is also used as a guide in shaping the plain one. A rounded or sharply pointed outline may be given the lower edge of the girdle in either style, and the closing is invisibly arranged at the back.

Such accessories are in best taste when they are of the dress material or trimming, although black or white may do duty for several costumes. An evening gown of water-green picotine will be handsome with a crush belt of darker green chiffon velvet. A dinner gown of yellow-and-white *mousseline imprimée* might have a girdle of Louisine or Liberty satin.

Pattern 7355 is in 5 sizes from 22 to 30 inches waist measure. For 24 inches waist, the crushed girdle needs $\frac{3}{4}$ yard of material 20 inches wide, and the plain girdle $\frac{3}{8}$ yard in the same width. Price, 6d. or 10 cents.



7355—LADIES' CRUSHED AND PLAIN GIRDLES OR BODICE-BELTS, POINTED OR ROUNDING AT THE LOWER EDGE.

LADIES' SHIRT-WAISTS, STOCKS AND CUFFS

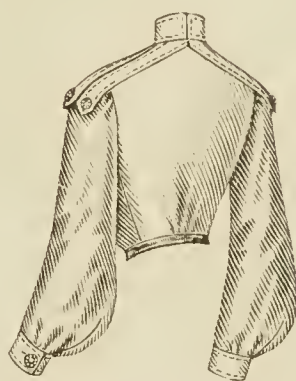
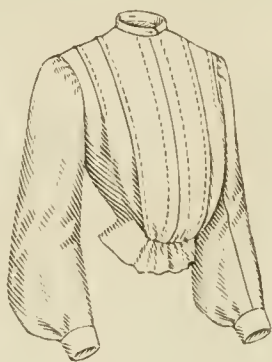
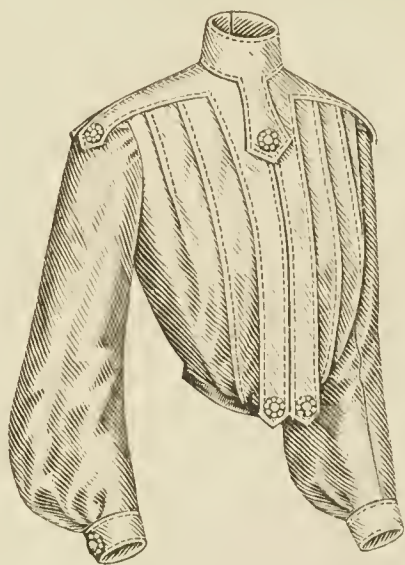
7339.—LADIES' SHIRT-WAIST.—A fancy epaulette stole lends a note of distinction to the modish shirt-

stance, but is not essential. The back is plain with slight gathers at the waist-line, and the front is made without fulness, except at the belt, where it is gathered and over which it pouches stylishly. Bishop and regulation shirt sleeves are included in the pattern, and the use of the gauntlet cuffs is optional. Either patch or inserted pockets may be introduced, and an epaulette yoke or shoulder straps added with good effect.

A pleasing shirt-waist may be constructed from Irish poplin in one of the new plaids, with black velvet for a belt and pipings. French brilliant will be effective, and mercerized waisting showing a small blue, green or red figure is

also suitable. Venetian twill, broadcloth, linen moiré, velveteen and corduroy are suggestive of pretty developments.

Pattern 7309 is in 8 sizes for ladies from 32 to 46 inches, bust measure.



7339—LADIES' SHIRT-WAIST, WITH FANCY EPAULETTE STOLE AND DARTED BISHOP SLEEVES, AND WITH OR WITHOUT THE BODY LINING.

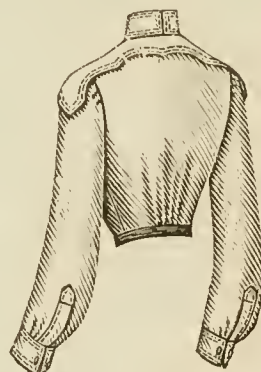
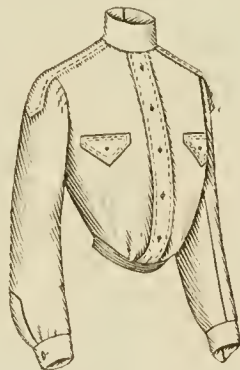
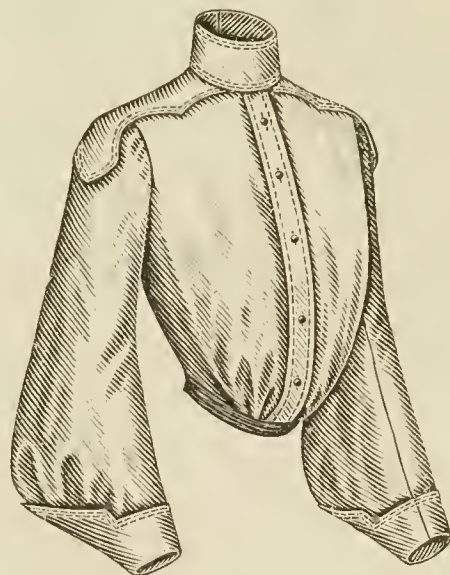
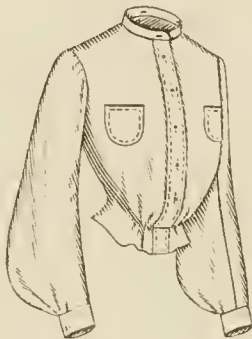
waist here illustrated in white mercerized vesting finished with machine-stitching and large pearl buttons. Gathers dispose of the fulness at the waist-line of the fronts, which have a tuck at each side of the military closing, while shorter tucks extend from the shoulder seam to yoke depth. The back, which is in one piece, fits smoothly across the shoulders and has slight gathered fulness at the belt. Fashionable breadth is given by the fancy stole extending over the shoulders in epaulette style and down the front, concealing the closing. A tab is allowed on the collar which is worn over the band completing the neck. Darts at the back give excellent shaping to the bishop sleeves confined in straight cuffs. Dart-fitted fronts and a back seamed at the centre compose the body lining, which may be used or not, as preferred. A ribbon belt outlines the waist.

Pongee cotton may be made up prettily in this way, and stitched with brown saddler's silk. French and wash flannels, Irish poplin in plaid, albatross, cashmere and viyella, cotton cheviot, homespun, hopsacking, linen burlap and moiré are recommended.

Pattern 7339 is in 7 sizes from 32 to 44 inches, bust measure. For medium size, it needs $3\frac{7}{8}$ yards of material 27 inches wide. Price, 9d. or 20 cents.



7309—LADIES' SHIRT-WAIST—Tan French flannel was selected for making the smart shirt-waist here depicted, and small silver buttons and machine-stitching produce a tailored



7309—LADIES' SHIRT-WAIST, WITH BISHOP OR SHIRT SLEEVES, AND WITH OR WITHOUT PATCH OR INSERTED POCKETS, EPAULETTE-YOKE OR SHOULDER-STRAPS, GAUNTLET CUFFS OR BODY LINING.

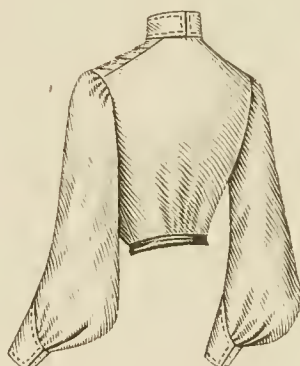
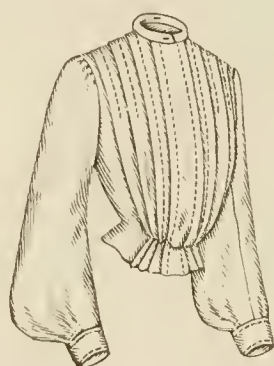
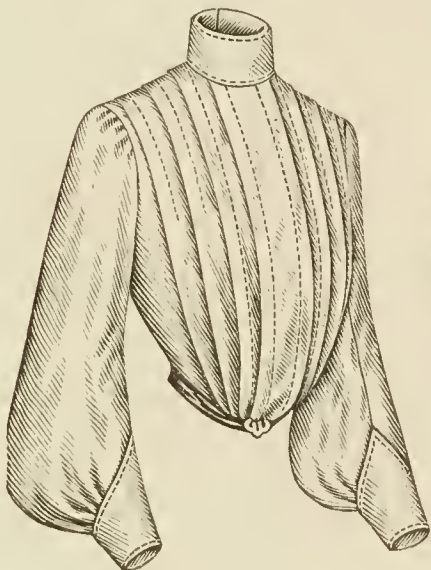
For medium size, it needs $3\frac{5}{8}$ yards of goods 27 inches wide. Price, 9d. or 20 cents.



7351—LADIES' TUCKED SHIRT-WAIST—An attractive new shirt-waist design is here represented in white mercerized vesting, a material which will be very popular for Winter waists. Gathers regulate the fulness at the waist-line of the plain back, while in front tucks extending to the lower edge are introduced at the centre. Two tucks at each side retain their folds to the belt, gathers disposing of the remaining fulness. An invisible closing is arranged in front, and a becoming blouse is allowed above the ribbon belt secured with a buckle. A plain standing collar is worn over the band at the neck, and the use of the lining, consisting of dart-fitted fronts and a back seamed at the centre, is optional. Pointed or plain cuffs may complete the sleeves that are slashed at the back.

Saxony flannels appear in both pale and bright colors and are highly recommended.

French flannelette is a new and pretty material that may also be used to advantage in reproducing this mode. Among the



7351—LADIES' TUCKED SHIRT-WAIST, WITH POINTED OR PLAIN CUFFS AND WITH OR WITHOUT THE BODY LINING.

appearance. A body lining was used in this in-



THIS STYLISH SHIRT-WAIST WAS MODELLED FROM No. 7339 IN PALE-TAN VIYELLA, AND FINISHED WITH MACHINE-STITCHING AND MERCERIZED CORD.

STRIPED GRAY LOUISINE WAS HERE USED TO REPRODUCE No. 7309, MACHINE-STITCHING AND FANCY ENAMELLED BUTTONS PROVIDING THE ONLY ORNAMENTATION.

ANOTHER SMART DESIGN FOR A SHIRT-WAIST, No. 7351, IS HERE SHOWN IN MERCERIZED CROSS-STITCH CANVAS, DAINTILY FIGURED WITH BLUE.

heavy new wash goods that will be used quite as much as wool for both shirt-waists and entire frocks are crash voile, cotton hopsacking, homespun, linen burlap and cotton pongee. A soft-finished velvet in forest-oak brown is a desirable material for shirt-waists and enamelled buttons will supply suitable decoration. A crush girdle of suède in the same shade will make a pleasing finish.

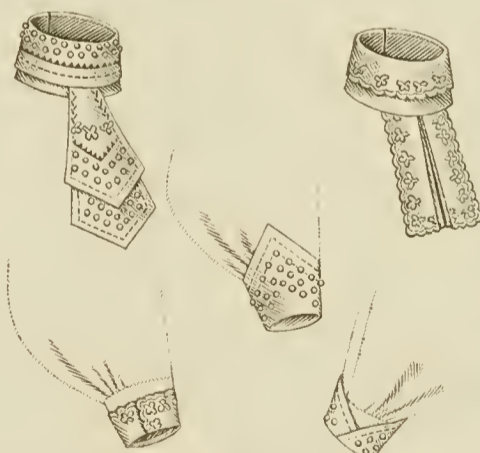
Pattern 7351 is in 8 sizes from 32 to 46 inches, bust measure. For medium size, it calls for 4 yards of material 27 inches wide. Price of pattern, 9d. or 20 cents.

stock, also made of an embroidered handkerchief, is folded as for the bishop stock, and two tabs with pointed ends are fastened under the turn-over. Hooks and loops or fancy pins of gold or silver may be used to secure them at the back.

Straight cuffs lapping on top of the sleeve, or those forming a point at the top and with their ends crossing underneath, are shown. Either style will form a dainty finish for a plain or fancy shirt-blouse.

Fancy bordered handkerchiefs in all colors are obtainable for such purposes, and those of embroidered silk will make up prettily. Such fabrics as silk mull, bolting cloth, mousseline de soie, crêpe de Chine, peau de cygne, Liberty satin and Pompadour ribbons are used as well. Sheer white linen would be attractive with narrow hemstitched edges and a floral design of hand embroidery worked in mercerized cotton.

Pattern 7354 is in 3 sizes from 11 to 15 inches neck measure. For 13 inches neck, the stock and pair of cuffs in either style require two handkerchiefs, $13\frac{1}{2} \times 13\frac{1}{2}$ inches, or $\frac{3}{8}$ of a yard of material 36 inches wide. Price of pattern, 6d. or 10 cents.



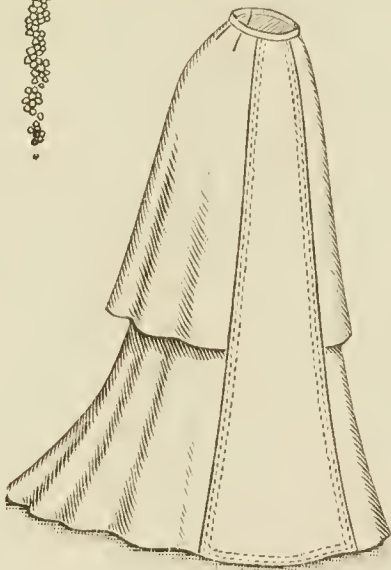
7354—LADIES' OR MISSES' BISHOP AND ABBÉ STOCKS AND CUFFS. (DESIRABLE FOR HANDKERCHIEFS AND OTHER FABRICS.)

7354—LADIES' OR MISSES' BISHOP AND ABBÉ STOCKS AND CUFFS—Accessories made of handkerchiefs are smart and modish and are very simple in construction. A design which may be carried out in handkerchiefs or any preferred material is here depicted. The bishop stock is represented as made of a handkerchief with figured border and embroidered in pale blue. The stock is so folded that the border forms a turn-over. A tab is laid in plaits and secured underneath to the stock at the front. The abbé

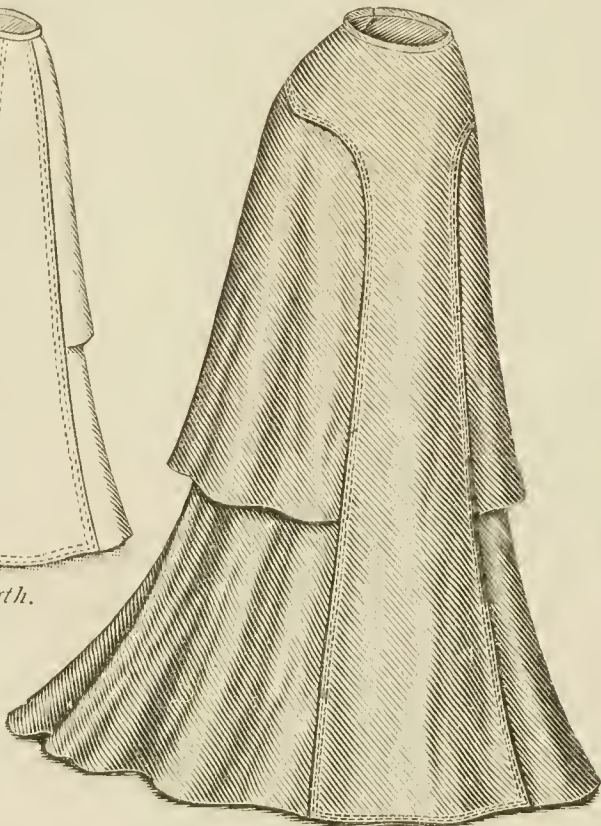
LADIES' SKIRTS

7356—LADIES' SKIRT—A modish skirt suitable for wear with any style of blouse or bodice is here shown in light and dark zibeline, finished with

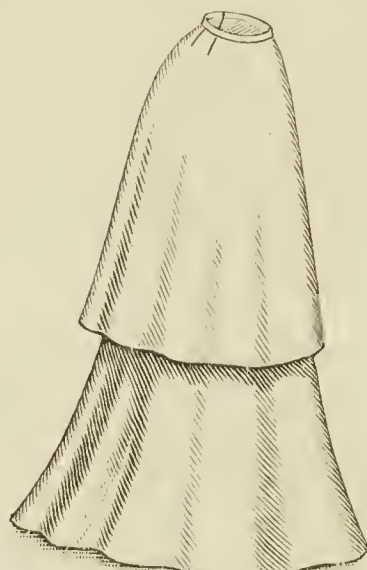
crêpe de Chine, supported in each instance by a foundation skirt shaped by seven gores. A long or medium sweep, dip or round length may be given the outside



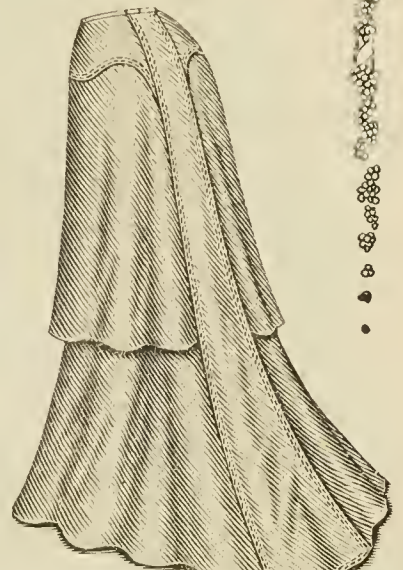
Dip Length.



Dip Length.



Round Length.



Medium Sweep.

7356—LADIES' SKIRT, WITH HABIT BACK, IN MEDIUM SWEEP, DIP OR ROUND LENGTH: CONSISTING OF A FIVE-GORED FOUNDATION SKIRT AND TWO CIRCULAR FLOUNCES, WITH OR WITHOUT A FRONT PANEL EXTENDING IN A YOKE TO A BACK PANEL OR TERMINATING AT THE WAIST AS A PANEL ONLY.

machine-stitching. A five-gored foundation skirt supports the mode, which consists of two circular flounces and a back panel, and, if desired, a front panel may be added, terminating at the belt, or continuing in the form of a yoke to meet the back panel. The back is in habit style, the closing being made under the panel. Darts assist in the smooth adjustment at the top of the upper flounce. A medium sweep and dip length are provided for, and the lower flounce measures about four yards and three-fourths at the bottom in the medium sizes.

skirt, which is also composed of seven gores, all but the front one being wide and gathered at the top. A measurement of about four yards and three-fourths is attained at the lower edge in the medium sizes.

This mode is adapted to all the fashionable soft fabrics, such as *pointelle Eolienne*, Brussels net, crêpe, mousseline de soie, mousseline voile, *gaze du Barry* and silk veiling.

Pattern 7350 is in 6 sizes from 20 to 30 inches waist or 37 to 49½ inches hip measure. For 24 inches waist, the outside skirt of material without a nap or other distinct up or down,

A dressy skirt might be made of French-gray voile, elaborated with bands or medallions of gray filet lace showing touches of brilliant colors. The yoke and panels of a brown cloth skirt might be braided in some conventional design, or outlined with narrow gimp or fibre braid. Cheviot, kersey, serge, melton, wool crash, covert, granite and broadcloth are adaptable.

Pattern 7356 is in 6 sizes from 20 to 30 inches waist, or 37 to 49½ inches hip measure. For 24 inches waist, the flounces and panels need 5⅝ yards of material 50 inches wide, while for the flounces only, 4⅜ yards in the same width will be required; 5 yards 36 inches wide will be needed for gores. Price, 1s. or 25 cents.



Dip Length.



Long Sweep.

7350—LADIES' SKIRT, IN LONG OR MEDIUM SWEEP, DIP OR ROUND LENGTH: CONSISTING OF A SEVEN-GORED OUTSIDE SKIRT, GATHERED AT THE TOP OF THE SIDES AND BACK; AND A SEVEN-GORED FOUNDATION SKIRT. (KNOWN AS THE "1830" SKIRT.)



Medium Sweep.

needs 7½ yards 27 inches wide, or 4⅜ yards 44 inches wide; of goods with a nap or other distinct up or down, 9⅜ yards 27 inches wide, or 5⅝ yards 44 inches wide will be called for; the foundation skirt requires 8⅞ yards 20 inches wide. Price, 9d. or 20 cents.

7350—LADIES' SKIRT—This graceful skirt of the "1830" type is depicted in white point d'esprit, and in cream-white



TUCKS AND A LATTICE DESIGN IN BLACK VELVET ARE TASTEFULLY DISPLAYED ON THIS PRETTY "1830" SHIRT-WAIST, No. 7341, AND THE SKIRT, No. 7356, IS SIMILARLY TRIMMED.

BODICE No. 7320, SKIRT No. 7350 AND GIRDLE No. 7355 ARE HERE PORTRAYED. WHITE VOILE WAS ASSOCIATED WITH LACE, PENDANTS AND BLACK AND DOTTED VELVET.

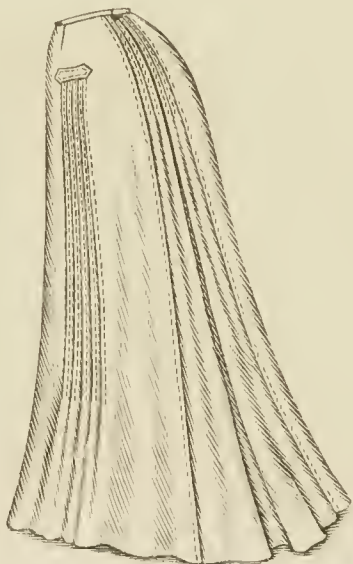
LADIES' SKIRTS

7315—LADIES' SKIRT—An excellent design for developing light-weight fabrics is here illustrated in brown broadcloth finished with machine-stitching, and also in crêpe de Chine. A five-gored foundation skirt gives support, but is not indispensable.

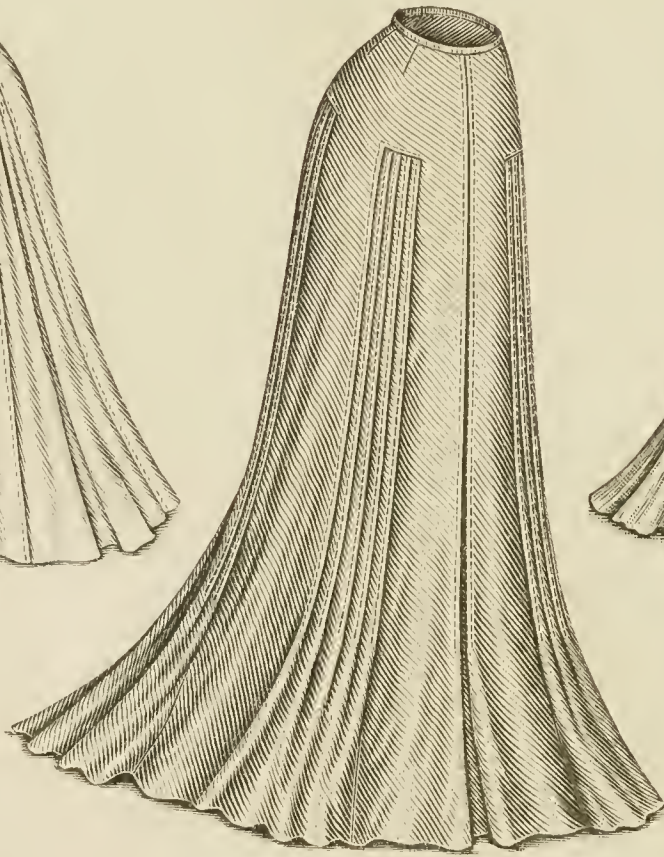
The outside skirt is made with or without a centre-front seam in military style and has inserted panels to yoke depth that may be tucked or shirred. A gore in similar effect is introduced at the back and is connected with the circular portion by tuck seams. Straps may head the panels, and a flare is allowed at the foot. Long and medium sweep as well as dip length are provided for.

This mode will be desirable for silk and wool voile, Eolienne, crêpe mistral, crêpe façonné, and mousseline imprimé.

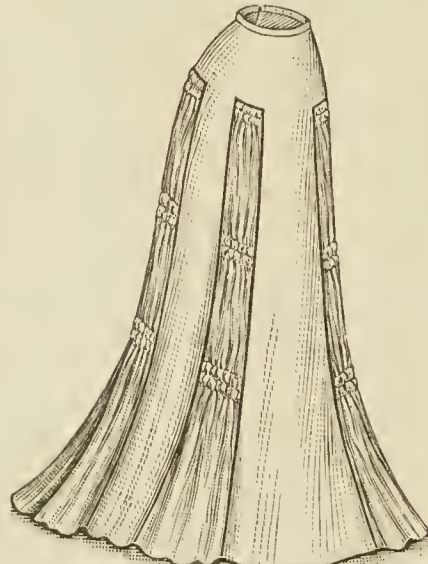
Pattern 7315 is in 8 sizes from 20 to 34 inches waist, or 37 to 55½ inches hip measure. For 24 inches waist, the outside skirt will require 10½ yards of material 27 inches wide; the foundation skirt will require 7⅞ yards 20 inches wide. Price, 1s. or 25 cents.



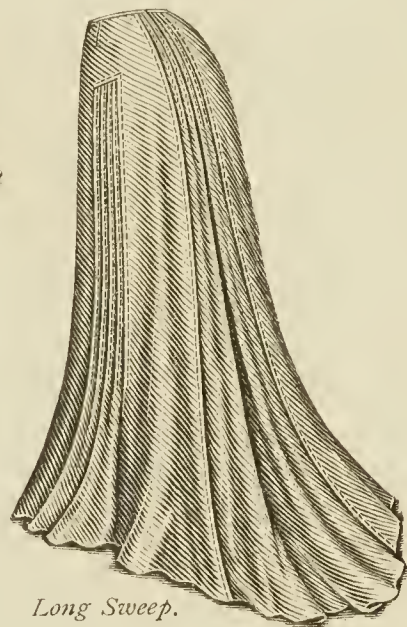
Dip Length.



Medium Sweep.



Dip Length.



Long Sweep.

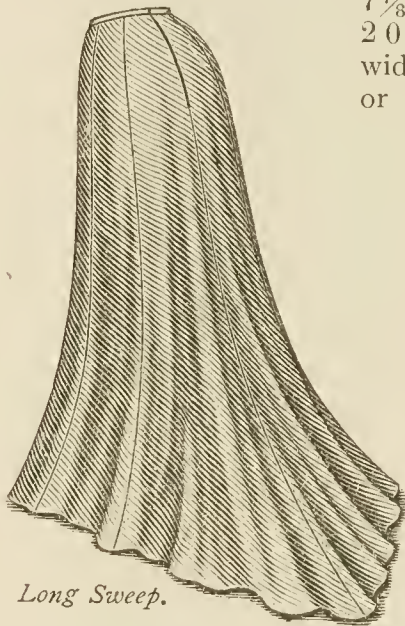
7315—LADIES' SKIRT, IN LONG OR MEDIUM SWEEP OR DIP LENGTH: CONSISTING OF A CIRCULAR OUTSIDE SKIRT, WITH OR WITHOUT A CENTRE-FRONT SEAM IN MILITARY STYLE, AND WITH TUCK-PLAIED OR SHIRRED INSERTED PANELS AT THE SIDES AND A GORE IN SIMILAR EFFECT AT THE BACK; AND A FIVE-GORED FOUNDATION SKIRT THAT MAY BE OMITTED.

the skirt here illustrated in brown satin-faced cloth. Allowance

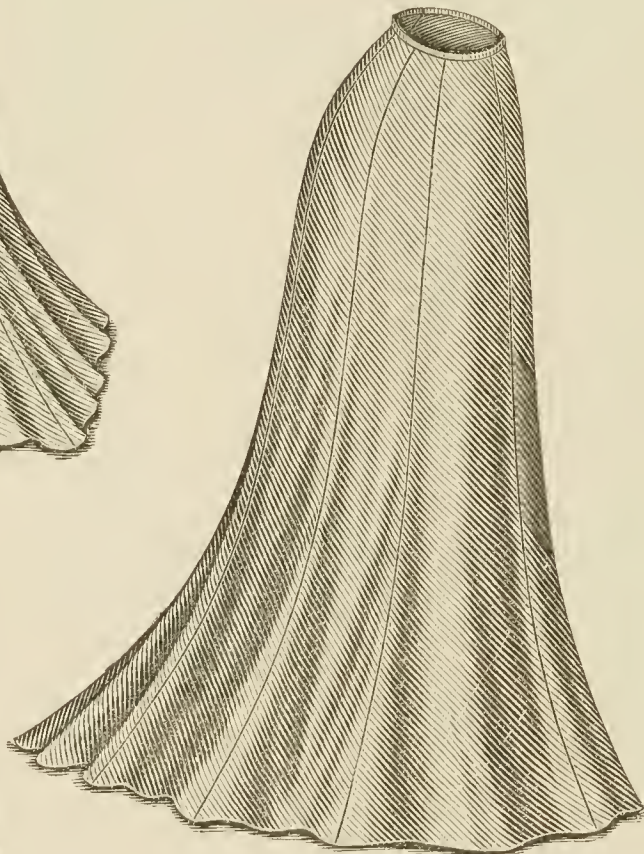
is made for the back to be in habit style or to display an inverted box-plait. A long or medium sweep or dip length may be adopted.

Black broadcloth will develop the mode very satisfactorily and such a skirt may be worn with any style of waist. Tweed, cheviot, serge, tailor suitings, corduroy and velvet suggest pleasing possibilities in reproducing this design. Soft materials such as crêpe de Chine, Princess Olga crêpe, silk voile, etc., may have a yoke of lace, and the gores connected by faggoting.

Pattern 7329 is in 9 sizes from 20 to 36 inches waist, or 37 to 58½ inches hip measure. For 24 inches waist, the skirt of 50-inch wide material without a nap or other distinct up or down will need 4⅝ yards; of goods with a nap or other distinct up or down 5⅝ yards in the same width will be required. Price of pattern, 9d. or 20 cents.



Long Sweep.

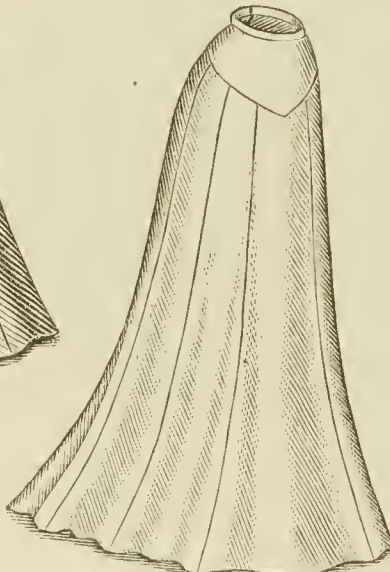


Medium Sweep.



Dip Length.

7329—LADIES' NINE-GORED FLARE SKIRT, IN LONG OR MEDIUM SWEEP OR DIP LENGTH, WITH AN INVERTED BOX-PLAIT AT THE BACK OR IN HABIT STYLE, AND WITH OR WITHOUT THE YOKE.



Dip Length.



WHITE LIBERTY SATIN AND GUIPURE LACE LEND EFFECTIVE CONTRAST TO THIS TOILETTE OF GUN-METAL VOILE, WAIST No. 7320 AND SKIRT No. 7315 BEING USED.

WHITE WOOL CANVAS WAS USED FOR THIS FROCK, TRIMMED WITH YAK LACE, LIBERTY SATIN RUCHING AND PENDANT ORNAMENTS. THE WAIST IS No. 7308 AND THE SKIRT No. 7329.

LADIES' SKIRTS

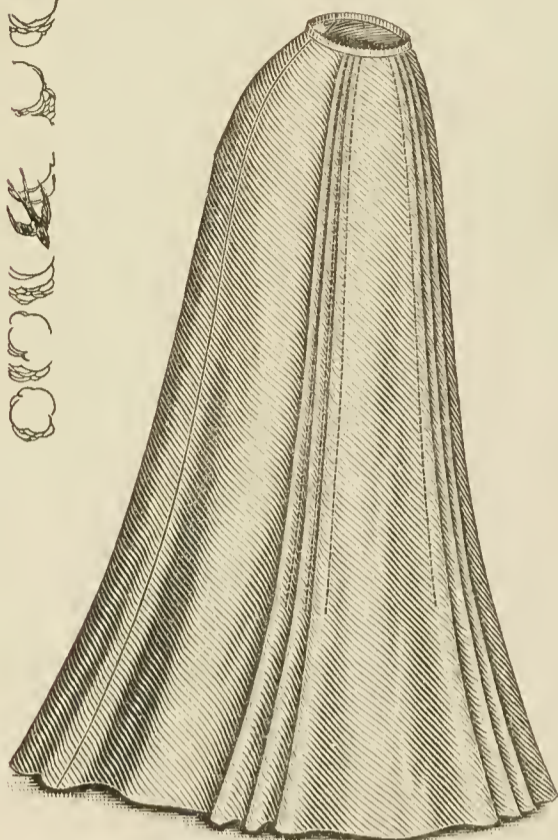
7367—LADIES' SEVEN-GORED SKIRT—A front-gore tucked in panel effect lends distinction to the

plain or fancy outline may be added. At the lower edge the measurement in the medium

sizes is about four yards. The mode is equally desirable for plain, striped or plaided goods made up without a centre seam or with matched bias edges.

The mannish materials in mixed black and white are smart for skirts of this type, while melton, tweed, cheviot in the canvas and fancy weaves, and covert are highly recommended.

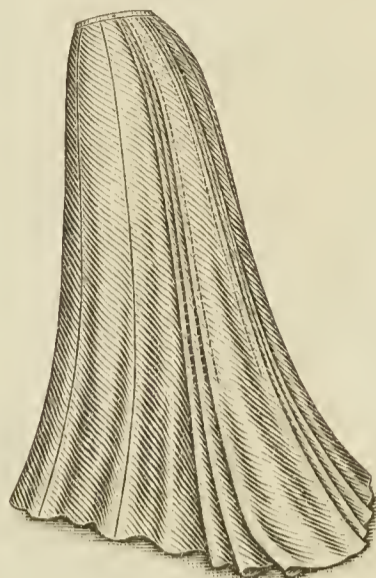
Pattern 7337 is in 7 sizes from 20 to 32 inches waist, or 37 to 52 $\frac{1}{2}$ inches hip measure. For 24 inches waist, of 50-inch wide material, the one-piece skirt with facing and yoke requires 4 $\frac{1}{2}$ yards; or without facing and yoke, 3 $\frac{3}{8}$



Round Length.



Dip Length.



Medium Sweep.

7367—LADIES' SEVEN-GORED SKIRT, IN MEDIUM SWEEP, DIP OR ROUND LENGTH, WITH THE FRONT-GORE TUCKED IN PANEL EFFECT, AND THE BACK WITH AN APPLIED TRIPLE BOX-PLAIT OR IN HABIT STYLE.

skirt here illustrated in Havana-brown homespun. It is of seven-gored

construction and is designed for a medium sweep, dip or round length. A triple box-plait may be applied at the back, although it will be equally modish made up in habit style. The tucks terminate at about knee depth to allow graceful fulness at the foot.

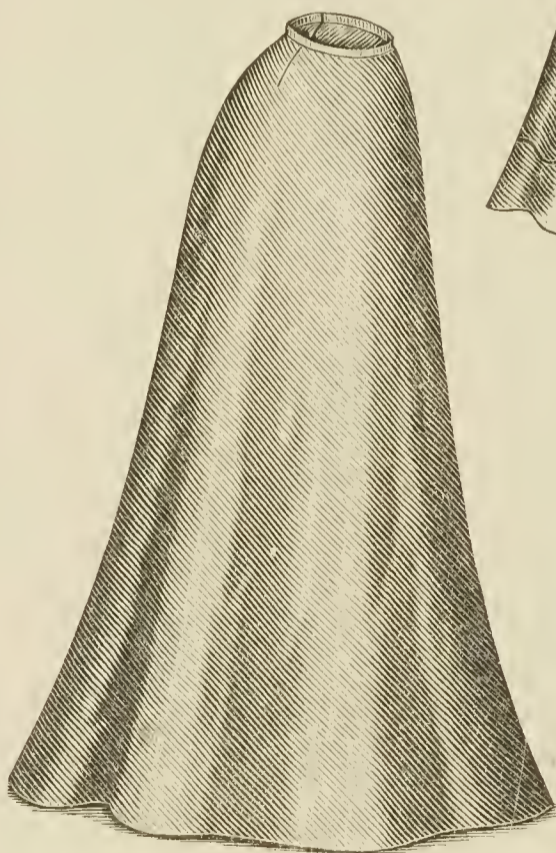
Smart effects may be obtained in cheviot, cloth, serge, canvas weaves and many of the mannish suitings, as well as in crêpe de Chine, Louisine and peau de soie. Cream-white silk voile will be attractive with the front panel embroidered or overlaid with lace, and biscuit-colored cloth will be extremely stylish made in this way with a coat tucked in a similar fashion.

Pattern 7367 is in 9 sizes for ladies from 20 to 36 inches waist, or 37 to 58 $\frac{1}{2}$ inches hip measure. For 24 inches waist, it needs 5 $\frac{3}{8}$ yards of goods 50 inches wide. Price of pattern, 9d. or 20 cents.

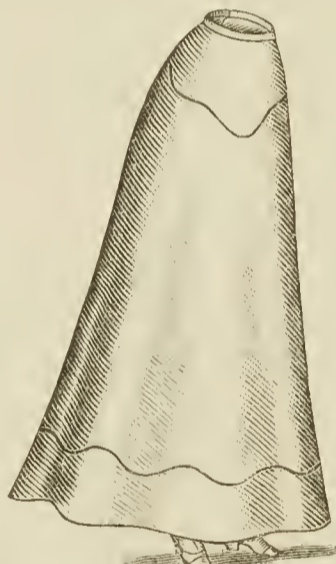
7337—LADIES' ONE OR TWO PIECE CIRCULAR SKIRT—A smart skirt, appropriate for walking and general service, is here illustrated in mouse-gray cloth and in plaid goods. It is circular in shaping and may be made with or without a centre-front seam. The back may be arranged in an inverted box-plait or in habit style, and allowance is made for

round, short round or instep length. Darts assist in the smooth adjustment over the hips, and a yoke and facing in

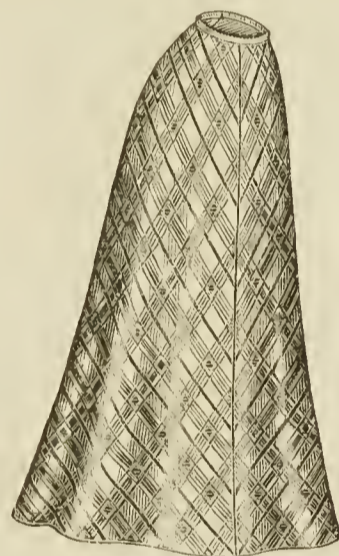
yards; the bias two-piece skirt with facing will need 5 $\frac{1}{2}$ yards, or without facing 4 $\frac{1}{8}$ yards. Price, 9d. or 20 cents.



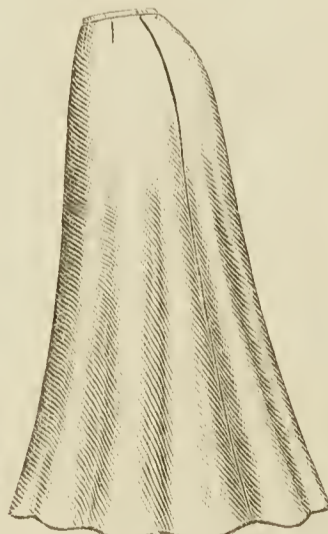
Round Length.



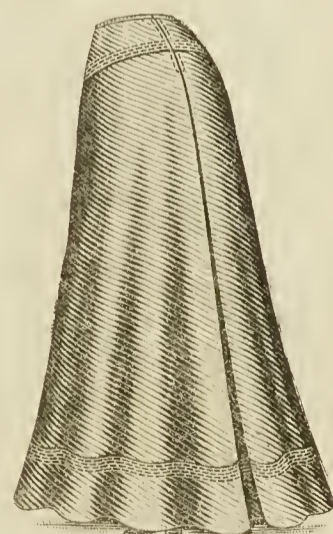
Instep Length.



Round Length.



Round Length.



Short Round Length.

7337—LADIES' ONE OR TWO PIECE CIRCULAR SKIRT, IN ROUND, SHORT ROUND OR INSTEP LENGTH, WITH INVERTED BOX-PLAIT AT THE BACK OR IN HABIT STYLE, AND WITH OR WITHOUT THE PLAIN OR FANCY YOKE OR FACING. (EQUALLY DESIRABLE FOR PLAIN, STRIPED OR PLAIDED GOODS, MADE UP WITHOUT A CENTRE SEAM OR WITH MATCHED BIAS EDGES IN FRONT.)



THE TRIMMING OF THIS ATTRACTIVE STREET FROCK OF CHIFFON VELOURS GRISAILLE CONSISTS OF BLACK AND WHITE BRAID AND SMOKED PEARL BUTTONS. COAT No. 7364 AND SKIRT No. 7367 WERE USED.

DIAMOND-PLAID WOOL MIXTURE WAS RELIEVED WITH SOUTACHE BRAID AND ORNAMENTS IN THIS SMART MILITARY FROCK, IN WHICH COAT No. 7349 AND SKIRT No. 7337 ARE UNITED.

LADIES' SKIRTS

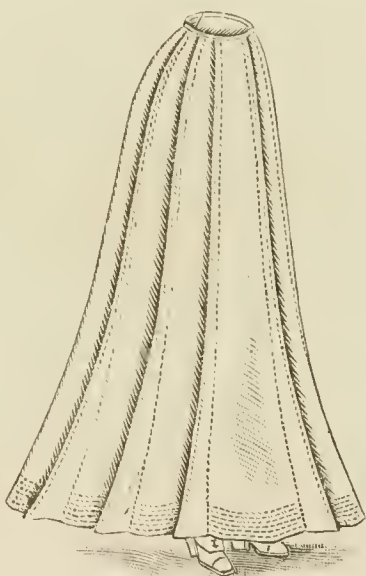
7325—LADIES' NINE-GORED SKIRT—A novel appearance is given the skirt here depicted in dahlia-red zibeline by the introduction of a tuck at each side seam, flaring from flounce depth. Machine-stitching forms a neat finish for the mode, which is in nine gores and may be in round, short round or instep length. An inverted box-plait removes the back fulness and is stitched down for a short distance. At the lower edge a measurement of about three yards and three-fourths is attained in the medium sizes.

The variety of materials adaptable for reproducing this design is extensive and includes cheviot in the canvas and fancy weaves, cloth, velvet, corduroy and novelty suitings. Navy blue tailor suiting is a good selection for the mode; a plaited shirt-waist of the same material may be worn. Black-and-white tweed will reproduce the mode in a pleasing way, and might be stitched with red silk.

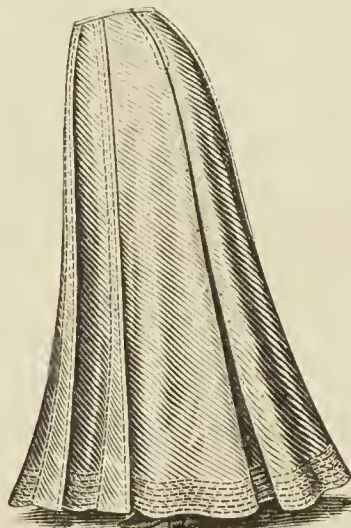
Pattern 7325 is in 8 sizes from 20 to 34 inches waist or 37 to 55½ inches hip measure. For 24 inches waist, the skirt, of 50-inch wide goods without a nap or other distinct up or down, needs 4¼ yards; or with a nap or other distinct up or down, 5 yards in the same width. Price, 9d. or 20 cents.

7357—LADIES' THREE-PIECE SKIRT—Darts over the hips aid in the smooth adjustment of the three-piece skirt

measurement of about four yards and one-half is attained in the medium sizes, and the side-front



Instep Length



Short Round Length

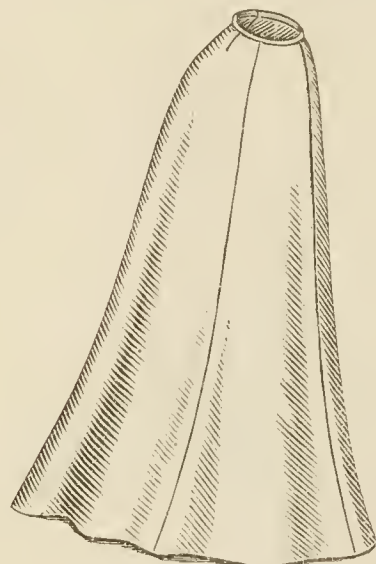


Round Length

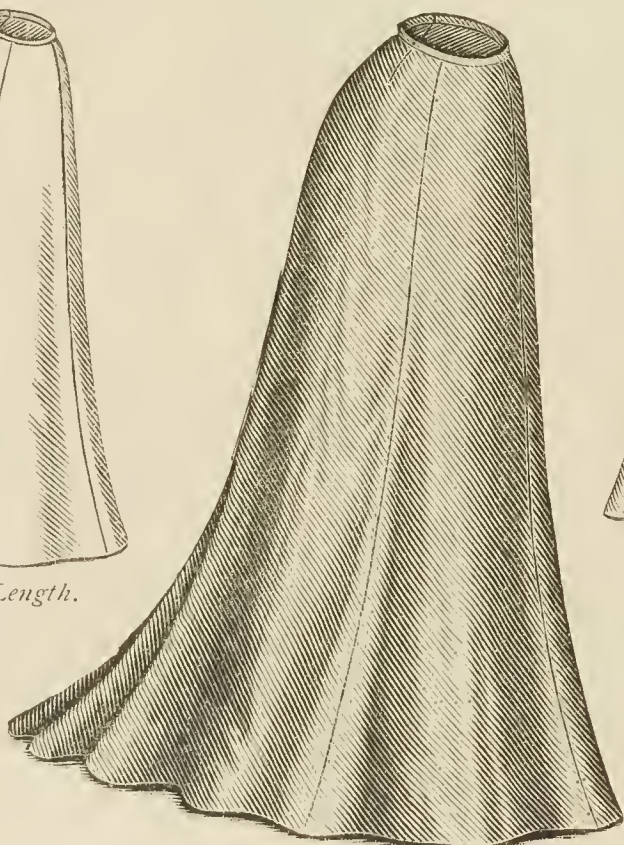
7325—LADIES' NINE-GORED SKIRT, IN ROUND, SHORT ROUND OR INSTEP LENGTH, WITH A TUCK AT EACH SIDE SEAM FLARING FROM FLOUNCE DEPTH, AND WITH AN INVERTED BOX-PLAIT AT THE BACK.

seams are sprung below the knee to allow a becoming flare. Russian-blue hopsacking was the material employed in this instance.

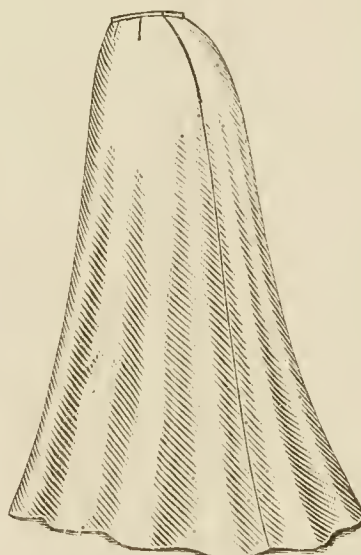
Corduroy in one of the stylish shades of brown will make a smart skirt, and with it may be worn a shirt-waist with an epaulette yoke and gauntlet cuffs made from the same material or of velveteen, Louisine or taffeta in a harmonizing shade. A girdle having a point at the front may be worn with good effect. This is a design that will develop well in tweed, cheviot, homespun, canvas, serge, zibe-



Round Length.



Medium Sweep.



Dip Length.



Long Sweep.

7357—LADIES' THREE-PIECE SKIRT, IN LONG OR MEDIUM SWEEP, DIP OR ROUND LENGTH, WITH AN INVERTED BOX-PLAIT AT THE BACK OR IN HABIT STYLE.

here represented. It may be in habit style at the back or have its fulness removed in an inverted box-plait stitched down for a short distance, and choice is given of a long or medium sweep, dip or round length. At the lower edge a

line and all the fashionable suitings, including the black-and-white and gray-and-black effects. Decoration may be supplied in wide and narrow braid or folds of the material or silk.

Pattern 7357 is in 9 sizes from 20 to 36 inches waist, or 37 to 58½ inches hip measure. For 24 inches waist, it needs 4 yards of goods 44 inches wide. Price, 9d. or 20 cents.



THE POPULAR MILITARY EFFECT IS ACHIEVED IN THIS SMART COAT, No. 7364, AND SKIRT, No. 7357, DEVELOPED IN TAN CLOTH AND TRIMMED WITH BROWN BRAID.

PETUNIA CLOTH, WITH RELIEFS OF WHITE SILK, BLACK VELVET AND NOVELTY LACE, GAVE THIS EFFECTIVE TOILETTE UNITING COAT No. 7310 AND SKIRT No. 7325.

LADIES' NEGLIGÉES, ETC.

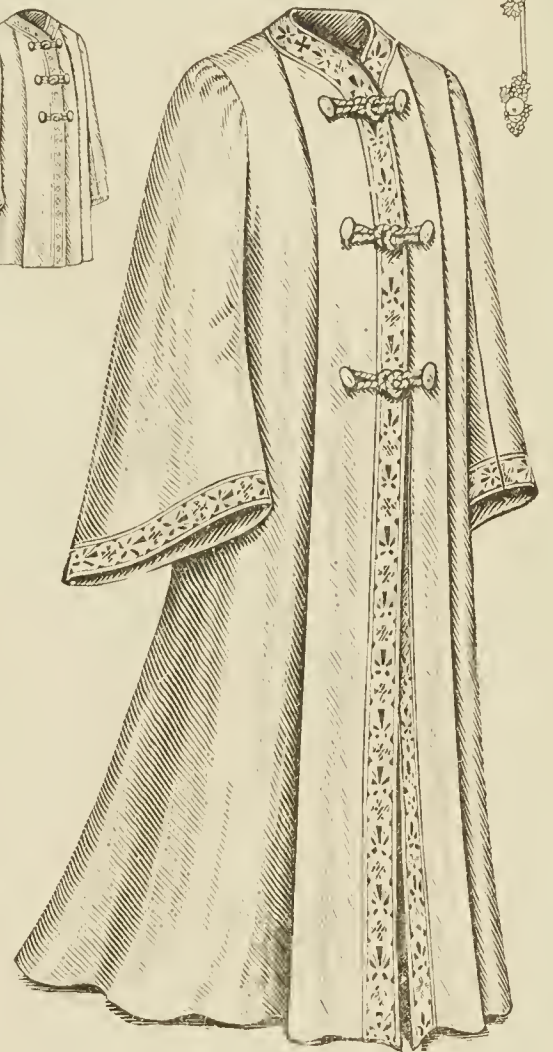
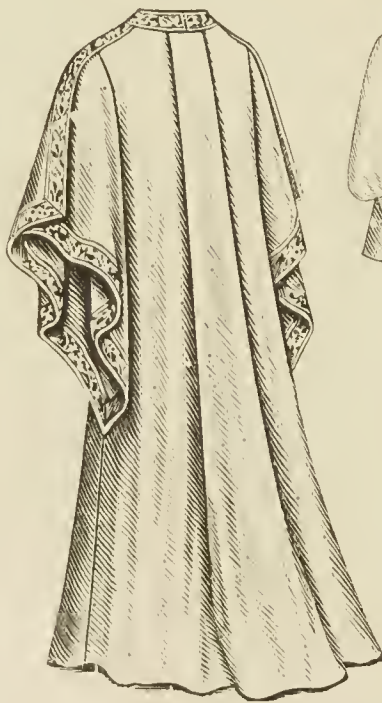
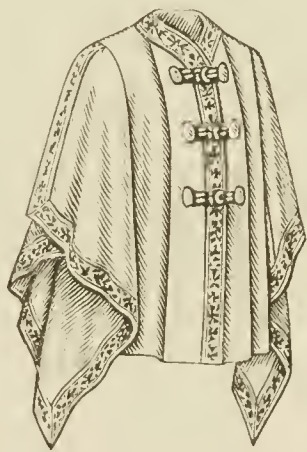
7323—LADIES' KIMONO WRAPPER OR LOUNGING-ROBE, OR DRESSING-SACK IN EITHER OF TWO

LENGTHS—A pleasing negligée mode is here shown in white crêpe mistral and Persian silk; a box-plait is arranged at the centre of the back, and a plait formed at each side of the front. It is simple in construction, and may be in full length for the wrapper or lounging-robe, or cut off in either of two lengths for the dressing-sack. The trimming band extends around the neck, and an ornamental closing is made with frogs. Bishop or flowing sleeves or those in handkerchief style may be adopted, bands of the silk completing them.

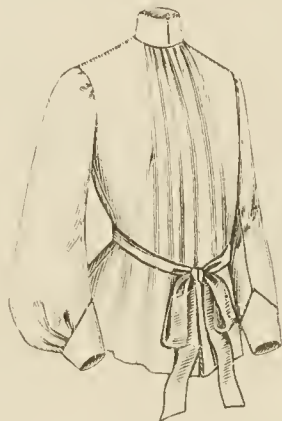
French flannel, Saxony wool, zenana, crêpe albatross, cashmere, pongee and novelty silks will be satisfactory for development.

Pattern 7323 is in 4 sizes from 32 to 44 inches, bust measure. For 36 inches bust, the wrapper needs $6\frac{5}{8}$ yards of material 44 inches wide, with $1\frac{7}{8}$ yard of Persian silk, while the long dressing-sack will require $4\frac{1}{2}$

short skirt. The back may be in habit style or have its fulness disposed in gathers or an inverted box-plait.



7323—LADIES' KIMONO WRAPPER OR LOUNGING-ROBE, OR DRESSING-SACK IN EITHER OF TWO LENGTHS, WITH FLOWING, BISHOP OR HANDKERCHIEF SLEEVES.



7368—LADIES' DRESSING-SACK OR MATINÉE, WITH HIGH, OR DUTCH POMPADOUR NECK AND FULL OR THREE-QUARTER LENGTH BISHOP SLEEVES, AND WITH OR WITHOUT THE FRONT BODY LINING.

yards of goods 44 inches wide, with $1\frac{5}{8}$ yard of Persian silk. Price, 9d. or 20 cents.

7368.—LADIES' DRESSING-SACK OR MATINÉE.—The dainty dressing-sack here pictured was developed in spotted French flannel, with bands of plain flannel fancy-stitched. The back is semi-fitting, while the fronts may be made with or without a dart-fitted lining, ribbon ties drawing them in if desired. A high neck and standing collar may be adopted, or the neck may be in Pompadour outline, a narrow band in yoke effect finishing it. A fancy collar lends a note of distinction to the design, and full or three-quarter length bishop sleeves, closely banded, may be adopted, the former being modified by deep cuffs.

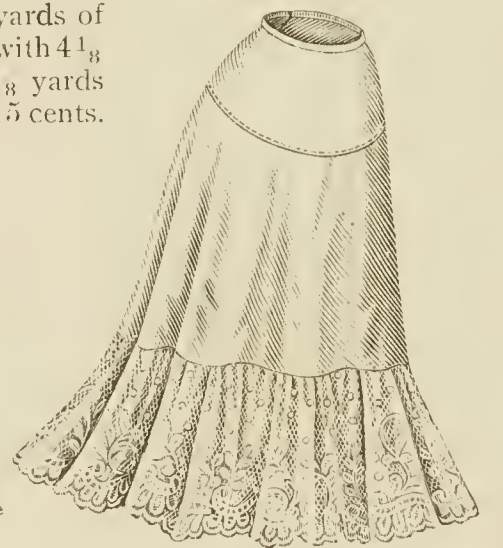
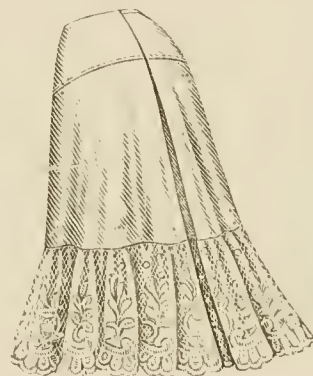
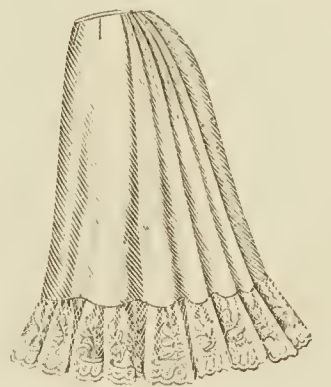
Viyella is a soft and dainty material for this style of garment, and crêpe de Chine, albatross, China silk, cashmere and Henrietta are also appropriate.

Pattern 7368 is in 8 sizes from 32 to 46 inches, bust measure. For medium size, it needs $4\frac{1}{2}$ yards of goods 27 inches wide, with $\frac{7}{8}$ yard of contrasting material in the same width. Price, 9d. or 20 cents.

7317—LADIES' CIRCULAR SHORT PETTICOAT OR UNDER-SKIRT—Nainsook and lace were associated in this circular

A gathered founce and ruffle beneath which the skirt may be cut away, are included, either or both of which may be omitted. The use of the yoke is optional. India linen, and cambric, may be used.

Pattern 7317 is in 9 sizes from 20 to 36 inches waist or 37 to $58\frac{1}{2}$ inches hip measure. For 24 inches waist, it needs $2\frac{5}{8}$ yards of nainsook 36 inches wide with $4\frac{1}{8}$ yards of flouncing or $4\frac{1}{8}$ yards of edging. Price, 6d. or 15 cents.



7317—LADIES' CIRCULAR SHORT PETTICOAT, OR UNDER-SKIRT, WITH AN INVERTED BOX-PLAIT OR GATHERS AT THE BACK OR IN HABIT STYLE, AND WITH OR WITHOUT THE YOKE OR THE GATHERED FLOUNCE OR RUFFLE BENEATH WHICH THE SKIRT MAY BE CUT AWAY.

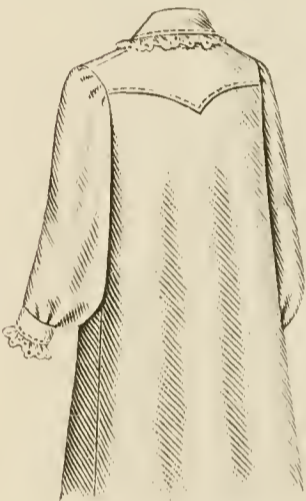
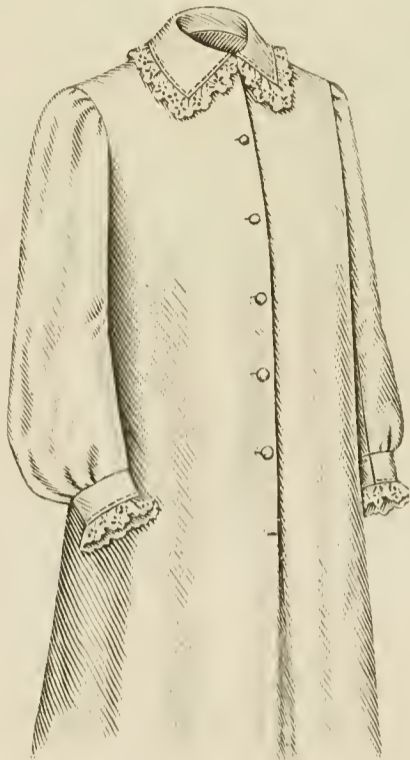
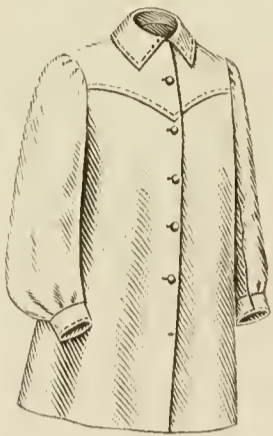


BLACK AND WHITE SPOTTED VIYELLA FURNISHED MATERIAL FOR THIS REPRODUCTION OF No. 7323, AND FROGS AND EMBROIDERED BLACK SILK BANDS AFFORD ORNAMENTATION.

THIS CHARMING MATINÉE, No. 7368, IS DEPICTED IN WHITE TAFFETA WITH RUSSIAN AND FRENCH LACE, AND THE BLUE TAFFETA PETTICOAT IS No. 7260.

LADIES' NIGHT-GOWNS, ETC.

7345—LADIES' SACK NIGHT-GOWN—A well-shaped night-gown of simple construction is here represented in French cambric, with trimming of Hamburg edging. It is of the sack order, and complete with or



7345—LADIES' SACK NIGHT-GOWN, IN FULL OR SHORT LENGTH AND WITH OR WITHOUT THE APPLIED YOKE.

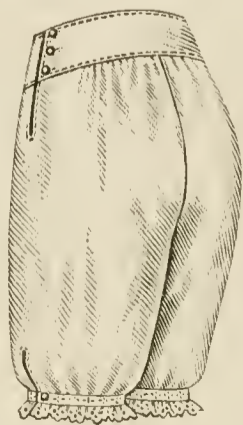
without the applied yoke. A rolling collar affords a pleasing neck finish, and the sleeves are of the bishop type, snugly banded at the wrists. Buttons and buttonholes are used to effect the closing at the centre of the front. The night-gown may be in full or short length.

Much comfort may be derived in cold weather from night-gowns made of flannelette, tennis, outing, Shaker or domet flannel, and the pattern is suitable for development in muslin, long-cloth, nainsook, linen, mazalea and lawn. Lace edging and insertion, beading and ribbon will trim prettily.

Pattern 7345 is in 9 sizes from 32 to 48 inches, bust measure. For medium size, the full-length gown needs $5\frac{1}{2}$ yards of material 36 inches wide; the short length, $3\frac{1}{4}$ yards in the same width. Price of pattern, 6d. or 15 cents.

7333—LADIES' SQUARE-NECKED NIGHT-GOWN—A night-gown that is exceptionally attractive is here displayed in Paris muslin, with trimmings of ribbon and insertion. The neck is low enough to allow the garment to be slipped over the head, and the mode is known as the chemise night-gown. A

band yoke of two widths of insertion, with mitred corners, outlines the neck, holding the fulness of the front and back in place. Various sleeve effects are provided for,



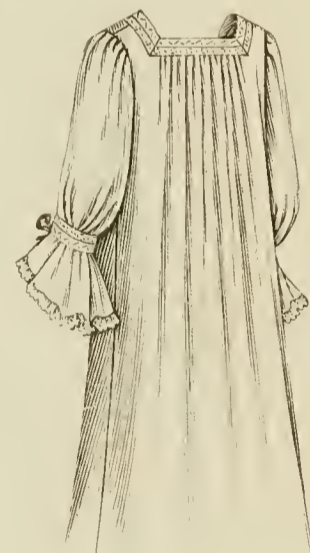
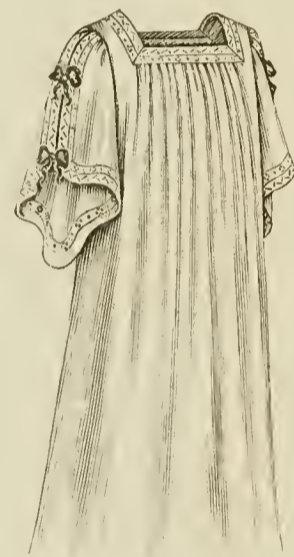
7346—LADIES' CLOSED KNICKERBOCKER DRAWERS, WITH YOKE.

choice being offered of bishop sleeves banded in full or elbow length, Dutch puff sleeves or short sleeves in angel style, connected on the outside by ribbons. Insertion in strap effect crosses the shoulders, and the neck and sleeve bands are finished to form casings through which the ribbon is run.

Pretty decoration for a lawn night-gown is afforded by overlaying a yoke of the material with Mechlin insertion and running pale-pink wash ribbon under it, a similar decoration being used on the sleeves. A hand embroidered band finish would be attractive on a linen lawn gown. Mazalea, muslin, nainsook, long-cloth and linen are suggested, with Swiss embroidery, Hamburg edging, needlework, French knots, torchon, Valenciennes, linen or cotton lace for embellishment.

Pattern 7333 is in 4 sizes from 32 to 44 inches, bust measure. For 36 inches bust, it needs $6\frac{3}{4}$ yards of material 36 inches wide, with 2 yards each of insertion 1 inch wide and $\frac{1}{2}$ inch wide. Price 6d. or 15 cents.

7346—LADIES' CLOSED KNICKERBOCKER DRAWERS—Edging and insertion trim the drawers here illustrated in white flannel. They are in knickerbocker style, closely banded at the knees, where gathers regulate the fulness. A deep yoke supports the drawers, which are smoothly fitted



7333—LADIES' SQUARE-NECKED NIGHT-GOWN, SLIPPED OVER THE HEAD, WITH FULL-LENGTH OR ELBOW BISHOP, DUTCH PUFF OR SHORT ANGEL SLEEVES. (KNOWN AS THE CHEMISE NIGHT-GOWN.)

at the top in front and have slight gathers at the back. Buttons and buttonholes effect the closing at the sides and also at the knee, shaping being given by a centre and inside leg seams.

Outing, Shaker, domet and baby flannel may be used for reproducing the mode, which is also appropriate for muslin, mazalea, long-cloth, nainsook and cambric. Feather-stitched bands will supply suitable trimming.

Pattern 7346 is in 9 sizes from 20 to 36 inches, waist measure. For 24 inches waist, it will require $2\frac{3}{4}$ yards of material 27 inches wide. Price of pattern, 6d. or 15 cents.



WINTER FASHIONS FOR YOUNG PEOPLE

THE schoolgirl of to-day requires comfortable clothes, garments loose and strong and light in weight but attractive withal. Like the fashions for women, the youthful modes show the "1830" influence, but only the most sensible features are adopted. Very broad-shouldered effects, loose sleeves and full, graceful skirts are some of the distinctive marks of the modes for the schoolgirl. She who adopts these styles must stand well so that her blouse fits prettily over the shoulders, and walk well so that her full skirt is graceful. The low, round neck of a generation ago gives freedom to breathe and develop a pretty throat, while the loose, shapeless sleeves mean absolute comfort.

In a measure, the most stylish girls this season are the most plainly dressed. Much elaboration is bad form, yet juvenile garments have never been so attractive.

A very pleasing mode for a serge, camel's-hair, cheviot or soft wool fabric consists of a tucked blouse-waist, the distinctive feature of which is an epaulette yoke, and a five-gored skirt. The collar and chemisette are of all-over lace, and braid forms a simple ornamentation on the cuffs, belt and epaulette yoke.

The girl of fifteen or sixteen years will wear the shirt-waist and separate skirt quite as much as her elders, and therefore will have numerous changes in her wardrobe. Her shirt-waist must be immaculate, and now that "tub" waists will be worn all Winter, the variety must be greater than ever. The prettiest of these waists are made of the mercerized fabrics. While the dainty pinks and blues and very light tans, etc., are favored, pure white is the most pleasing and altogether satisfactory. A pretty mode has a stole yoke in "1830" style, and is equally adaptable for wash fabrics, soft woollens and silks.

Another example offers a variety of suggestions for finishing the neck, which may be high or in Dutch square or round or low round outline, or with yoke effect, while the sleeves may be in elbow or full length style. This mode suggests development in all-over lace or bands of lace or embroidery alternating with a contrasting fabric.

Kilted coats are probably the newest modes for girls and are attractive as well as serviceable. One in cinnamon-brown zibeline has an "1830" tab collar of darker brown velvet, with cuffs to match, and is given a pretty finish by a narrow cream fibre braid. This simple coat may be in full or three-quarter length, as preferred, and without the standing collar; the latter is a suggestion worthy of consideration if the little girl possesses a fur neck piece.

Military modes have entered even into the misses' and children's domain. Particularly smart is a coat in military style, with the deep cape that distinguishes these modes: if preferred, the cape may be omitted and shoulder straps substituted. Dark-blue kersey was the material used, and gilt buttons developed the military effect.

Réséda-green cashmere developed a quaint little frock for girls. The deep bertha that outlines a shallow yoke of cream lace gives the desired breadth across the shoulders, and the double skirt is attached to the full blouse, the joining being outlined by a belt of darker green velvet; three straps are arranged at the back and front, with one end attached to the belt and the other to the edge of the bertha. So much do the dainty white guimpes, with their puffy bishop sleeves, add to a dress, that the plainest and most inexpensive of frocks are now made for their accommodation. The dress just described would be charming made with a guimpe of finest nainsook or lawn, with embroidery or lace for adornment.

French dresses are extremely becoming to tots of three or four years, and they are daintier when made of wash fabrics, although albatross, cashmere, challis, etc., lend themselves with grace to the mode.

Little maids will wear loose coats of velvet, cloth or thickly wadded silk, with a deep cape collar of lace or embroidery, when the chill winds blow, and a set of furs—a fac-simile of mother's—will provide additional warmth, while the high poke bonnet that accompanies this coat will be of velvet, with trimmings of ribbons and ostrich tips, and with ribbons tied beneath the chin. The large round sailor-shaped hat of beaver or velvet, either simply or elaborately trimmed, is another pretty style for small girls, and while the hat may match the color of the coat, fashion especially approves all-white.

Russian modes remain popular for both the small boy and girl, and a dress of white serge, trimmed with white braid and gilt buttons, is one of the season's smartest examples of this quaint style.

Quite the latest acquisition to the small boy's Winter outfit will be the "Buster Brown" Russian suit. It consists of a double-breasted, long blouse, with removable cuffs and Eton collar, and knickerbockers. With this suit a linen collar on the Eton order and a Windsor tie should be worn. This design is adapted to both woollen and wash materials.

The shirt-waist or blouse is quite as essential to the small boy's outfit as to his sister's, and one of the most attractive modes is box-plaited. The "tub" waists will be made of linen, percale or galatea, while soft flannel in solid colors will be used for cold weather.

MISSES' COSTUMES AND GIRLS' DRESSES

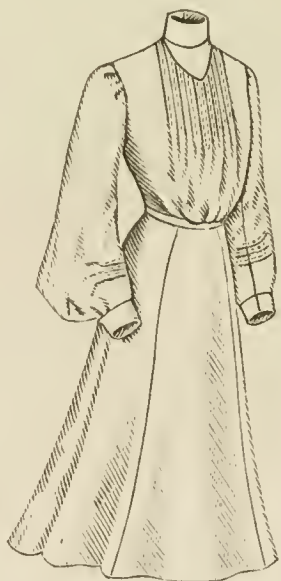
7342—MISSES' COSTUME—The chief charm of the attractive costume here displayed lies in its simplicity. Jade-green veiling was the material selected for this development, and fancy braid and buttons

silk mull in association with Teneriffe all-over lace and Valenciennes insertion and edging. The waist is made over a fitted lining and closes invisibly at the back. A round yoke with high neck and standing collar, or cut out in Dutch round style tops the waist, the fulness of which is disposed in lingerie tucks or shirred at the top. Bishop sleeves in full length, or shortened by plaits at the inside seam to three-quarter length and finished with cuffs are mounted on two-seam linings.

A five-gored skirt acts as a foundation for the seven-gored outside skirt, which is about four yards and one-half wide in the middle sizes. At the top, the skirt may be tucked or shirred, and the back is arranged to form an inverted box-plait in the former instance. A ribbon crushed about the waist is a pleasing adjunct.

Blush-pink mousseline voile in combination with flowered chiffon will make a charming party frock, and might be trimmed with paillettes of *point gaze* or Brussels lace. *Crêpe façonné*, Liberty satin, Louisine, Habutai and China silk are suggested.

Pattern 7344 is in 5 sizes from 13 to 17 years of age. For 15 years, the costume needs $5\frac{5}{8}$ yards of material 44 inches wide, with $\frac{5}{8}$ yd. of all-over lace 18 inches wide for collar, yoke and cuffs. Price, 1s. or 25 cents.



7342—MISSES' COSTUME; CONSISTING OF A TUCKED BLOUSE WAIST, WITH EPAULETTE YOKE; AND A FIVE-GORED SKIRT, WITH AN INVERTED BOX-PLAIT OR GATHERS AT THE BACK.

supplied the ornamentation. The tucked blouse waist closes at the centre of the back

and pouches in the fashionable manner in front, the tucks terminating to allow drooping fulness, while those at the back extend to the lower edge. A close lining is used as a foundation for the waist and is faced in chemisette effect with all-over lace, an epaulette yoke of novel shaping outlining it. A standing collar of the lace, closed at the back, tops the mode, and a pointed belt is a pleasing accessory. Two-seam linings support the bishop sleeves that are tucked across the seam and puff out modishly at the back, fanciful cuffs shallow at the front completing them.

The five-gored skirt has an edge finish of bias folds of the material of graduated width. An inverted box-plait or gathers may take up the back fulness, and the lower edge measurement is about three yards and one-half in the middle sizes.

An elaborate costume might be reproduced from this design in white silk voile and effectively trimmed with appliqué bands. For general wear, the most satisfactory fabrics would be albatross, serge, cheviot, canvas and novelty goods.

Pattern 7342 is in 5 sizes from 13 to 17 years of age. For 15 years, it needs $6\frac{1}{2}$ yards of material 44 inches wide, with $\frac{3}{8}$ yard of all-over lace 18 inches wide for collar and chemisette. Price, 1s. or 25 cents.



7344—MISSES' TUCKED OR SHIRRED COSTUME, IN "1830" STYLE; CONSISTING OF A YOKE WAIST, CLOSED AT THE BACK, WITH HIGH OR DUTCH ROUND NECK AND FULL OR THREE-QUARTER LENGTH BISHOP SLEEVES; A SEVEN-GORED OUTSIDE SKIRT, AND A FIVE-GORED FOUNDATION SKIRT.

7344—MISSES' TUCKED OR SHIRRED COSTUME—A quaint mode is here shown made of ivory-white



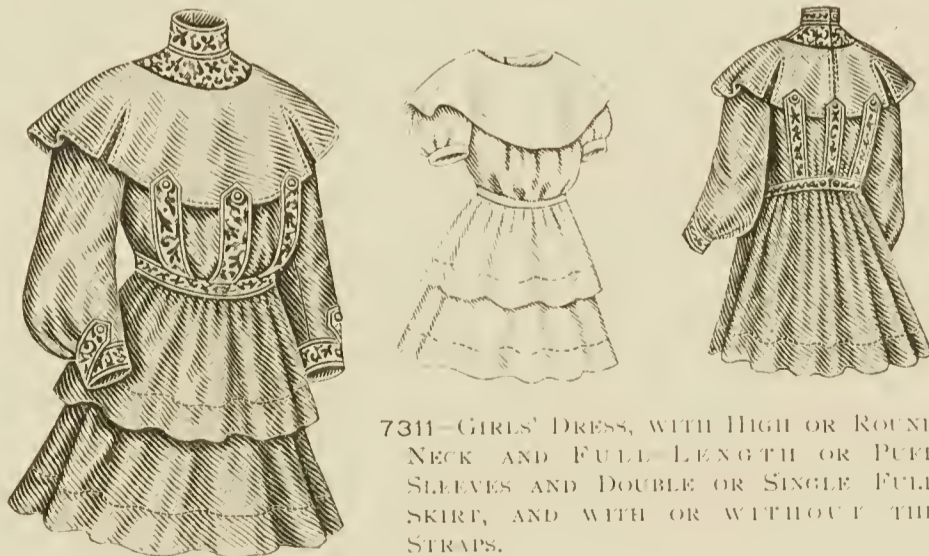
DOTTED WHITE MULL WAS SELECTED FOR MAKING THIS CHIC FROCK, No. 7344, AND THE DECORATION CONSISTS OF TENERIFFE LACE AND A RIBBON SASH.

No. 7342 WAS THE MODEL FOR THIS CHARMING COSTUME OF PASTEL-PINK CRÉPE DE CHINE, ELABORATION BEING SUPPLIED BY TUCKS, LACE, MOTIFS AND VELVET.

WHITE FEATHER-STITCHING AND BUTTONS ARE ATTRACTIVELY EMPLOYED ON THIS DRESS, (No. 7311) OF CHERRY SOLEIL, AND THE BLOUSE IS OF WHITE LANSDOWNE.

7311—GIRLS' DRESS—Persian silk affords charming contrast for the dress of navy-blue voile here illustrated. A round yoke is simulated on the close body lining and topped by a standing collar. Gathers control the fulness of the backs and bloused front, and straps connecting the belt and bertha may increase the decorative effect. The round neck may be adopted, if preferred, and finished with the bertha in slashed or plain outline. Closing is effected invisibly at the back, and the full skirt, which may be double or single, is attached to the body under the belt. Full-length bishop sleeves mounted on two-seam linings and finished with straps concealing the wristbands, as well as

short puff sleeves gathered into narrow bands, are supplied. This design may be prettily developed in brown heather suiting, and a party dress with round neck and puff sleeves is suggested in white *pointelle Eolienne*. Crêpe étoile, mousseline voile, Lansdowne, albatross, cashmere, prunella, nub suiting and tweed will also make up satisfactorily and braid may be used as a decoration.



7311—GIRLS' DRESS, WITH HIGH OR ROUND NECK AND FULL-LENGTH OR PUFF SLEEVES AND DOUBLE OR SINGLE FULL SKIRT, AND WITH OR WITHOUT THE STRAPS.

Pattern 7311 is in 9 sizes for girls from 4 to 12 years of age. For a girl of 9 years, the dress with single skirt will require $2\frac{7}{8}$ yards of material 44 inches wide, and with double skirt, $3\frac{5}{8}$ yards of material in the same width, each with $\frac{7}{8}$ yard of Persian silk 20 inches wide. Price of pattern, 6d. or 15 cents.

GIRLS' DRESSES AND COSTUMES

7313—GIRLS' DRESS—Fuchsia-red cashmere combined effectively with white silk in the pretty frock here illustrated, and appliqué lace and medallions provide the ornamentation. The full fronts are cut

displays a pouching front and full backs, and is made over a fitted lining. The tab bertha, outlining a simulated yoke of lace, lends a note of distinction, although its use is a matter of taste, and a standing collar tops the mode. Cuffs extended in tabs at the inside of the arm complete the full sleeves. A broad band of silk decorates the circular skirt, which is gathered all around to the waist, and the sash is knotted at the back, where the dress closes.

A dress of Scotch plaid, showing red, green and black may be combined with tucked red silk and red velvet.

Pattern 7326 is in 9 sizes from 4 to 12 years of age. For a girl of 9 years, it requires $2\frac{3}{4}$ yards of material 44 inches wide, with $\frac{3}{8}$ yard of all-over lace 18 inches wide for collar and simulating yoke, and $2\frac{1}{8}$ yards of silk. Price, 6d. or 15 cents.

7307—GIRLS' COSTUME—Blue serge was selected for the construction of the trim skirt forming part of the costume here illustrated. Five gores give the correct shaping to the mode, which is arranged in kilt plaits stitched in tuck effect to any desired depth. A separate belt supports the suspenders that cross the shoulders, and pointed tabs are added to extend over the tops of the sleeves. For a plainer appearance, the suspenders may be omitted. Buttons and machine-stitching form the decoration.

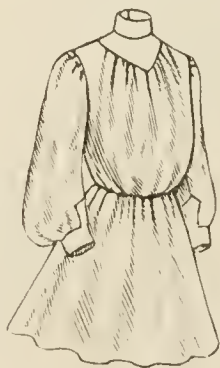
The blouse waist is gathered at the neck and waist-line in front and at the waist-line only at the back, where buttons and buttonholes effect the closing. A close lining is used as a foundation for the waist as well as for the bishop sleeves that droop over the closely fitted bands. Neck completion is afforded by a standing collar. White silk was used for making the waist.

A skirt of brown cheviot might be worn with a pongee blouse or a bright plaid waist would be effective with a dark-green skirt. Navy-blue cheviot with a silk blouse in the same shade will also be pretty.

Pattern 7307 is in 9 sizes from 6 to 14 years of age. For 9 years, the blouse needs 3 yards of material 20 inches wide, or $1\frac{1}{2}$ yard 44 inches wide; $3\frac{1}{4}$ yards of material 27 inches wide, or $2\frac{1}{8}$ yards 44 inches wide, are required for the skirt and suspenders. Price of pattern, 9d. or 20 cents.



7313 GIRLS' DRESS, WITH A FIVE-GORED SKIRT, IN KILT-PLAITS STITCHED IN YOKE EFFECT, OR SHIRRED TO ANY DESIRED DEPTH.

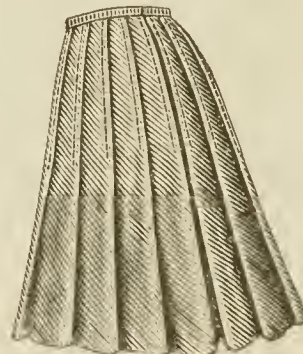
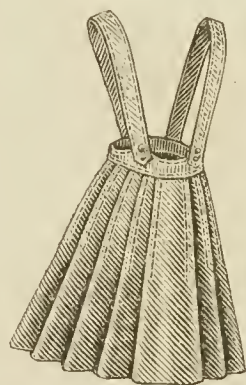
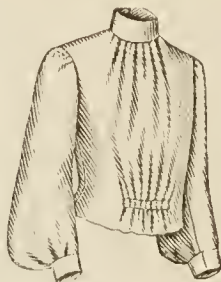


7326 -GIRLS' DRESS, WITH OR WITHOUT THE TAB BERTHA, AND WITH A GATHERED CIRCULAR SKIRT.

to show a vest front tucked at the top and having a box-plait at the centre. Gathers regulate the fulness of the backs at each side of the invisible closing, and a tucked round yoke is introduced. A circular bertha ripples about the shoulders and is in two sections. Neck completion is afforded by a standing collar, also tucked, and a lining supports the waist. Deep cuffs are used on the full sleeves that are made over two-seam linings. Five gores shape the skirt, which may be arranged in kilt plaits stitched in yoke effect or shirred to any desired depth. A sash of the silk is knotted at the back.

Mignonette-green albatross and Louisine will associate stylishly, and may be trimmed with ribbon or appliqué.

Pattern 7313 is in 7 sizes from 8 to 14 years of age. For 9 years, it calls for $3\frac{3}{8}$ yards of material 44 inches wide, with 2 yards of silk. Price, 9d. or 20 cents.



7307—GIRLS' COSTUME: CONSISTING OF A BLOUSE WAIST; AND A SEPARATE FIVE-GORED KILT SKIRT, WITH OR WITHOUT THE SUSPENDERS AND THE OUTSIDE FOLDS OF THE KILT PLAITS STITCHED IN TUCK EFFECT TO ANY DESIRED DEPTH.

7326—GIRLS' DRESS—Brown cashmere, silk and all-over lace are associated in the attractive dress here portrayed, and narrow braid gives a decorative touch. The waist



A TAB BERTHA, CUFFS AND BANDS OF BROWN PEAU DE SOIE ARE EFFECTIVE ON THIS DRESS OF TAN CASHMERE, THE PATTERN OF WHICH IS No. 7326.



PERSIAN PARAQUAY APPLIQUÉ AND TUCKING AFFORD CHARMING ORNAMENTATION FOR THIS LITTLE DRESS OF AMETHYST ALBATROSS REPRESENTING No. 7366.



A NOVEL FEATURE OF THIS DEVELOPMENT OF No. 7313 IN RÉSÉDA-GREEN VEILING IS THE INTRODUCTION OF TUCKED ALL-OVER LACE.

7366—GIRLS' DRESS—This quaint "1830" frock is illustrated in baby-blue albatross with decorations of silk ruching, velvet ribbon, point de Gênes all-over lace and a ribbon sash. The drooping shoulder effect is produced by the yoke and the sleeve caps, which are seemingly a continuation. A standing collar tops the high neck, or Dutch round outline may be adopted, if preferred, and finished with the ruching. Full-length sleeves consisting of puffs and deep cuffs, and elbow sleeves made by omitting the latter, are supplied, as well as two-seam linings. The body is gathered at the yoke and waist-line, and is supported by a lining, the back closing invisibly. Gathers regulate the fulness of the skirt at the sides and back. It is shaped by five gores, and attached to the body.



7366—GIRLS' DRESS, IN "1830" STYLE, WITH HIGH OR DUTCH ROUND NECK, FULL-LENGTH OR LONG ELBOW SLEEVES, AND A FIVE-GORED SKIRT GATHERED AT THE SIDES AND BACK.

crêpe, Louisine, silk mull, nun's-veiling, Henrietta and voile are also suitable. Pattern 7366 is in 9 sizes from 6 to 14 years of age. For 9 years, it requires $3\frac{3}{4}$ yards of material 36 inches wide, with $\frac{5}{8}$ yard of all-over lace to cover collar, yoke and caps. Price, 9d. or 20 cents.



No. 7307 IS HERE ILLUSTRATED IN BIAS PLAID CASHMERE, TRIMMED WITH VELVET PIPINGS AND GILT BUTTONS AND THE BLOUSE IS WASH TAFFETA.

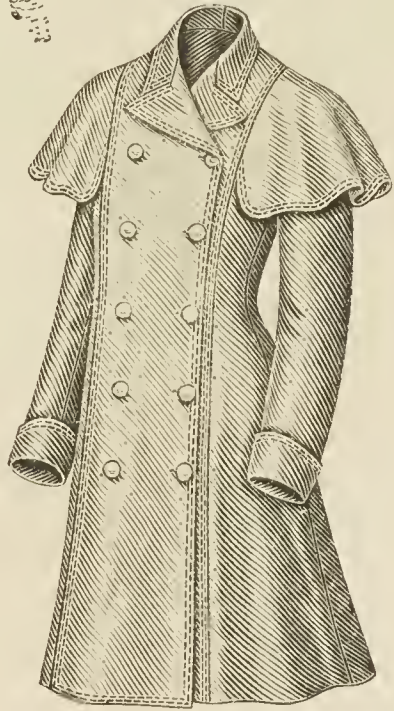
MISSES' AND GIRLS' COATS

7348—MISSES' GORED COAT—The gored coats are extremely stylish for misses, and a smart design is here portrayed in Oxford kersey. The many gores give excellent shaping to the coat, which may have

appliqué band and velvet forming a pleasing contrast. A short yoke supports the coat, which is shaped by under-arm seams and may be plaited or shirred. The yoke is concealed by an "1830" tab-collar, and the use of the standing collar is optional. Full and three-quarter length are provided for the mode. The sleeves which may be plaited or shirred, are made over two-seam linings, and fanciful cuffs complete them.

Coats of this description are suitably developed in peau de cygne, Bengaline, Venetian, lady's-cloth, velveteen, chiffon velvet and the light woollen weaves.

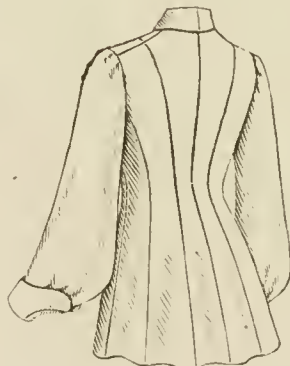
Pattern 7335 is in 11 sizes from 4 to 14 years. For 9 years, it calls for 3 yards of cloth 54 inches wide, with $1\frac{1}{8}$ yard of velvet or, of one material, $5\frac{5}{8}$ yards 27 inches wide. Price, 6d. or 15 cents.



Long Three-Quarter Length.



Short Three-Quarter Length.



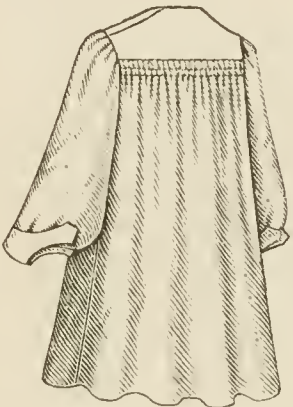
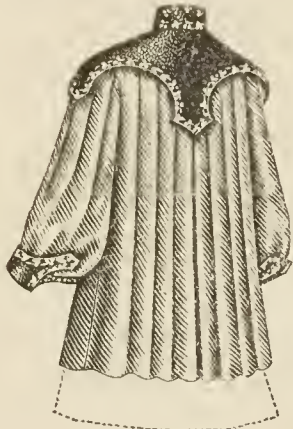
Long Hip Length.

7348—MISSES' GORED COAT, IN LONG OR SHORT THREE-QUARTER OR LONG HIP LENGTH, WITH BISHOP OR REGULATION-COAT SLEEVES AND THE BACK IN FROCK OR HABIT STYLE, AND WITH OR WITHOUT THE EPAULETTE CAPES.

a frock or habit back, and laps and closes in double-breasted style. The fronts are turned back in lapels to form notches with the rolling collar. Long or short three-quarter or long hip length may be given the mode, and the employment of the epaulette capes is a matter of individual preference. Regulation coat sleeves with turn-back cuffs or bishop sleeves with cuffs in gauntlet effect mounted on bands are included.

Vicuna, melton, Venetian, frieze, cravenette, covert, chevot, granite cloth and mannish mixtures are recommended.

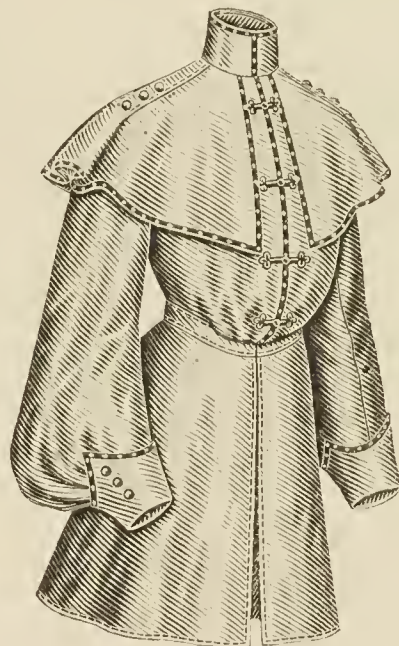
Pattern 7348 is in 4 sizes from 13 to 16 years. For 15 years, the coat in long three-quarter length will need $3\frac{1}{4}$ yards of material 54 inches wide, or in long hip length, $2\frac{3}{4}$ yards in the same width. Price, 9d. or 20 cents.



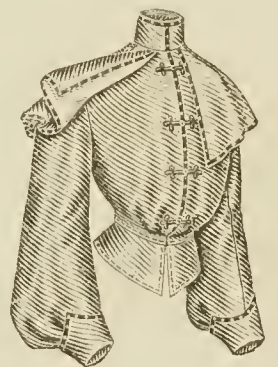
7335—GIRLS' PLAITED OR SHIRRED COAT, IN FULL OR THREE-QUARTER LENGTH, WITH SHALLOW YOKE AND "1830" TAB COLLAR, AND WITH OR WITHOUT THE STANDING COLLAR.

7335—GIRLS' PLAITED OR SHIRRED COAT—Plaits or shirrings may be introduced with equally good effect in the smart coat here represented in black taffeta and tan cloth,

7362—MISSES' BLOUSE COAT OR JACKET—Among the most effective designs for misses' coats are the blouse modes. A garment of this order and known as the military blouse is here illustrated in hunter's-green vicuna, trimmed with fancy braid. The simple blouse shaping is employed, and variations may be afforded the mode by the addition of a peplum or a Louis XV. skirt in short three-



Short Three-Quarter Length.



Long Hip Length.

7362—MISSES' BLOUSE COAT OR JACKET, WITH OR WITHOUT THE CAPE, THE PEPLUM, OR THE LOUIS XV. SKIRT IN SHORT THREE-QUARTER OR LONG HIP LENGTH. (KNOWN AS THE MILITARY BLOUSE.)

quarter or long hip length. The sleeves are of the bishop type, gathered into wristbands that may be concealed by turn-back cuffs in pointed outline. A cape showing a contrasting lining, and with a box-plait on each shoulder stitched down for some distance is a decorative feature, but not essential, and a standing collar finishes the neck. Closing is effected in a fly with small cord frogs arranged over it, and a belt affords waist completion.

Pattern 7362 is in 5 sizes from 13 to 17 years of age. For 15 years, the coat with skirt in short three-quarter length will require $2\frac{5}{8}$ yards of material 54 inches wide, and the coat with peplum $2\frac{1}{8}$ yards in the same width; each with $\frac{3}{4}$ yard of contrasting material 27 inches wide to line the cape. Price, 9d. or 20 cents.



A MILITARY AIR IS GIVEN THIS STREET TOILETTE OF JADE-GREEN KERSEY BY THE BUTTONS AND BRAID TRIMMING. IT UNITES COAT No. 7330 AND SKIRT No. 7316.

THIS SIMPLE SKIRT, No. 7338, IS OF SMALL-PLAIDED GREEN CHEVIOT, AND THE COAT IS No. 7348 REPRODUCED IN TAN COVERT, FINISHED WITH MACHINE-STITCHING.

THE "1830" TAB COLLAR AND CUFFS OF IRISH POINT LACE LEND A PLEASING TOUCH TO THIS SHIRRED COAT OF BLACK CHIFFON VELOURS, REPRESENTING No. 7335.

7330—MISSES' OR GIRLS' SINGLE-BREASTED OR SLIGHTLY DOUBLE-BREASTED COAT—Military designs are generally becoming to young people, and find their best expression in short coats. A stylish example of this type of outer garment is here displayed in army-blue melton, adorned with brass buttons and gold braid. A lining of bright red lends a pleasing note of contrast. The coat is semi-fitting and the closing may be made in single or slightly double-breasted style. A standing collar is added in

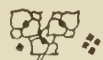
accordance with the general idea, and the shoulders may be broadened by a cape, or straps used instead. Vents are allowed at the side-back seams of the coat, as well as in the two-seam sleeves, which are in coat style.

Gray kersey, with black or white braid and steel or silver buttons, and artillery-red serge contrasted with green are suggested.

Pattern 7330 is in 10 sizes from 8 to 17 years of age. For 15 years, it requires 2 yards of material 54 inches wide. Price, 6d. or 15 cents.



7330.—MISSES' OR GIRLS' SINGLE-BREASTED OR SLIGHTLY DOUBLE-BREASTED COAT, WITH OR WITHOUT THE CAPE OR SHOULDER STRAPS. (KNOWN AS THE MILITARY COAT.)



GIRLS' COATS AND MISSES' SHIRT-WAISTS



7314—GIRLS' DOUBLE-BREASTED, TUCKED BOX COAT—The fashionable broad effect is achieved in the coat here pictured by the arrangement of backward-turning plaits at each side of the front and

7352—GIRLS' LONG COAT—Military designs in outdoor garments are popular, and one of especially good style is here pictured in navy-blue cloth, contrasted with a cape lining of bright-red flannel and decorated with brass buttons.



Three-Quarter Length



Full-Length.

Full Length.

7314—GIRLS' DOUBLE-BREASTED, TUCKED BOX COAT, IN FULL OR THREE-QUARTER LENGTH, WITH OR WITHOUT THE EPAULETTE CAPES.

The coat is of simple construction, with shoulder and under-arm seams, and is of loose shaping. The fronts close in double-breasted fashion, and welts finish the openings to upright pockets inserted at the sides. Darts adjust the deep cape smoothly about the shoulders, and epaulette straps may be applied on the cape or on the coat if the cape is not used. The neck may be finished with a standing or turn-down collar, and two-seam sleeves support deep cuffs.

Havana-brown cheviot with a lining of bright-colored plaid will be youthful and pretty. Vicuna, zibeline, melton, tweed and covert are suggested.

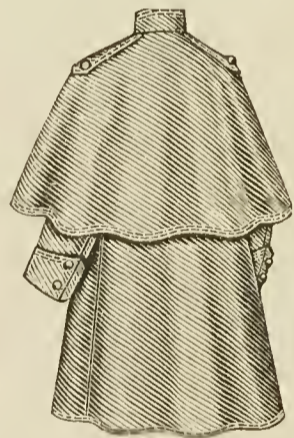
Pattern 7352 is in 11 sizes from 4 to 14 years of age. For 9 years, the coat without cape needs 2 yards of material 54 inches wide; or with cape $2\frac{3}{4}$ yards in the same width, with $1\frac{1}{2}$ yard of contrasting material 27 inches wide to line the cape. Price of pattern, 6d. or 15 cents.



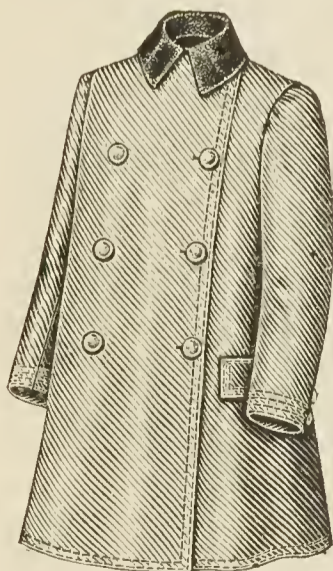
back, and the double-breasted closing. The material selected for its make-up was steel-blue panne zibeline, and a plain finish of machine-stitching and smoked pearl buttons is given. Full and three-quarter length are provided for, and a plait is allowed at the lower part of each under-arm seam. A belt is included, its use being a matter of fancy. A rolling collar is added and epaulette capes are a pretty feature of the design, but for a plainer effect they may be omitted. The stitching of the plaits terminates at body depth, giving added fulness to the skirt portion. Oddly-shaped cuffs are supported by wristbands into which the bishop sleeves are gathered.

Venetian coating in navy-blue is a good choice for a girls' coat, and this design will develop well in forest-oak-brown chiffon velours with accessories of stitched satin-faced cloth. Carreaux plaid and nub zibeline, chinchilla cloth, cheviot, velveteen and corduroy will reproduce the design stylishly.

Pattern 7314 is in 11 sizes from 4 to 14 years of age. For 9 years, it will require $2\frac{5}{8}$ yards of material 54 inches wide. Price, 6d. or 15 cents.



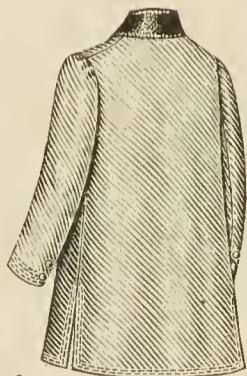
7352—GIRLS' LONG COAT, WITH STANDING OR ROLLING COLLAR, AND WITH OR WITHOUT THE CAPE, OR THE EPAULETTE STRAPS ON THE CAPE OR COAT. (KNOWN AS THE MILITARY COAT.)



Three-Quarter Length.



Regulation Reefer Length.

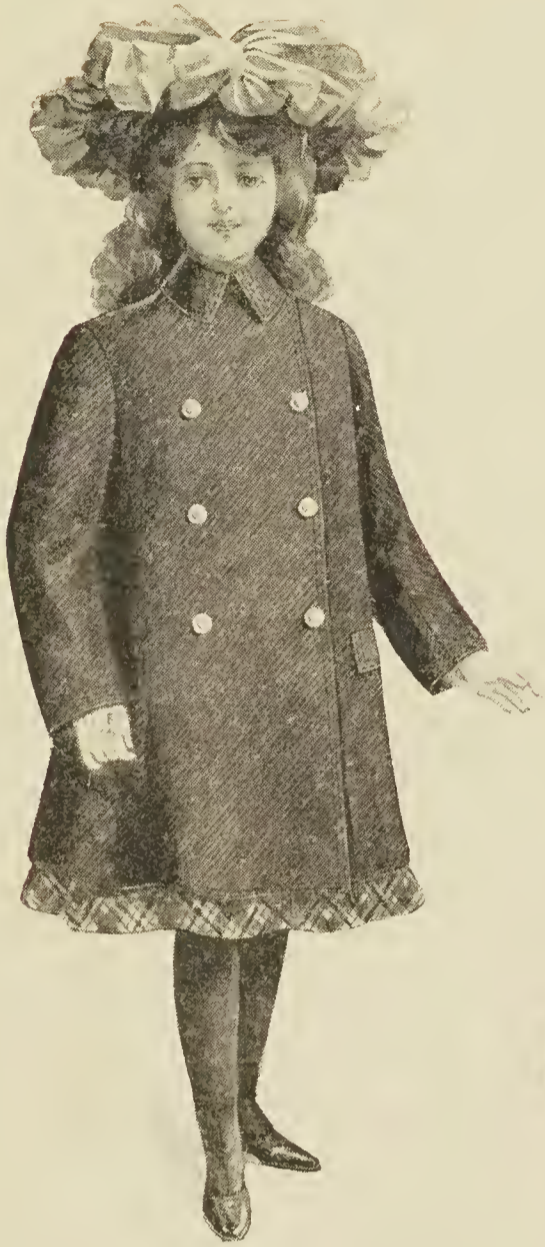


Three-Quarter Length.

7363—GIRLS' DOUBLE-BREASTED COAT, IN THREE-QUARTER OR REGULATION REEFER LENGTH.

7363—GIRLS' DOUBLE-BREASTED COAT—Navy-blue vicuna was selected for making this stylish coat. It is of box shaping, and the fronts lap broadly, closing in double-breasted fashion with large smoked-pearl buttons. Seams occur only on the shoulders and under the arms, the latter being left open to form vents. Pockets concealed by laps are conveniently inserted at the sides, and the coat may be in regulation reefer or three-quarter length. A rolling collar—in this case of velvet—affords a conventional neck finish, and the sleeves are of two-seam coat shaping with slight fulness at the top.

For general wear there is nothing better than rain-proof cheviot or serge, and tailor suitings and rough tweeds are serviceable as well.



A SMART COAT DESIGN, No. 7363, IS HERE PORTRAYED IN INVISIBLE-BLUE DIAGONAL, FINISHED IN TAILOR FASHION WITH MACHINE-STITCHING AND BUTTONS.



A COMBINATION OF SHIRT-WAIST No. 7360 AND SKIRT No. 7338 RESULTED IN THIS STYLISH FROCK; TAN MIXTURE WAS TRIMMED WITH SILK BANDS, LACE AND BRAID.



MACHINE-STITCHING AND BUTTONS ARE THE ONLY ORNAMENTATION USED ON THIS STYLISH TUCKED BOX COAT, FOR WHICH No. 7314 FURNISHED THE DESIGN.

White and pastel tints in satin-faced cloth, panne zibeline, or black velvet may be employed, and broad or narrow braid will be suitable trimming.

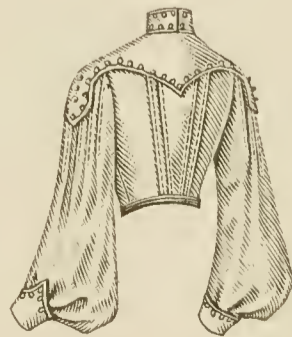
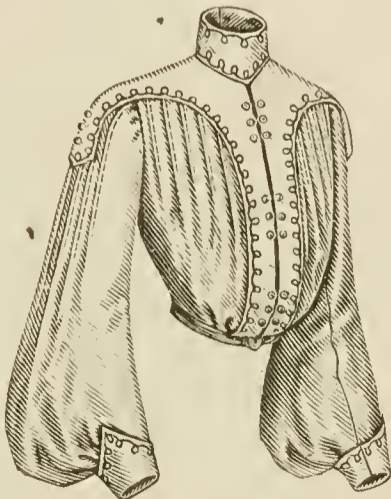
Pattern 7363 is in 12 sizes from 3 to 14 years of age. For 9 years, it needs $1\frac{3}{4}$ yard of material 54 inches wide, with $\frac{1}{4}$ yard of velvet 20 inches wide (bias) to cover collar. Price, 6d. or 15 cents.

is disposed in narrow tucks, and at the front the tucks are equally spaced and stitched down for a slight distance only, blousing stylishly at the belt. A narrow neck-band supports the standing collar, which closes at the back, and is shaped with a point in front. Tucks adorn the tops of the bishop sleeves, wristbands which may be concealed by turn-back cuffs in pointed outline completing them. Sleeve and body linings are included in the pattern.

Pale-blue Lansdowne, with the stole yoke, collar and cuffs elaborated with hand embroidery will be very attractive.

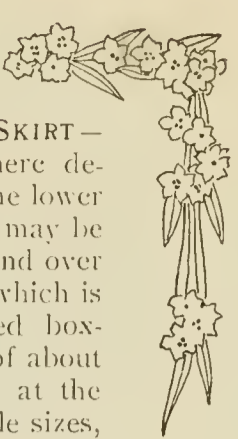
Pattern 7360 is in 4 sizes from 14 to 17 years of age. For 15 years, it needs $4\frac{1}{8}$ yards of material 27 inches wide, or $3\frac{3}{8}$ yards 36 inches wide. Price, 6d. or 15 cents.

7360—MISSES' SHIRT-WAIST—The picturesque "1830" suggestion is given the stylish shirt-waist here illustrated by a stole yoke that extends over the sleeves in tabs. The shirt-waist is represented in cream-white albatross, with slight ornamentation of fancy braid and small buttons. The fulness of the back



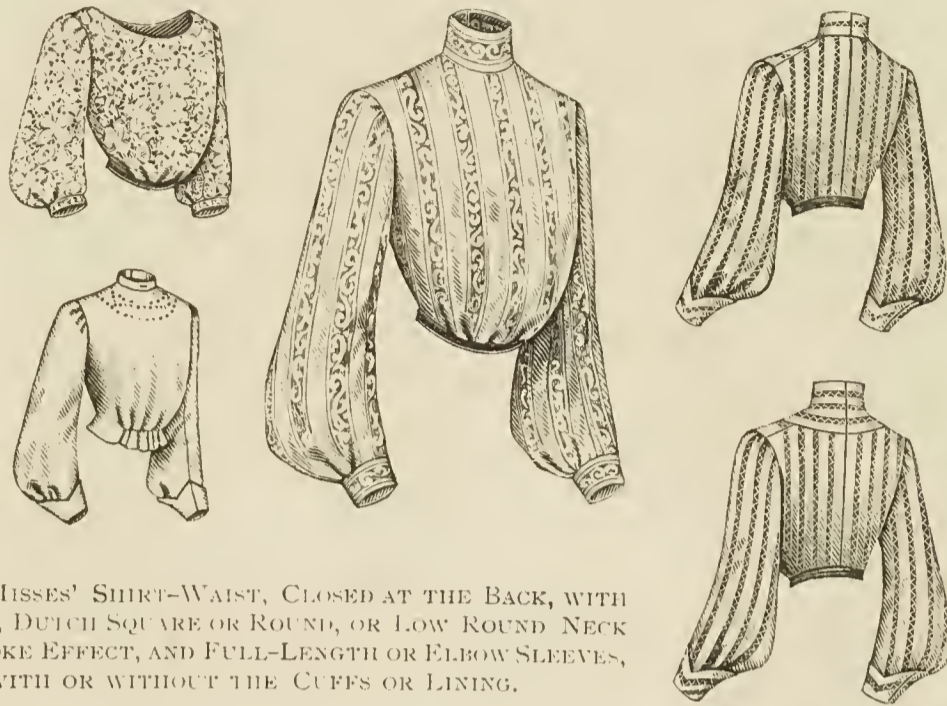
7360—MISSES' SHIRT-WAIST, WITH STOLE YOKE IN "1830" STYLE, AND WITH OR WITHOUT THE BODY LINING.

MISSES' SHIRT-WAISTS AND SKIRTS



7318—MISSES' SHIRT-WAIST—A shirt-waist design that is particularly well adapted for development in fancy materials is here depicted in all-over lace, in faggoted waisting and in fancy

7338—MISSES' SEVEN-GORED FLARE SKIRT—Fashionable shaping is given the skirt here depicted by seven gores flaring smartly at the lower edge. Pointed straps in graduated depths may be applied over the seams and over the fulness at the back, which is arranged in an inverted box-plait.



7318—MISSES' SHIRT-WAIST, CLOSED AT THE BACK, WITH HIGH, DUTCH SQUARE OR ROUND, OR LOW ROUND NECK OR YOKE EFFECT, AND FULL-LENGTH OR ELBOW SLEEVES, AND WITH OR WITHOUT THE CUFFS OR LINING.

applied over the seams and over the fulness at the back, which is arranged in an inverted box-plait. A measurement of about three yards is attained at the lower edge in the middle sizes, and, if preferred, the back may be in habit style. Cloth in one of the popular bluet shades was selected for the development here illustrated, and machine-stitching supplied an appropriate finish.

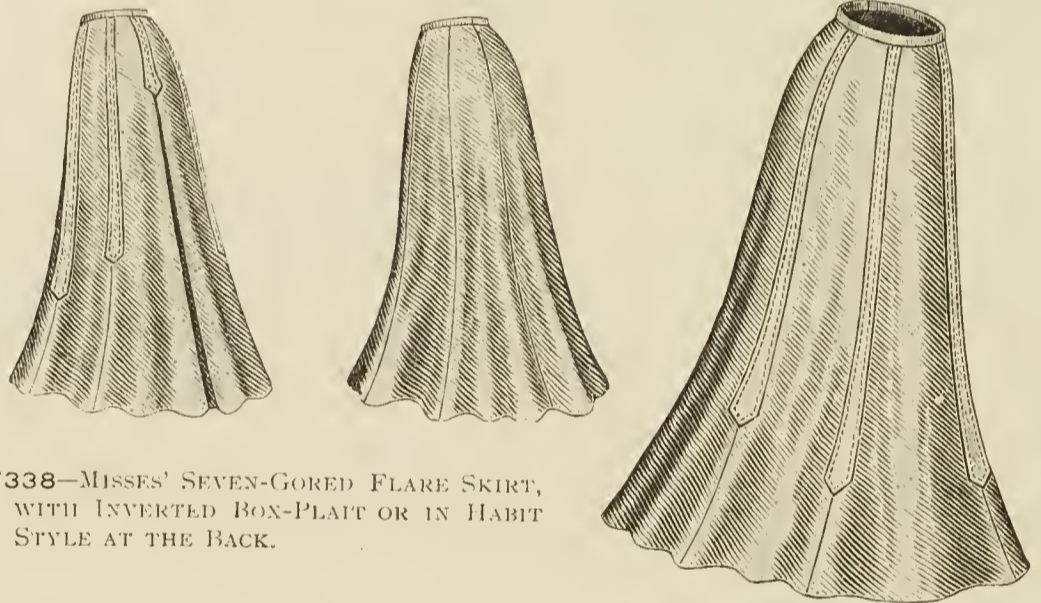
Brown in the various shades is extensively used this season and in veiling trimmed with silk cord and pendant ornaments will be particularly modish in this design. A skirt of bottle-green velveteen might be trimmed with straps of cloth of the same color and should be worn with a jacket to correspond. Cheviot, serge, tweed, tailor suiting, étamine and voile are desirable for the mode, and pipings of the same or con-

all-over composed of bands of insertion and ribbon. The mode closes invisibly at the back and may be in high-necked style with a standing collar over the neck-band, or cut out in Dutch square or round or low round outline. Shoulder and under-arm seams are used in shaping, and the only fulness is at the waistline in front, where it blouses stylishly. The sleeves are of bishop shaping, completed in full length by wristbands, with or without fancy cuffs, or terminating at elbow depth and confined in narrow bands. A dart-fitted body and two-seam sleeve linings are included but may be omitted. The belt is of ribbon and is closed at the left side.

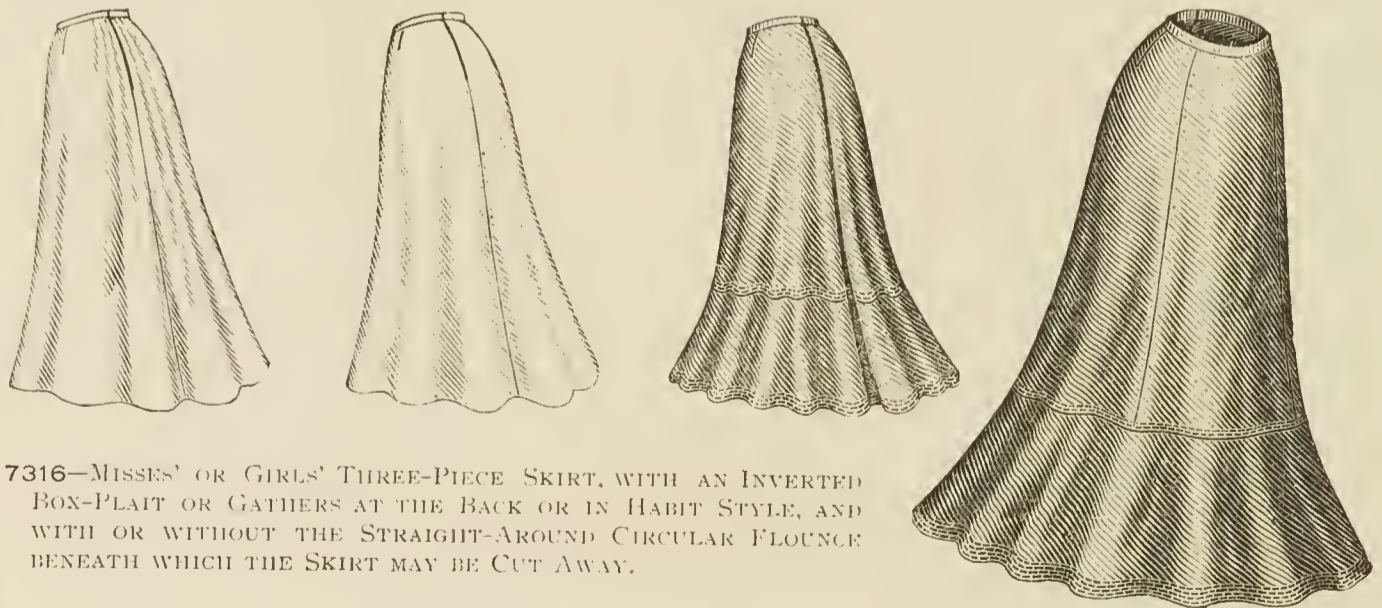
Incrustations of lace will be pretty on a waist of pink silk gauze over a taffeta lining, and the application of chiffon flowers on crêpe Eolienne will be extremely dainty. Louisine, *silenceuse*, messlinette, *crêpe façonné* and all the fancy waistings, crêpe de Chine, flannel and mercerized cottons are available for development, and ornamentation may be supplied by appliques of lace or fine passementerie, or plain or fancy braid.

The new girdles, crushed or smooth, are desirable for wear with such waists.

Pattern 7318 is in 5 sizes from 13 to 17 years of age. For 15 years, it requires $3\frac{7}{8}$ yards of material 18 inches wide, or $3\frac{1}{8}$ yards 27 inches wide. Price of pattern, 6d. or 15 cents.



7338—MISSES' SEVEN-GORED FLARE SKIRT, WITH INVERTED BOX-PLAIT OR IN HABIT STYLE AT THE BACK.



7316—MISSES' OR GIRLS' THREE-PIECE SKIRT, WITH AN INVERTED BOX-PLAIT OR GATHERS AT THE BACK OR IN HABIT STYLE, AND WITH OR WITHOUT THE STRAIGHT-AROUND CIRCULAR FLOUNCE BENEATH WHICH THE SKIRT MAY BE CUT AWAY.

trasting material or narrow braid will serve for trimming.

Pattern 7338 is in 5 sizes from 13 to 17 years of age. For 15 years, it requires $2\frac{1}{2}$ yards of material 50 inches wide. Price of pattern, 6d. or 15 cents.

7316—MISSES' OR GIRLS' THREE-PIECE SKIRT—A design for a plain skirt suitable for school and ordinary wear is here exhibited in navy-blue hopsacking, and is finished in tailor fashion with machine-stitching. It consists of a front-gore and two wide circular portions, and may be in habit style or have its back fulness disposed in an inverted box-plait or arranged in gathers. Darts assist in the smooth adjustment about the hips, and the skirt may be cut away beneath the circular flounce, or finished without it. In the middle sizes the skirt measures at the lower edge about three yards and the flounce about four yards.

A dressy skirt that should have a waist to correspond might be of *café au lait* silk voile, with *entre-deux* of lace, dyed to match. A serviceable dress for school or general wear may be developed in brown serge by this mode; the blouse-waist worn with it may be of simple construction, the collar and cuffs showing tab extensions. Black braid will be effective on jade-green broadcloth, and satisfactory reproductions are obtainable from cheviot, zibeline, wool crash, tweed, veiling and crêpe granite. Yak or fibre Cluny dyed to match the material is used on all silk and wool fabrics.

Pattern 7316 is in 6 sizes from 6 to 16 years of age. For a miss of 12 years, the skirt of 50-inch wide goods, without flounce or with gores cut away beneath flounce, will require $2\frac{1}{8}$ yards; with gores extending beneath flounce, $2\frac{1}{2}$ yards in the same width; for a girl of 8 years, of 50-inch wide goods, without flounce or with gores cut away beneath flounce, the skirt needs $1\frac{1}{4}$ yard, or with gores extending

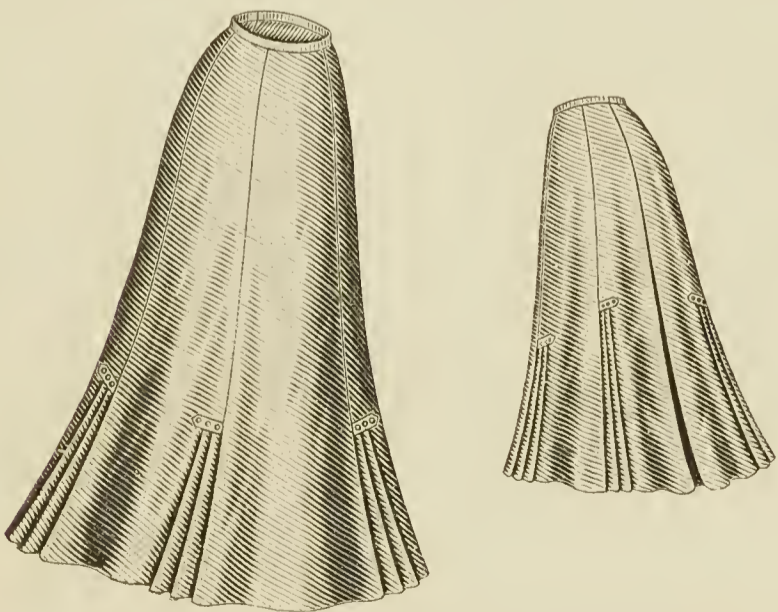


FINELY TUCKED LOUISINE WAS SELECTED FOR THIS STYLISH SHIRT-WAIST, No. 7318, AND THE LACE COLLAR AND WRISTBANDS AND SILK GIRDLE ENHANCE ITS ATTRACTIVENESS.



IN THIS SMART STREET FROCK, COAT No. 7362 AND SKIRT No. 7347 ARE REPRODUCED IN MOTTLED-GREEN CHEVIOT, WITH BRAID AND BUTTONS FOR TRIMMING.

beneath flounce, $1\frac{3}{4}$ yard in the same width. Price of pattern, 6d. or 15 cents.



7347—MISSES' SEVEN-GORED SKIRT, WITH FAN PLAITS INSERTED IN THE LOWER PART OF THE SIDE SEAMS AND WITH AN INVERTED BOX-PLAIT AT THE BACK.

7347—MISSES' SEVEN-GORED SKIRT—A misses' skirt of unusually pretty shaping is here depicted in Russian-blue granite cloth, decorated with buttons. Fan plaits inserted in the lower part of the side seams and headed by narrow straps produce a smart flare at the lower edge of the mode, which is of seven-gored construction. An inverted box-plait removes the back fulness, and at the bottom of the skirt a measurement of about four yards and three-fourths is attained in the middle sizes.

Brown cloth with straps of velvet will make up well in this way, and other available materials are homespun, veiling, canvas, cheviot and many of the new suitings. Decoration may be supplied by fancy or plain braid, or a simple finish of machine-stitching will be appropriate.

Pattern 7347 is in 5 sizes from 13 to 17 years of age. For 15 years, it will require $2\frac{7}{8}$ yards of material 50 inches wide. Price, 6d. or 15 cents.

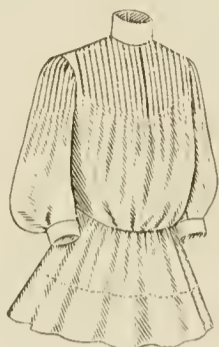
LITTLE GIRLS' DRESSES AND COATS

7334—LITTLE GIRLS' DRESS—Hyacinth-blue Henrietta was selected for the development of the attractive little dress here exhibited, and tiny buttons and straps of velvet in a slightly darker shade served for

back, the stitching terminating to produce a bouffant effect in front, and a back closing is arranged. A deep hem finishes the full skirt, which is gathered at the top and attached to the body under a stitched belt of the material. Tucks at the top of the bishop sleeves bring them into harmony with the rest of the dress. They are confined in close bands, and two-seam linings are supplied.

A pleasing little dress may be developed in red cashmere with black velvet for trimming. White crêpe albatross in association with pink chiffon velvet and appliqué lace will make a dainty little frock. Attractive reproductions of the mode may be had from French flannel, Venetian twill, tweed, plaids, veiling and China silk. Faggoting, fancy braid and ribbon will trim the dress suitably.

Pattern 7312 is in 7 sizes from 3 to 9 years of age. For 5 years, it requires $3\frac{1}{2}$ yards of material 27 inches wide, with $\frac{3}{8}$ yard of all-over lace 18 inches wide for collar, wristbands and simulating yoke. Price, 6d. or 15 cents.



7334—LITTLE GIRLS' DRESS, WITH BODY AND SLEEVES TUCKED IN EITHER OF TWO DEPTHS, AND AN ATTACHED FULL SKIRT, AND WITH OR WITHOUT TRIMMING STRAPS.



7312—LITTLE GIRLS' FRENCH DRESS, TUCKED IN BOX PLATED EFFECT, WITH ATTACHED FULL SKIRT AND WITH OR WITHOUT THE BERTHA.

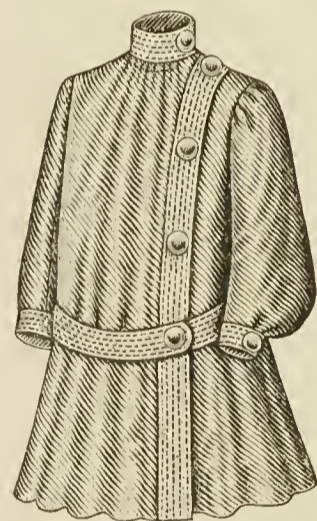
ornamentation. Tucks in either of two depths may take up the fulness of the long body, which blouses prettily over the close lining supporting it. The attached skirt is gathered slightly all around and is finished with a deep hem. A belt with pointed ends crossed in front is worn, and a standing collar affords neck completion. Close linings support the full sleeves that are tucked in cap depth and completed with narrow bands.

Almond-green cashmere is recommended for a reproduction of this mode, and the bands may be of chiffon velvet. Enamelled buttons will add a pleasing touch. Lansdowne, pongee, albatross, challis and soft woollen fabrics in general may be employed with good results.

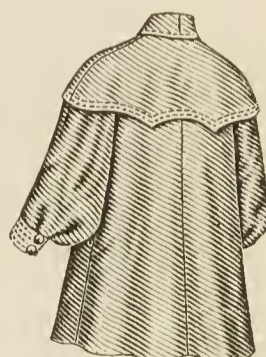
Pattern 7334 is in 8 sizes from 3 to 10 years of age. For 5 years, it needs 3 yards of material 44 inches wide, with $\frac{1}{2}$ yard of velvet 20 inches wide (bias) for straps, belt section and folds $\frac{1}{2}$ inch wide to trim. Price of pattern, 6d. or 15 cents.

7312—LITTLE GIRLS' FRENCH DRESS—Blue pongee is represented in this pretty little dress, all-over lace and insertion providing the trimming. The long body characterizes it as a French mode, and a lining supports it. A circular bertha lapping in a novel way in front is a smart feature and outlines the simulated yoke, which is finished by a standing collar. The body is tucked in box-plated effect at the front and

7327—LITTLE GIRLS' OR BOYS' RUSSIAN DRESS—The extensive popularity of the Russian modes for children is attributable to their easy construction and to the good effect they produce made up of any material. This one is of chestnut-brown Melrose suiting, finished with machine-stitching and buttons. Gathers at the neck adjust the fulness of the front and back of the body, which is in one with the skirt, and the closing is made at the side. A standing collar



7327—LITTLE GIRLS' OR BOYS' RUSSIAN DRESS, WITH BODY AND SKIRT IN ONE.



7331—LITTLE GIRLS' OR BOYS' COAT, WITH EMPIRE BODY AND GORED CIRCULAR SKIRT, AND WITH OR WITHOUT THE "1830" CAPE COLLAR AND THE STOLE STRAPS.

finishes the neck, and a belt held in place by straps is worn, a button and buttonhole securing it at the side. The one-piece sleeves are of the familiar bishop shaping, confined in close wristbands.

Golden-brown corduroy will be an excellent choice for this little dress; and, if desired, the collar and bands may be of cloth heavily machine-stitched. A leather belt may be worn. A green velvet collar and wristbands will afford pretty contrast on a dress of mixed zibeline, and a combination of stitched cloth and velveteen is suggested. Covert, cheviot, serge, kersey, albatross, prunella and mercerized cottons are adaptable. Narrow braid makes a pretty and suitable decoration for children's frocks.

Pattern 7327 is in 7 sizes for children from 2 to 8 years of age. For a child of 5 years, it requires $2\frac{1}{8}$ yards of material 44 inches wide. Price, 6d. or 15 cents.



7331—LITTLE GIRLS' OR BOYS' COAT—An "1830" cape collar lends distinction to the coat pictured on page 48 in cream-white cloth. It is suitable for small girls or



GOLD BRAID AND TUCKS IN BOX-PLAITED EFFECT ATTRACTIVELY ADORN THIS LITTLE FRENCH DRESS OF TAN HENRIETTA, THE PATTERN OF WHICH IS No. 7312.



ORIENTAL BANDS PROVIDE SIMPLE YET EFFECTIVE TRIMMING FOR THIS LITTLE DRESS OF WHITE FRENCH FLANNEL, THE RUSSIAN MODE No. 7327 BEING USED.



VARICOLORED HAND EMBROIDERY, RUSSIAN LACE EDGING AND MACHINE-STITCHING EMBELLISH THIS PRETTY COAT DEVELOPED IN WHITE KERSEY FROM No. 7331.



LACE MOTIFS ON A BACK-GROUND OF RED VELVET, A VELVET BELT AND FINE TUCKS ARE PLEASINGLY EMPLOYED ON THIS FIGURED CASHMERE FROCK MADE FROM No. 7334.

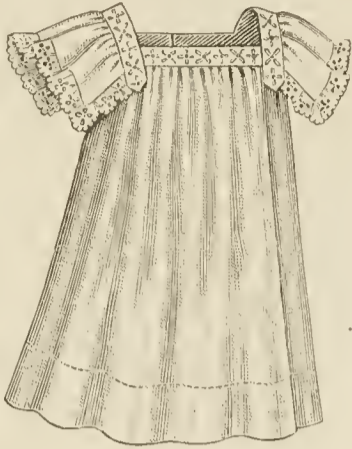
boys and introduces an Empire body to which the gored circular skirt is attached. The cape collar may be extended in stole straps that conceal the front closing, buttons and cord loops being employed, or it may be omitted entirely. It is in fanciful outline at the lower edge and droops well over the tops of the sleeves. A rolling collar finishes the neck, and two-seam linings support the full sleeves that are closely banded in bishop style and decorated with buttons.

Zibeline, in white or colors, is an especially desirable material for children's coats and will be pretty in a reproduction of this one in association with lace, or velvet and cord ornaments. Black, brown or dark-blue velvet will also be attractive and becoming, with the cape collar of Russian or Cluny lace. Corduroy, cheviot, serge, tweed, melton, covert, velveteen, bear-cloth, vicuna, cotelé, and Bengaline are suggested as well.

Pattern 7331 is in 10 sizes from $\frac{1}{2}$ to 9 years of age. For 5 years, it needs 2 yards of material 54 inches wide. Price, 6d. or 15 cents.

LITTLE GIRLS' APRON, BOYS' SUITS, ETC.

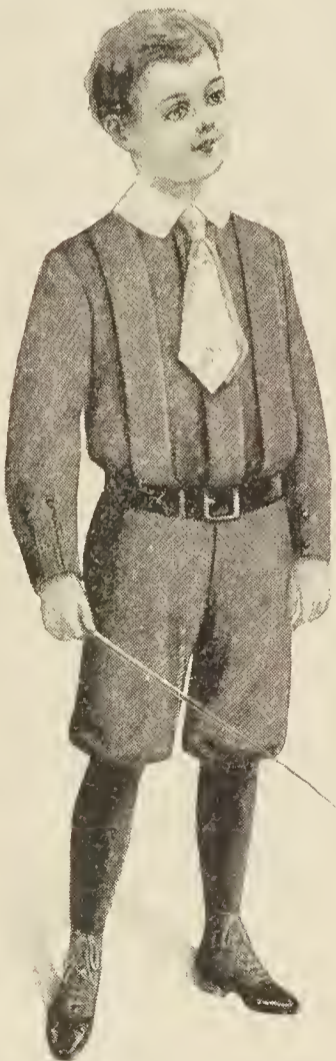
7359—LITTLE GIRLS' APRON OR PINAFORE—A pretty design for an apron is here daintily carried out in sheer linen lawn and all-over embroidery, and trimmed with edging. The low neck is becomingly



7359—LITTLE GIRLS' APRON OR PINAFORE, TO HANG STRAIGHT OR BE DRAWN AT THE WAIST WITH GATHERS AND TIES.

outlined by a band yoke and pointed straps, which form a heading for the gathered edge of the apron proper and the shoulder frills. A deep hem is used at the lower edge, and closing is effected at the back with buttons and buttonholes. The apron may hang straight or be drawn in at the waist in front by gathers, confined by a belt section of the embroidery with ties ending in a bow at the back.

Nainsook with elaborations of point de Paris lace edging and insertion suggests a pleasing development, and Paris muslin will be pretty with hemstitching and French knots. Beading, torchon, Valenciennes and all wash laces, as well as needle-work edging and insertion, will appropriately trim a pinafore of French cambric, dimity, cross-barred or checked muslin, plain, striped or dotted Swiss, percale or linen.



THIS BLOUSE IS A REPRODUCTION OF No. 7358 IN DARK-BLUE CHEVIOT, AND THE KNICKERBOCKERS ARE OF THE SAME MATERIAL, MADE BY No. 7107.

Pattern 7359 is in 5 sizes from 1 to 9 years of age. For 5 years, it requires $2\frac{1}{4}$ yards of material 36 inches wide, with $\frac{1}{2}$ yard of all-over embroidery. Price, 6d. or 10 cents.

7328—LITTLE BOYS' "BUSTER BROWN" RUSSIAN SUIT—A "Buster Brown" suit in the popular Russian style is here portrayed in blue serge contrasted with white linen. The long blouse is double-breasted, and a pocket is inserted high at the left side. Removable

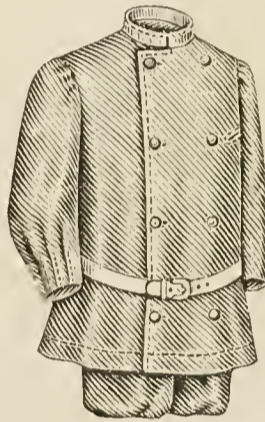
cuffs may characterize the full sleeves that are plaited at the lower part, and a standing band and Eton collar complete the neck. A silk tie is worn and straps hold the leather belt in position.

The regulation centre and inside and outside leg seams shape the knickerbockers, which droop in the customary manner over leg-bands or elastics. A fly or side closing may be adopted.

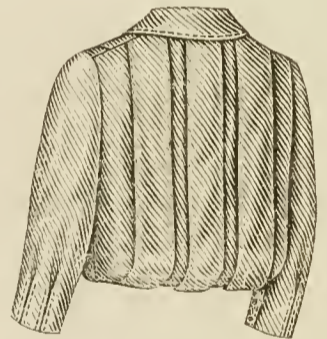
Dark-red cheviot and white linen will combine attractively in this mode, and a tie of black silk may be worn with good effect. Red linen and blue serge may be associated, and velveteen, corduroy, flannel and cloth are also available.

Pattern 7328 is in 9 sizes for little boys from 2 to 10 years of age. For 7 years, it needs $1\frac{7}{8}$ yard of material 54 inches wide, with $\frac{1}{4}$ yard of lincn. Price, 6d. or 15 cents.

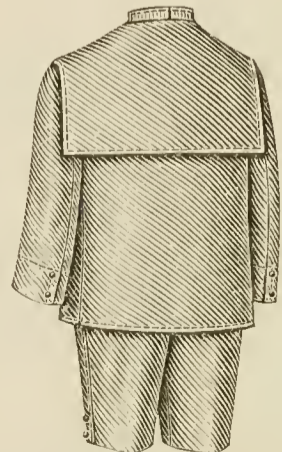
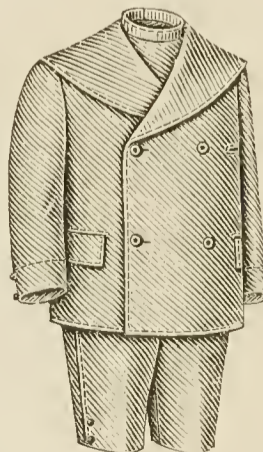
7358—BOYS' BOX-PLAITED BLOUSE—There is no mode more becoming to small boys than the plaited blouse, and a desirable design is here illustrated in navy-blue cheviot,



7328—LITTLE BOYS' "BUSTER BROWN" RUSSIAN SUIT: CONSISTING OF A DOUBLE-BREASTED LONG BLOUSE, WITH REMOVABLE CUFFS AND ETON COLLAR; AND KNICKERBOCKERS WITH LEG-BANDS OR ELASTICS, AND WITH OR WITHOUT A FLY.

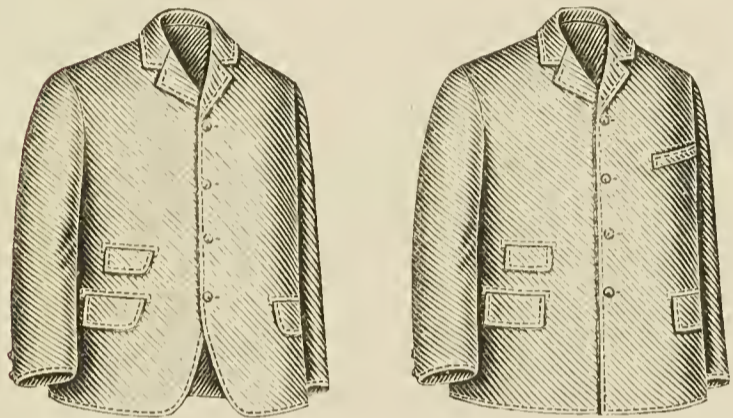
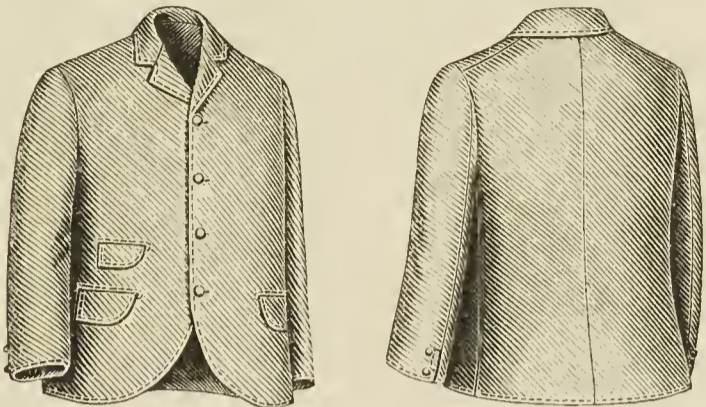


7358—BOYS' BOX-PLAITED BLOUSE, WITH A TURN-DOWN COLLAR, OR A STANDING BAND FOR WEAR WITH AN ETON COLLAR, AND WITH A WAISTBAND FASTENING OUTSIDE OR UNDERNEATH THE TROUSERS OR SKIRT.



7321 LITTLE BOYS' SUIT: CONSISTING OF A DOUBLE-BREASTED JACKET, WITH SAILOR COLLAR AND REMOVABLE SHIELD; AND KNEE TROUSERS, WITH OR WITHOUT A FLY,

simply finished with machine-stitching. It may be worn with the waistband fastening outside or underneath the trousers or skirt. There are no seams except on the shoulders and under the arms, and the centre-front plait conceals the closing. Pointed laps finish the breast pockets, but the latter may be omitted. Neck completion is afforded by a



7322—BOY'S FOUR-BUTTON SACK COAT, IN ANY OF THREE STYLES BELOW THE CLOSING.

rolling collar or a standing band for an Eton collar. A silk tie, knotted in four-in-hand style, may be worn with either. Stitched plaits at the lower part of the sleeves give the effect of cuffs.

Wine-colored lady's-cloth will be serviceable, and checks and plaids are worn by very small boys. Serge, French flannel, vicuna, Venetian twill, tailor cloths and mercerized cottons are also desirable for waists of this type.

Pattern 7358 is in 10 sizes from 3 to 12 years of age. For 7 years, it calls for $1\frac{3}{8}$ yard of material 50 inches wide. Price, 6d. or 15 cents.

7321—LITTLE BOYS' SUIT—A jaunty suit is here illustrated in blue serge. The jacket is seamed under the arms and on the shoulders, and closes in double-breasted fashion. It is supplied with breast and side pockets and topped by a sailor collar. A removable shield with a narrow band at the neck is provided, and the sleeves are shaped by two seams and finished with vents at the back.

A fly closing is allowed in the trousers, or they may be buttoned at each side. They are in knee length and shaped by the usual seams, vents being formed at the outside. Darts assist in shaping them at the back, and a pocket is inserted.

Oxford-gray covert is very stylish for boys' suits, and will be pretty in this make-up. Black Venetian might be used, and the mode varied by binding the edges of the coat and covering the outside seams of the trousers with silk braid. Velveteen, corduroy, lady's-cloth, kersey, melton and men's suitings are desirable.

Pattern 7321 is in 9 sizes from 4 to 12 years of age. For 7 years, it will require $1\frac{7}{8}$ yard of material 54 inches wide. Price, 6d. or 15 cents.

7322—BOYS' FOUR-BUTTON SACK COAT—Black diagonal was used for making this coat. It is of sack shaping, with centre-back, under-arm and shoulder seams, and closes

at the front with buttons and buttonholes in single-breasted style. Below the closing the fronts may be in any of three outlines. The neck is completed by a rolling collar forming notches with the lapels that are turned back on the fronts of the coat, and the sleeves are of regulation coat shaping, with vents at the hand. A welt-finished breast pocket may be inserted, and the openings to side and cash pockets are concealed by laps.

Mixed suitings are appropriate, and a coat of this type might be made of kersey, vicuna, cheviot, serge, covert or melton, and worn with knickerbockers or long trousers of the same material.

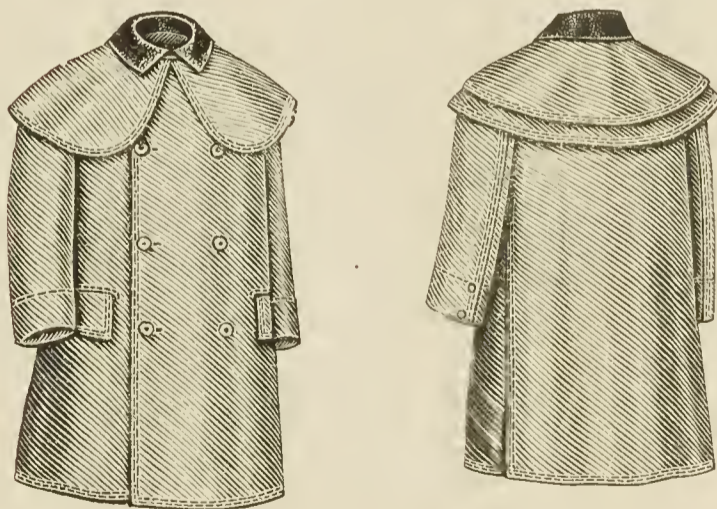
Pattern 7322 is in 10 sizes from 7 to 16 years of age. For 11 years, it requires $1\frac{3}{8}$ yard of material 54 inches wide. Price, 6d. or 15 cents.

7365—LITTLE BOYS' DOUBLE-BREASTED OVERCOAT—

The plain mannish designs are in best taste for small boys' overcoats and render the utmost comfort and service. The one here pictured is of black beaver with a velvet collar, and is finished with machine-stitching. Buttons and buttonholes are used in effecting the double-breasted closing, and three removable shoulder capes are supplied, although one or two may be used, or they may be omitted altogether. Neck completion is afforded by a rolling collar, and pockets at each side are concealed by laps. Vents are allowed at the lower part of the side seams, which are in lapped style. The sleeves are shaped by two seams, the back one being lapped, and are plainly finished with machine-stitching and buttons.

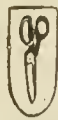
Blue chinchilla or Oxford frieze will be satisfactory, and good effects may be obtained from cheviot, covert, vicuna, men's suitings and corduroy.

Pattern 7365 is in 6 sizes from 3 to 8 years of age. For



7365—LITTLE BOYS' DOUBLE-BREASTED OVERCOAT, WITH OR WITHOUT THREE OR FEWER REMOVABLE CAPES.

7 years, the coat without capes calls for $1\frac{3}{4}$ yard of material 54 inches wide; with three capes, $2\frac{1}{4}$ yards in the same width; $\frac{1}{4}$ yard of velvet 20 inches wide will be required to cover collar. Price, 6d. or 15 cents.



THE DRESSMAKER



FLOUNCINGS FOR DROP SKIRTS

EXCELLENCE in dress consists more in the finish of the portions that are not seen than in the outer garments, and to the woman of taste a word in regard to the finishing of drop skirts will be welcome.

For these garments, the rustless silks are generally chosen, peau de soie, Louisine and soft taffeta serving

admirably, and there are procurable several materials closely resembling silk in their finish which may be substituted.

For the ordinary five, seven and nine gored skirt the same pattern is used for the construction of the drop skirt as for the outside skirt, while if the skirt is arranged in fancy shirrings, tucks, plaits, yoke or panels, a special pattern is sup-

plied; and for those who are economically inclined, pattern 6903 provides a drop skirt that will do service for several different gowns.

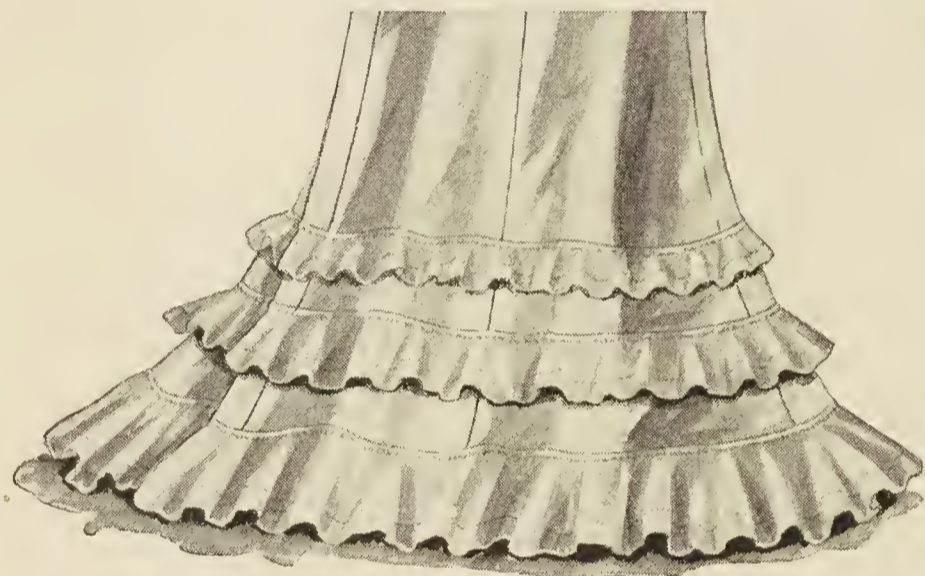


ILLUSTRATION I.

plied; and for those who are economically inclined, pattern 6903 provides a drop skirt that will do service for several different gowns.

The success of the drop skirt depends largely upon the *bouffant* effect at the bottom, for so many of the gowns of to-day are fashioned with voluminous folds of material around the bottom to which proper support must be given to hold them in place. Often, for evening gowns, the material of which is soft and sheer, an extra drop skirt of chiffon or mousseline is cut by the same pattern and placed between the skirt and drop skirt. Accordion-plaitings form the most satisfactory finish for the bottom of this skirt. For these plaitings three times the desired length is allowed. After the breadths are sewed together, the upper edge is turned in about an inch and pressed into position with a warm iron, and the goods is then sent to the plaiter's.

When the plaiting has been returned the lower edge is hemmed by machine to permit a graceful extension at the foot. One or two narrow quillings may be arranged on the edge, while at the top the plaiting is machine-stitched in proper position; and over this stitching, if desired, may be placed a quilling or a band of ribbon-run lace insertion.

Two drop skirts are here pictured. The one given at illustration I. is suitable for wear under an ordinary tailor-made costume. Louisine was selected for the material. Care must be exercised to have the skirt and the drop skirt the

same length. A facing about two inches in width is placed on the under-side, and if fulness occurs at the upper edge, small plaits are laid at proper intervals to insure smoothness. The decoration consists of three bias ruffles in graduated widths, the lower edge of each being finished with a turning-up on the right side, to the width of nearly an inch, where it is machine-stitched in place. The upper edge of the ruffle is turned under, and a gathering thread arranges the fulness. The ruffles are attached to the skirt with a silk-covered cord, machine-stitched in place.

Illustration II. shows a mode of more pretentious construction. Soft-finished taffeta is best adapted for this skirt.

The embellishment is of pinked quillings of various sizes, while all may be lined with silk of a lighter tone. These quillings are cut bias, and after they have been pinked they are folded, one of each shade, and a basting thread is run along the centre to hold them in place. Fulness is achieved by placing small double box-plaits along the line of basting. The quillings are then placed in their respective positions upon an accordion-plaited flounce and secured by machine-stitching.

This flounce may be cut plain, if desired, and the centrè-quilling omitted, and on the silk between the quillings diamond-shaped insets of lace may be placed.

For wear with the smart tailor-made short skirt, especially when plaits fall from the yoke or waistband, a plain, snugly fitted skirt of peau de soie or Louisine will be found most desirable, while the finish consists of a six-inch accordion-plaiting,



ILLUSTRATION II.

pinked at the lower edge and attached to the skirt by silk-covered cord. This skirt should measure one inch shorter than the outside skirt.

For misses and girls this skirt finish is very acceptable, for simplicity is the key-note of success in youthful apparel.

Beautiful skirts are worn under the fashionable tea or house gown. The materials for their construction depend upon the outer garments, but soft fabrics, such as China silk, Persian lawn and mulls, are most satisfactory. Handwork is an important feature in their make-up, and clus-

tered tucks, insets of lace and embellishments of hand embroidery may be used advantageously. A dainty flounce is constructed of row after row of Valenciennes insertion sewed firmly on the silk one inch apart, while the edge is finished with five rows of matching lace, overlapping one another, and each row is made a little fuller until the last one is of considerable width. The material is trimmed away under the lace, and the flounce is attached to the skirt with a band of lace insertion with harmonizing ribbon placed beneath. An extra flounce of silk with a narrow bias ruffle on the edge is placed under this decorated flounce.

When embroidery is to be the embellishment, a pretty device is to finish the bottom

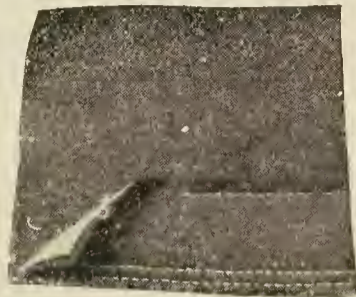


ILLUSTRATION III.

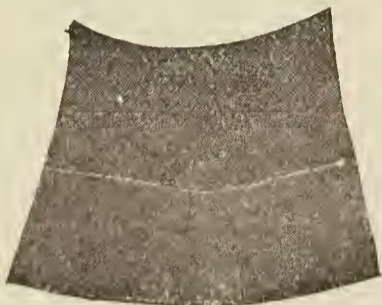


ILLUSTRATION IV.



ILLUSTRATION V.

of the flounce with embroidered scollops that fall over a ruffle of lace. Above the scollops, arranged in a diamond pattern, are almond-shaped designs worked in embroidery silk to match.

THE BOTTOM FINISHING OF SKIRTS.

So varied are the finishes for the bottom of skirts that it is a matter of wonderment where all the ideas originated. The most simple and the style most generally adopted for the tailor-made gown is the stitched facing. This may be placed on the inside or on the outside of the skirt, as preferred; if on the outside, it is often of contrasting material, but never of a different color. However, variety may be obtained by using a contrasting colored sewing silk. A variation is to use white sewing silk on black material.

In placing the facings, when the material does not ravel, no allowance is made for turning in the edges. The bottom of the skirt is turned up about half an inch and basted securely, and the facing is placed evenly over this raw edge, in such a manner that the skirt does not extend below the facing. If the material is not very heavy, an extra thickness of cloth or cambric is sometimes inserted to add weight. The facing is now ready to stitch and may be done according to the maker's fancy. This method is clearly depicted at illustration III.

Next to be considered is the plain hem. Care must be taken when the skirt is cut to allow sufficient material. A good plan is to run a basting thread at the proper length, for this will ensure evenness. Measure the material the required width for the hem, turning in the upper edge. Sometimes difficulty is experienced when the hem is of greater fulness than the skirt, and this extra material is worked out by cutting away the goods in V's arranged in such a manner as to meet. After the hem is stitched and pressed, if there is a tendency toward slipping, a few stitches are

taken by hand to hold the edges of the V's in place. The plain hem is shown at illustration IV.

For skirts where trimmings and panels cover portions of the bottom finish of the skirt, it is well to have the parts that show stitched invisibly. This is done by finishing either the facing or the hem at the top by hand, using heavy sewing silk or buttonhole twist and catching lightly through several threads of the material so the stitch will not appear on the right side. This method is pictured at illustration V.

Braids both narrow and wide form an important item in trimmings, and their wearing quality is quite as important as the smart appearance they give.

Fashionable braids are in all widths, but just now preference is given to the narrow ones, as they lend themselves more readily to shaped garnitures; row after row of matching satin cord may be sewed closely together to form motifs or fancy trimmings.

A simple mode is shown at illustration VI, where the braid runs around the bottom of the skirt in three straight rows. Above this are two rows of the braid arranged in upright points at intervals. A final touch is given by a few threads of embroidery silk surmounting the points. This garniture is arranged before the facing is placed in position, which must be wide enough to back the trimming completely and is held in place by an invisible hem.

In another design, soutache braid a trifle wider forms a graceful Greek pattern at the bottom of the skirt, while a motif of guipure wool lace heads the braid at properly spaced intervals.

Overlapping flounces are both artistic and stylish, and when a little faultless embroidery is added, the effect is novel as well. The combination of two materials show off the work to the best advantage, and a desirable method is given at illustration VII.

More dressy effects are achieved when flounces are added in shaped effects from the hem downward, and for this style the best results are acquired when soft materials are chosen. For a gown of pink crêpe de Chine, for example, cut the flounce from cream-colored Brussels net covered with tiny frills of the net, each one bordered with the narrowest of satin ribbon shaded from the palest tint of pink at the top and gradually deepening to a rich crimson shade at the

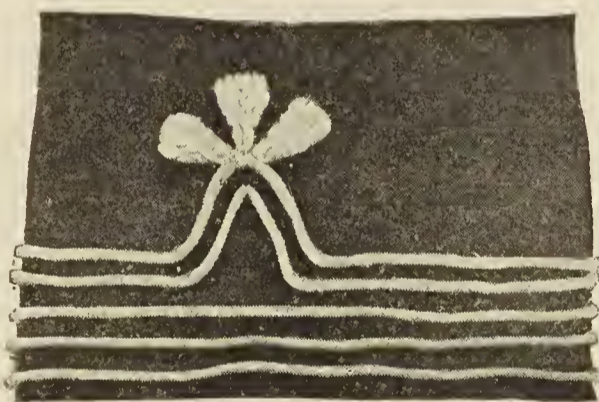


ILLUSTRATION VI.



ILLUSTRATION VII.

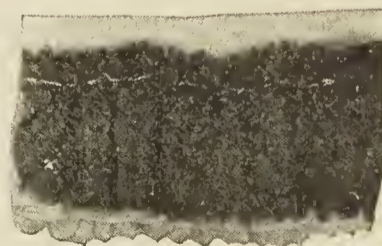
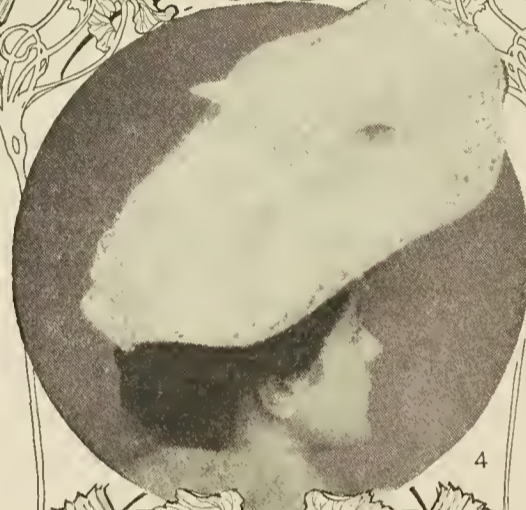


ILLUSTRATION VIII.

foot. The frills are lightly tacked, here and there. This fluffy mass is headed by a row of Cluny lace motifs, intermingled with tiny pink ribbon rosebuds and green leaves. A narrow hem is placed by hand on the bottom of the flounce.

When "1830" quillings are placed in groups, or fanciful arrangement, a satisfactory finish is acquired, by arranging a bias ruffle, finished at both edges and sewed on through the gathering. Loose tack stitches are placed at the lower edges to hold the fulness even. This method is shown at illustration VIII.

STYLISH WINTER HATS



THE beautiful picture hat of plush that is soft and pliable and very like fur is perhaps the greatest novelty of the season in the millinery world. Other than a handsome ostrich plume no trimming is required.

The woman who can indulge her tastes extravagantly will choose one of the new moleskin or sable toques, which in shape and general style are quite the smartest models shown. The wide, rolling brim is of the fur, while the top of the toque is formed of soft mousseline folds in the same or a slightly contrasting shade of the same color; at the side there is an aigrette or ostrich pompons, or, if intended for dressy wear, a rose or colored camellia.

Almost too waxen in effect is the camellia toque (the blossoms in their natural color) which is included in the most recent importations. Yellow and white, and mauve and white, are especially pleasing combinations for evening.

Grapes in all stages of maturity are again popular, while plumes, the richest and most effective of all trimmings, are more used than ever.

One of the most charming floral trimmings is a cordon of tiny jacqueminot roses in a pinkish hue, strung very closely together and laid on the edge of the brim of a round hat of velvet or felt in the same or a harmonizing shade. Two chains are sometimes laid one

upon the other, with the roses in different tints; if for evening wear, there may be instead of jacqueminots a cordon of white and one of pink roses, but the flowers must be small and of equal size.

There are few, if any, of the sharply upturned shapes that were shown among the Summer hats. The close-fitting turban, the toque and the round hat of sailor shaping are the accepted models for general wear. They are fashioned in fur, felt, chenille and velvet, and ribbon is an important trimming, with marabout or coque pompons or plumes. Evening hats are graced by drooping ostrich plumes and birds of Paradise.

There is good style in the oval crown that is the feature of certain new hats. The brim, of moderate size, is usually rolled up on both sides, though variety is achieved by elongating the brim to correspond with the crown. An example of the former style is in white silk beaver, the brim faced with moleskin, which is carried over the edge and forms a two-inch band on the upper side. A band of silver passementerie encircles the oval crown, and two long white ostrich plumes, tipped with gray, fall back over the hair from the left side of the front. With this hat a scarf or necktie of moleskin is to be worn. Hat and necktie sets give the final smart touch on every tailor gown this season. To be well dressed one must have two or three fur or fur-

1—WHITE CHENILLE, ERMINE AND WHITE OSTRICH PLUMES. 2—CASTOR-COLORED VELVET, WHITE FIBRE BRAID EDGING THE BRIM AND CROWN, CASTOR SATIN RIBBON AND WHITE TIPS. 3—PURPLE VELVET FLOWERS AND RIBBON TO MATCH. 4—WHITE FIBRE LACE AND WHITE TULLE. 5—WHITE FELT, WHITE SILK, SATIN-TAFFETA RIBBON AND WINGS. 6—DARK RED BEAVER, SHADED RED FLOWERS.

FOR ALL OCCASIONS



trimmed hats, and a fur necktie or two—an ascot or a four-in-hand. Entire fur hats are not so novel as those in which fur is combined with jewelled embroidery, tulle and, newest of all, cloth of gold. Women with bright hair and clear, colorless complexions will find the combination of cloth of gold, or cloth of silver, with scarlet or blue cloth or velvet and fur very becoming and will choose a hat, collar and possibly a muff, in which this combination is carried out.

A fur hat of exceptional style is in box turban shape. The broad crown of dark mink is encircled by several standard bias folds of brown chiffon, and the rolled brim of mink is headed by a band of ermine. A Paradise plume in brown sweeping over the crown at the left side adds a softening touch to the fur. To accompany this hat there is a necktie of mink, with cream-tinted lace introduced.

An admiral's hat of black beaver has the brim bound with military gold lace, and two white ostrich tips are secured at the left side by a rosette of black velvet ribbon. A band of the ribbon encircles the crown, and a square buckle of French gold and cut steel is directly in front.

A dressy hat of white beaver has a low, wide bell crown and Marie Stuart brim, the latter showing the insertion of a band of shirred white chiffon about an inch and a half wide. The



crown is banded with white satin ribbon, ombré-striped in salmon pink; the ribbon is used also to cover the bandeau, and a white Amazon plume sweeps around the left side.

Some of the season's smartest hats are formed from Louise braids, which are especially liked in white or in black, although they are attractive in colors, such as the light plum, brownish rose, pink and also delicate pink and blue. The dull-brown rose tint was chosen for a broad-brimmed hat of youthful shape, which was lined and edged with a double puffing of deeper brown velvet, and two ostrich plumes in which the brown shades blended provided the simple trimming. One plume was placed beneath the brim, the tip falling on the hair at the back, and the other almost encircled the low band.

Toques and turbans made of iridescent breasts are worn with street toilettes shaped on severe tailor lines. An especially attractive walking hat was in shades of blue, running from the deepest royal to cadet, with gleams of brownish gold here and there. The same idea carried out in shades of green and blue, or red and brown, with a large bird to match placed on the crown, would be less severe.

An imported model in walking shape was of white silky fur very like baby lamb and was trimmed with white fibre braid, a white kid belt and a white coque plume and pompon. The edge of the narrow, rolled-up

1—WHITE VELVET, WHITE RIBBON AND MINK TAIL AROUND THE CROWN. 2—HELIOTROPE CHIFFON-VELVET, FLOWERS IN PALE HELIOTROPE. 3—WHITE FELT, WHITE RIBBON IN FANCY ARRANGEMENT. 4—BLACK VELVET, BLACK SATIN RIBBON, BLACK PLUME. 5—WHITE LACE, TULLE AND PLUMES. 6—CASTOR-COLORED FELT, VELVET IN A SHADE TO MATCH AND SAGE-GREEN RIBBON, SHADED TAN QUILL.



NEW EFFECTS IN MISSES' HATS

1—WHITE FELT, WHITE TAFFETA RIBBON; WHITE BREASTS AGAINST BRIM. 2—GOLDEN-BROWN MIROIR VELVET, SHADED-BROWN WINGS. 3—DARK-BLUE FELT, BLUE SATIN RIBBON AND QUILL. 4—GOBELIN-BLUE FELT, LIGHT-BLUE SATIN VELVET. 5—SEAL-BROWN TAFFETA PLAITING, BROWN VELVET RIBBON, BROWN AND TAN QUILLS. 6—WHITE FELT, WHITE BRAID, BROWN VELVET AND WINGS.

brim was overlaid with the braid, and around the crown was a band of the braid over which the belt was arranged and fastened at the left side of the back, where one end was loose. The plume lay over the left side and was secured in front by the pompon. In castor velvet, with white braid and coque plume in white shading to palest tan, such a hat would be appropriate for wear with a tailor gown of castor-colored cloth.

The high crown comes as a relief from the plateau, but it is not becoming to every one. There is safety in conservatism in millinery, for the newest thing is prone to be extreme. The cavalier hat with high crown, broad brim and sweeping plumes is a picturesque creation, and it has many modifications. The brim may be rolled, turned up straight, slightly flared, or left to droop according to the requirements of the wearer, and there are innumerable ways to arrange the plumes. A hat of exceptional beauty, made of black velvet, has a long plume, formed by joining two together, which trails around the rather high crown and falls low on the shoulder at the left side of the back.

In flowers, wistaria, a Summer favorite, comes glorified in velvet, and a lovely cream lace hat trimmed in palest

lavender wistaria and deep purple velvet is one of the choicest of the season's creations.

Feather hats are having an unusual vogue, and they are a most fitting accompaniment to the tailor gown. A charming idea is to wear a flat stole-like collar made of feathers to match the hat. These hats are particularly smart in the iridescent blues and greens, or peacock shades, though the English pheasant and seagull are also used. These low, wide feather turbans are trimmed with folds and knots of velvet or satin, and raised at the back over a cache-peigne of ribbon velvet.

A stylish tricorne hat made of brown zibeline arranged in folds to simulate tucks has a fold of brown velvet around the crown, a huge rosette of the velvet securing against the left side of the brim a fan-like aigrette that shades to palest mauve. This was intended to accompany a street costume of brown zibeline.

A veil is almost as much a part of the costume as the hat, and it is an expensive detail, too. Dotted face veils are shown in more elaborate designs than ever before. In some instances these veils are worn beneath the chiffon veil, and they fill the double purpose of enhancing the



wearer's looks and keeping the hair in place. There are heavy dotted effects in chenille, which, while novel, are extremely modish; then, there are the finest and filmiest of meshes, with and without velvet dots, for those who aim chiefly at becoming effects. Many women adjust the veil over the hat and pick off the dots that fall upon the face.



around to the front and tied loosely or secured with a jewelled pin at the left side. For automobile wear the closed part of the veil is put at the back, and the entire veil is drawn more tightly, forming an automobile hat. Many effects can be obtained in these veils, and the woman who is clever will discover original ways of wearing them. There are handsome lace veils forty-six inches

A becoming complexion veil that will find many advocates is a dotted or film veil apparently lined with a very delicate shade of pink tulle. White veils, with black dots, are becoming, but must be worn with a white hat.

The newest of all veils is of chiffon blending in color with the costume. It is cut forty-six inches long and may be finished at the end with lace, fringe or tucks or simply hemmed. Its novelty consists in a little ring of wire to which one end of the chiffon is gathered; this is fastened on top of the hat, covering the trimming. The chiffon is cut to a distance through the centre, making it available for veil and scarf effect. Ordinarily the opening is at the back of the hat, and the ends are brought

long, but narrow, that are intended for draping on hats.

Mourning veils also show variety, and there are many smart effects that are especially intended for young women. Chiffon veils, trimmed in bands of crape, are made in such styles and shapes as to be arranged on any hat. Even the widow's veil has been made really becoming, and is draped over the bonnet in soft, graceful folds. A crape-bordered heavy Brussels net veil may be worn over the face.



THE "NOVELTY" OR COMPLEXION VEIL WITH LACE ENDS.



DRAWN BY JULES GUÉRIN

WINTER IN LOVERS' LANE

BY CLINTON SCOLLARD

IN LOVERS' LANE 'TIS WINTER NOW
(WILL SPRINGTIDE NEVER COME AGAIN?),
AND NOT A BIRD FROM ANY BOUGH
VOICES THE OLD DIVINE REFRAIN.

THE PATH THAT GLEAMED WITH GREEN AND GOLD
SHOWS STAR ON EVANESCENT STAR—
PALE FRAGILE BLOSSOMS OF THE COLD
WHITER THAN JUNE'S WHITE LILIES ARE.

AND NOT A FOOTFALL WAKES THE HUSH
WHEN THE FAINT SILVER OF THE MOON
GLINTS O'ER THE COVERT WHENCE THE THRUSH
SPILLED, SUMMER-LONG, ITS JOCUND TUNE.

THOSE TREMULOUS TRYSTINGS, ARE THEY DONE,—
THE MEETING JOY, THE PARTING PAIN?
WILL HEARTS NO MORE BE WOODED AND WON
IN MEMORY-HAUNTED LOVERS' LANE?

AH, WAIT TILL APRIL'S BUGLE-CALL
RINGS, RICH WITH RAPTURE, UP THE GLEN,
TILL MAY ONCE MORE HER FLOWERY THRALL
WEAVES AMOROUSLY—AND THEN—AND THEN!

How Parsifal Was Written

By W. J. Henderson



THE ILLUSTRATIONS ARE FROM THE ONLY PHOTOGRAPHS THAT WERE EVER MADE OF THE OPERA AND NEVER BEFORE PUBLISHED



PARSIFAL, the last of Wagner's music dramas, seems to be the dream of a mystic, a visionary groping after some system of ethics which might be expounded through the medium of the theatre. It is a pictorial sermon, couched in poetic language, yet it teaches no definite lesson. It simply calls up out of the past a conception of sin, its punishment and its absolution. The whole atmosphere of the drama is mediæval, and from mediæval literature Wagner obtained the material for it.

While collecting the material for *Tannhäuser* he read the *Parzival* of Wolfram von Eschenbach, the *Minnesinger*, and that led him to read also the *Perceval the Gaul* of Chrétien des Troyes.

These two poems form the basis of the book of *Parsifal*, but Wagner made certain characteristic changes in the legend to suit his own ideas of ethics and dramatic effect. The story as told in the drama is this:

Upon a mountain in the Castle of Monsalvat is preserved the Holy Grail, the sacred vessel in which Joseph of Arimathea caught the blood of the Saviour upon the cross. This cup is guarded by the Knights of the Grail, whose chief is Amfortas. In the valley dwells Klingsor, the magician, who, because of his sinful life, has been refused admission to the band of knights. He therefore seeks to destroy them by temptation. He has a magic garden, whose most potent attraction is a bevy of beautiful women. Amfortas once yielded to the blandishments of one of these, and the sacred lance, with which Christ was wounded on the cross and which was in his keeping, was taken from him. Furthermore, he was wounded with it, and only the touch of the lance can cure that wound. Now the lance is in the possession of Klingsor.

These preliminary facts are made known in the first scene in the conversation of Gurnemanz, an old knight, and some young esquires, who are at the shore of a lake to pre-

pare a bath for the suffering Amfortas. To them comes Kundry, a weird and inexplicable creature, who is sometimes under the spell of Klingsor and then works for the ruin of the Grail knights, and at others is free, when she devotes herself to their service. At the moment she is free and comes with balsam for the king. Gurnemanz, however, tells us that only a "sinless fool, enlightened by pity," can effect a real cure. At this moment Parsifal appears. He has just shot a swan, for which he is reproached by Gurnemanz, for swans are sacred here. The old knight questions Parsifal, who knows not even his own name. Kundry mysteriously knows that Parsifal's mother is dead and says so, whereupon he attacks her, but is restrained by Gurnemanz. Kundry sinks into sleep; a spell of Klingsor has fallen upon her.

Gurnemanz, surmising that Parsifal is the "sinless fool" for whom they have been waiting, takes him to Monsalvat, where he witnesses the ceremony of the unveiling of the Grail and the celebration of the Last Supper by the knights. Parsifal stands stupid through it all, and at the end Gurnemanz, bitterly disappointed, casts him out of the hall, saying:

"Letting in future swans alone,
Go seek thee, thou gander, a goose."

The second Act shows the chamber of Klingsor, who knows that Parsifal is approaching and is preparing his destruction. He summons Kundry, and she appears apparently still wrapped in the mysterious sleep of the first Act. He orders her to tempt Parsifal, and though she struggles she is compelled to yield, for she is not spotless herself and is consequently under the magician's power. The scene changes to the magic garden, whither Parsifal has wandered. The seductive damsels of the place ply him with all their witcheries, but the "sinless fool" knows not what they mean.

Kundry calls him by his name. It is the first time he



Scene in the Forest near the Grail Castle,

Opening of the First Act

has heard it. She appears to him as a wonderfully beautiful woman and tells him the story of his life, his mother's suffering and death, and, bidding him learn the mystery of love, prints upon his lips a long kiss. But the result is not what she sought. The fool is suddenly enlightened through pity for his mother, and he springs up, crying, "Amfortas! The wound, the wound!" He bids the sorceress begone, and she in her rage reveals that it was Klingsor who inflicted the incurable wound with the sacred spear. Klingsor comes to the aid of his vassal and hurls the sacred spear at Parsifal. The weapon pauses miraculously, whereupon he seizes it and makes with it the sign of the cross. The castle and the temptresses disappear.

Many years elapse before the third Act, which shows Gurnemanz, now very old, living in a hermit's hut at the edge of a forest. It is Good Friday, and Kundry, now in the garb of a penitent, comes to serve once more. Presently Parsifal, clad in black armor with visor closed, and bearing the sacred spear, arrives, and Gurnemanz recognizes him. Parsifal tells the aged knight that now he has only one wish; namely, to return to Monsalvat and heal Amfortas. Gurnemanz relates how Amfortas, hoping to gain release through death, no longer unveils the Holy Grail, and, therefore, unsustained by its comforting power, is wasting away. Parsifal is so moved that he almost faints. Kundry brings water with which she bathes his feet. Gurnemanz baptizes Parsifal, who in turn baptizes Kundry, bidding her put faith in the Redeemer.



The Bearer of the Grail

Gurnemanz, Parsifal and Kundry proceed to the castle, the scene moving in a panorama to descriptive music as they go. There they find the knights making one more agonized appeal to Amfortas to uncover the Grail, while he bares his wound and implores them to plunge their swords into it. Parsifal solemnly declares that one weapon will suffice, and, touching the wound with the sacred spear, bids Amfortas be whole and forgiven. He announces the identity of the spear, upon which all gaze with rapture. Parsifal is recognized as the new king of the Grail, which he uncovers and swings slowly before the knights. Kundry finds freedom from sin in death, while Gurnemanz and Amfortas kneel in homage to Parsifal, and voices from the dome above sing: "O heavenly mercy's marvel, redemption to the Redeemer."

It is not necessary to comment upon the extraordinary nature of this drama. The close association of the nature and office of Parsifal in the latter part of the work with those of the Saviour will impress itself on the mind of the most casual observer and will lead him to wonder in what atmosphere such a drama may be performed without irreverence. Neither is it necessary to point out how Wagner adopted features first from one version of the old legend and then from another, sometimes welding the thoughts of two authorities into a new structure. The dramatic version is entirely Wagner's. It will be sufficient to ask the reader to note that in the original poems the temptation in the garden was not undergone by Parsifal but by another



Panoramic Change during which Gurnemanz is seen

conducting Parsifal to the Castle of the Grail

knight, not directly connected with this story, and that the character of Kundry is wholly the creation of Wagner. He has caught suggestions from two female characters in Wolfram's epic and has made of them a wholly new person. The salvation of Kundry comes through the successful resistance of her temptation by one of the righteous. That is a purely Wagnerian idea. In Parsifal himself the complete innocence and the compassionate nature, readily awakened to pity, are the ideas of the poet composer. Enlightenment by pity is one of the fundamental principles of the ethics of Arthur Schopenhauer, the German philosopher, whose influence operated notably on Wagner's art.

The musical plan of *Parsifal* is one of great beauty and power. The speech of the characters is, of course, carried on in the declamatory recitative of the later Wagnerian dramas, familiar to admirers of "Der Ring des Nibelungen." The orchestral score is compounded of a number of representative themes, each having its special significance, and all woven together in an instrumental fabric of marvellous opulence and variety. In this work, perhaps, more than in any other by this master must the hearer rely on the eloquence of the orchestra and the testimony of his eyes for the purely sensuous beauties of the work. There is little but recitative in the voice parts.

The first Act is almost entirely devoted to an exposition of the fundamental themes of the score. We become acquainted with the musical representations of the Grail



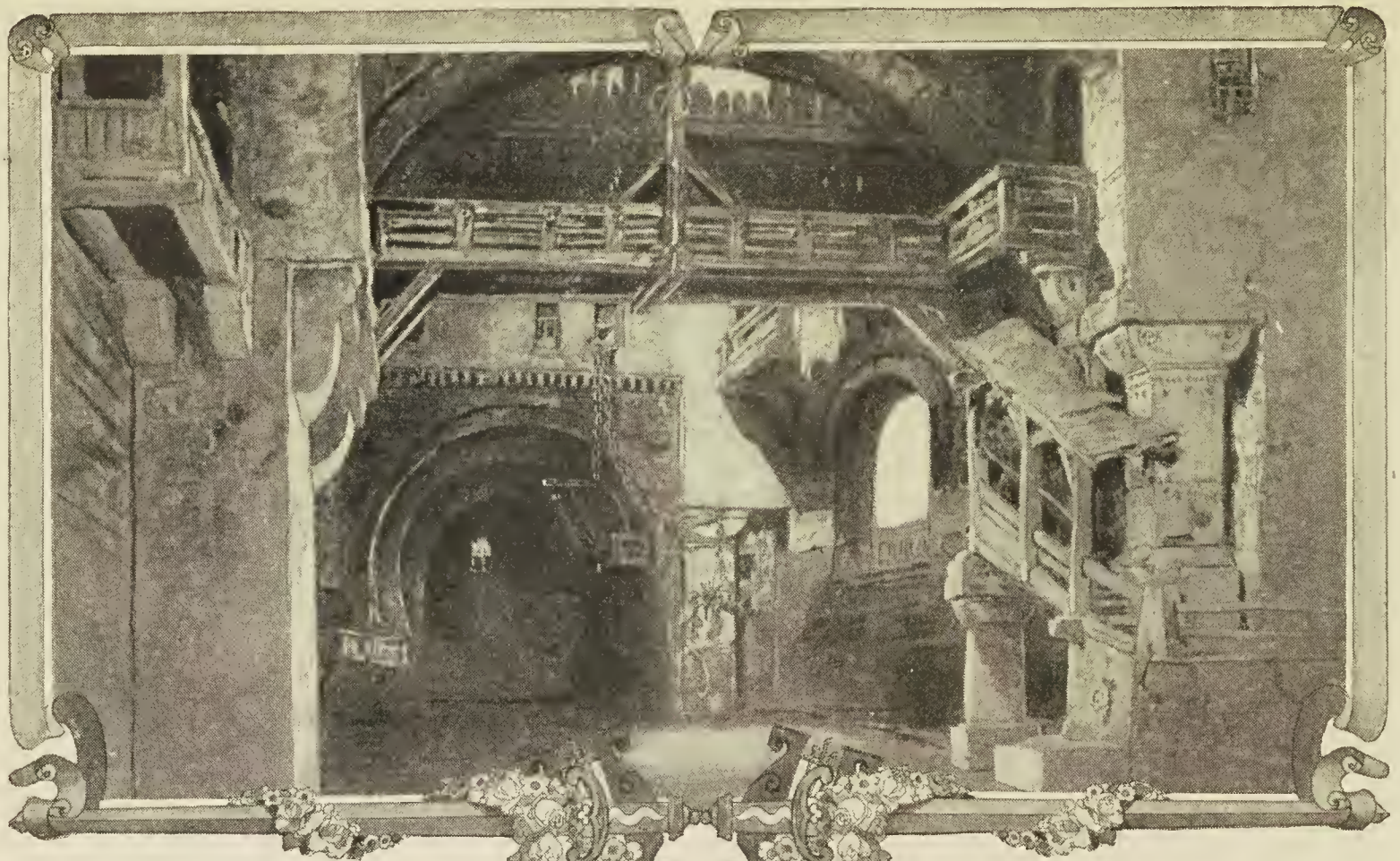
The Repentant Kundry

and its realm, the suffering of Amfortas, the services of Kundry both good and evil, the personality of the "sinless fool," the worship of the Grail and the ceremony of the Last Supper. The music is intensely serious, solemn, and, in so far as it relates to Amfortas, pathetic and even tragic.

With the second Act we are ushered into a new realm, and the character of the music changes entirely. Much of the Act is freely written ballet music of a highly colored descriptive sort, with every tonal suggestion of the witcheries of the magic garden and the supernatural seductiveness of the transformed Kundry. This music, which is written with a superb technical mastery, should prove to be the most popular part of the score with those to whom sound appeals rather than sense. It has plenty of sense, but it is outwardly ravishing,

while the other music of the drama makes a sterner appeal to the intellect and to the deeper emotions.

With the third Act we come to the sweetly solemn music of Good Friday, and with the return to the Castle of the Grail we hear once more the fundamental themes of the drama with which the climax of the work is reached. The intelligent listener to *Parsifal* should have no difficulty in identifying the musical ideas associated with the Last Supper, the Grail, Faith, the suffering of Amfortas, the promise (of the advent of the "sinless fool"), Kundry, Klingsor, Parsifal and Good Friday. With these in his mind he will never be at a loss for Wagner's meaning in this rich and complex score.



The Stronghold of Klingsor the Magician

Opening of the Second Act

The First Performance at Bayreuth

I WAS present at the first performance of *Parsifal* at Bayreuth, in July, 1882, and have never ceased to congratulate myself that I assisted at that historic event, if only as one of the audience. It was Wagner's last work and also the last production which he personally superintended, for he died in Venice early the following year.

The day I reached Bayreuth there was a dress rehearsal of *Parsifal*. Only a few of the elect were to be admitted—"Frau Cosima," Liszt, Siegfried Wagner, then a mere lad, and the singers who were to alternate in the casts. During the afternoon, however, a friend and I strolled up the hill to the ugly Wagner Theatre, and, trying one of the outer doors and finding it unlocked, pushed it open, walked in and closed it again behind us. We were in the dim, gray light of the lobby. We stepped along this to stairs leading to one of the sections of the amphitheatre, but the door at the head of this was locked. However, even from this point, and, indeed, while we still had been in the lobby, we heard gusts of the music, which was familiar to us from the piano score. Being, furthermore, familiar with the libretto, we were able to follow the action in our minds and to imagine, as snatches of the music reached our ears, what was going on behind the footlights. Naturally, the part of the score we heard most distinctly were the passages which accompany the moving panorama in the first Act, when Gurnemanz con-

Some Reminiscences by Gustav Kobbé

ducts Parsifal to the castle of the Holy Grail; and also the superb *finale* of the Act. We did not remain longer than this. To attend a dress rehearsal under such circumstances was doing it "just for the fun of the thing," for we hardly could derive an impression of the work itself. Undoubtedly, however, my friend and myself were the first Americans to hear a note of *Parsifal* sung with the orchestra, or to hear a note of it from inside the Wagner Theatre; and, I believe, we were the first among the whole public to have these experiences.

That evening Wagner gave a banquet to his singers in one of the restaurants near the theatre. The major portion of the restaurant floor was raised, and on the lower floor space was the table for Wagner and his guests. Any one who could pay for the privilege could obtain a seat and dinner at one of the tables on the raised space and from there watch the celebrities in the pit. Wagner's entrance upon the scene was highly theatrical. All the singers and a few other guests, like the Mayor of Bayreuth and Feustel, the banker, had been seated, and Liszt, "Frau Cosima" and Siegfried Wagner were in their places, when the door shot open and in shot Wagner. It was as well calculated as the entrance of the star in a play. I was familiar with Wagner's face only from photographs, in which I always had been struck by his massive brow, and from this I had formed an idea that he was a large man. Imagine my dis-



Kundry in the Magic Flower Scene



Scene in the Magic Garden

The Flower Girls surround Parsifal

appointment when I saw a little dandy, immaculately clad. The spick-and-span light tan overcoat and the spotless gray trousers flash before my eyes now, as I see their wearer's quick, mincing steps while he hastens toward the table. On his way to his seat Wagner stopped and chatted a few moments with this one and that one, and once he turned and waved his hat toward us of the upper tier, while he exclaimed in a somewhat sneering tone: "*Da ist ja auch das Publikum!*" (Hello! There is the public!)

The restaurant keeper saw to it that his paying guests had their money's worth, for he had arranged that Wagner, Liszt and "Frau Cosima" were to sit facing us. In Wagner's case this really would not have been necessary, for it seemed impossible for him to remain seated more than a few minutes at a time, and he was jumping up and down and running about the table all through the banquet. Once with one of the women guests on his arm, he came up the stairs where we were sitting, and every one rose, just as boys and girls do when a head-master comes into a class room. He walked rapidly through the aisles of tables—not so rapidly, however, that several women did not try to hold to his other arm, notwithstanding his efforts to shake them off.

The next afternoon, as brass instruments sounded from in front of the theatre one of the motives from *Parsifal*, a signal calling the faithful to worship—or to the performance, which was the same thing—I again entered the theatre, not, however, to remain in the lobby, but to occupy a seat in the auditorium about six rows from the stage.



Kundry tempts Parsifal

The Wagner Theatre has been described over and over again. I need only say that the amphitheatre shape of the auditorium was most practical. Its division into sections, each section reached by a separate stairway from the lobby, made the seats easy of access; and all seats in the house seemed equally good. The boxes, occupied by "Frau Cosima," Liszt, Siegfried and a few friends, were above the top row of seats.

In the performance there were some exquisite moments and some disappointing ones. It seems to me that just as Wagner understood best how to create an "atmosphere" in his librettos and scores, all those concerned in the performance were, in their singing, acting and stage business, at their best when it came to these scenes of "atmosphere." Nothing more beautiful has been seen on the musical stage than the opening of the first Act, which

shows the forest of the Holy Grail in the early morning light. The effect of daylight just after dawn was beautifully reproduced, and the peacefulness of the scene was enhanced by the pose of the sturdy Gurnemanz and the two pretty Pages, still asleep under the spreading branches of a noble tree. The ethereal strains of the *Vorspiel* prepare one for precisely such a scene, and the music which accompanies it breathes peace and purity. When, after awakening, Gurnemanz and the Pages knelt in prayer, the tableau is complete.

The other scene of "atmosphere" which was carried out with equal charm was the so-called "Good Friday Spell" in the last Act, when the repentant Kundry washes Parsifal's feet. Here again the light effects perfectly reproduced



Again in the Forest surrounding the Castle of the Grail

Gurnemanz hoping for Parsifal's Return—Act III.

the air and sunshine of an exquisite day in Spring. A promise of salvation seemed to permeate everything.

I thought the moving panorama in the first Act, when Gurnemanz conducts Parsifal to the Grail castle well carried out. It was heralded as a great novelty, but the effect of giving people the appearance of walking in one direction by moving a scene behind them in the other, is as old as it is obvious. In fact, little, if anything, has been accomplished at Bayreuth in the line of mechanical and scenic effect that had not long before been done as well or better in spectacular productions and especially in English pantomime. What Bayreuth accomplished was the placing of musical stage works on the same footing as drama and spectacle in regard to stage setting, so that "any old thing" ceased to be good enough for opera.

From this point of view, and this only, the Bayreuth stage settings were novel.

The *finale* of the first Act, which began at this point, was one of the triumphs of the performance, as it is of the work itself. Musically and dramatically it is solidly, yet beautifully, built up. It is too late a day for minute description or an analysis of *Parsifal*, but it hardly will be considered superfluous to say that this scene is one of Wagner's greatest achievements. From the first tolling of the bells, which of itself makes a stately motive and at once gives the key to the whole solemn scene, there is not a bar that is out of place, not a choral or solo phrase which does not fit in with the development of the action. Visually, also, the scene



The Good Friday Spell—Kundry, Gurnemanz and Parsifal

appeals to the sense of immensity. In the background it seems to extend through endless colonnades, and above there is a vast dome. The score might be called architectural—the sunken orchestra, the cellar; the singing on the stage, the main floor; the voices in the dome, the attic. The spiritual harmonies that floated down from this dome, where a boy choir was stationed out of sight, were most exquisite, and although the scene is nothing less than the celebration of the Last Supper by the Knights of the Holy Grail, the surroundings are so churchlike and the whole treatment so reverential, that I never have heard the episode criticized as sacrilegious.

Much was expected of the so-called Magic Flower Garden in the second Act, but, to be frank, it was disappointing. The stage was a mass of garish colors. It was not the

place in which one should expect an innocent knight to be overcome by the charms of an enchantress—unless he wore blue glasses. The Flower Girls, who sing the languorous waltz, one of the most melodious passages in Wagner's later works, were pretty and their terpsichorean steps and poses graceful, but their costumes were as garish as the scenery.

There were three Kundrys—Materna, Brandt and Malten—but as Materna appeared in the *première*, to her the creation of the rôle is justly credited. She was wild and impetuous in the first Act, yet tender, too, in the scene in which she offers balsam for Amfortas's wound; and in the last Act pathetically penitent. Nothing could be more appealing to the tenderest chords in human nature than the scene in



In the Castle of the Holy Grail—

The Celebration of the Last Supper

the last Act when she kneels before Parsifal, who has just returned from his long wandering, and washes his feet, while the aged Gurnemanz raises his hands in blessing.

Winckelmann was excellent in the title rôle—a trifle heavy, perhaps, but with a fresh voice, and simple and innocent enough looking. If the rôle of Amfortas, who, like Wotan, is weak instead of pathetic, could have been made dramatically and vocally interesting, Reichmann, with his fine voice and presence would have done so. The glory of the performance, however, was the Gurnemanz of Scaria. I never expect to see on the musical stage a more perfect representation from every point of view than Scaria gave of this fine character.

But among the most interesting episodes in the performance, to me, were those furnished by Wagner himself. Soon after the beginning of the first Act I saw against a set rock in one of the wings to the left of the stage what seemed like a protuberance, and looking more closely I made out Wagner's features. Evidently in order to observe the singers and also to note the effect of the work upon the public (which he affected so to despise) he had ventured a little too far out from the wings, and he remained there quite a while before he drew back.

When the curtains closed on the first Act, the audience burst into enthusiastic applause. Thereupon Wagner appeared and gave this same audience, which he had been watching from the wings, a round scolding, saying this was not a theatrical performance and that they should be ashamed of themselves for breaking the artistic mood (*Stimmung*) by



At the Foot of the Altar

applause. Consequently, after the second Act, not a hand was raised; and after the third, the audience quietly began to leave the house. At this Wagner popped before the curtain and again began scolding the audience saying that as the performance was over there now was no longer any question of *Stimmung* and that they should be ashamed of themselves not to let the singers know what they thought of their efforts. Straightway the audience applauded, and there was any number of curtain calls. People were neither angry nor amused, but accepted their two scoldings as if they were at school and were being berated by the schoolmaster.

Among those most in evidence at Bayreuth was Liszt. He was frequently to be seen walking through the streets, accompanied by his pupil Eugene d'Albert, who is now a famous pianist.

The lad, being very poor, wore his teacher's cast-off clothes. Liszt was very tall and habitually dressed in a long, black frock coat and trousers. D'Albert was very small, with the result that, when he got his diminutive figure into Liszt's clothes, he walked about with coat-tails almost dragging on the ground and trousers gathered about his instep in folds.

That opera, at least when Wagner is performed, no longer is a frivolous function, but a serious artistic event, is due to the influence of Bayreuth and, in America especially, to its influence upon the many American pilgrims that have gathered within the walls of the theatre which, from the hillside, overlooks the picturesque Franconian town. How glad I am that I was one of these pilgrims on July 26, 1882.

The Evolution of a Club Woman*



A Story of Ambitions Realized

By Agnes Surbridge

I WILL NOT ATTEMPT to give the speeches: the welcome by a resident club woman, the response by the national vice-president, of silver speech, the greeting by the Mayor, the eloquent words of the Governor, the more serious ones of the college professor, but they all went to make up a draught of intoxicating sweetness to the woman who loves public recognition. And I sat entranced through it all, like a woman who has entered another world. I remembered, as one will suddenly recall irrelevant things, the night I had first put on an evening bodice, and sat alone by my fireside, hungry for a broader life. And again I whispered to my secret soul:

"This—*this* is what I was meant for. This is a woman's real life."

Finally came the end of it all—the music, the speeches, the adulation, the intellectual intoxication. The great crowd rustled and swayed and broke up amid hand-clapping and applause.

"And the color question has not come up yet," remarked a woman in the next aisle, leaning across to Mrs. Parsons and the State president, who smiled back inscrutably and said nothing. But a moment later the president of the *Nota Benes* whispered to me.

"Don't tell her; but the Mormon lady has withdrawn her claims."

"And the colored club?" I asked.

"Declare they will never give up," she whispered back. "Insist that they stand for a principle, and that their position is one that affects the whole race."

"Do you blame them?" I asked.

"*Sh-sh-sh*," she answered quickly. "Don't say it. Wait and see how the majority looks at it. That's the safest way. Of course," she added, "if you come to a question of right and wrong—"

Somebody elbowed her from the other side, and she turned to answer a question. And that was as near as I came to the actual views of Mrs. Theodore Parsons on this subject.

After that there were meetings and "overflows" and trips to parks and trolley-rides and carriage drives and luncheons and receptions and entertainments. Three sessions a day were crowded with fair delegates, in spite of the more festive affairs sandwiched everywhere between, and I attended them all. Is it any wonder that I lost my head?

At the beginning of each session every newspaper reporter

* This story began in the October number.

was at her position with sharpened pencil, eager for a story on the colored delegate. But so skilfully did the president-general (rightly named) guide her ship of parliamentary state that the question never came up on the floor. Indeed, a casual visitor, could she have been entirely eliminated from all outside gatherings, would never have guessed from the placid business sessions that a great issue was seething there.

Minnie Morrison managed to elicit from me every particle of gossip I heard outside, but she was wise enough not to be seen with me, and as she phrased it, never "gave me away," so that I came and went with a moderately clear conscience, having learned a few lessons in the art of concealment.

"Isn't Mrs. Tompkins-Smith the greatest club president that ever lived?" asked Mrs. Parsons of Mrs. Quincy Palgrave one noon at the table. "See how skilfully she glides over any point where controversy might creep in. Tell *me* a woman has not sufficient tact to manage a great convention. Why, she's wonderful!"

"Yes," responded Mrs. Palgrave. "The Northern women are just burning to get that one question before the Convention. From my seat in the boxes it is no end of fun to watch them."

"And so are the Southerners," retorted Mrs. Parsons. "But they won't succeed. We sit here and listen to reports of club work in Montana and Oregon and New Hampshire and Texas just as if we had no further excitement in life."

"Say, rather," I broke in, "you listen to *the* report of club-work. It is always one and the same thing, whatever State it hails from. Nine women read it this morning, and the tenth when I came away had just got to: 'The club, as a factor in women's existence has come to stay. Looking back, on the work of the past year, we are filled with both hope and regret; hope that the future will lead us on to still greater progress in our chosen lines of duty, and regret that we have not better improved the wonderful opportunities which have fallen to our lot in the past. We have come to realize the truth of the poet's lines, 'A little knowledge is a dangerous thing,' and we mean to press boldly on until we can point to our garnered sheaves and say: 'Behold the child of our labors.''"

Both ladies laughed.

"Be careful how and where you say that," added Mrs. Palgrave. "You'd be torn limb from limb if you quoted that publicly."

"But to return to our mutton, *do* you notice," Mrs. Palgrave turned back to Mrs. Parsons, "another thing?"



WHEN THE SESSION WAS OVER I WAS ACCOSTED BY HALF THE WOMEN IN THE HALL. SOME DISAGREED WITH ME AND WANTED TO ARGUE THE MATTER OUT WITH ME, PRIVATELY, A THING I HAD NO IDEA OF DOING; BUT THE MAJORITY COMPLIMENTED ME, AND I BEGAN TO FEEL MYSELF ON A PEDESTAL.—Page 70.

You've heard that woman from Wyoming move the previous question when any sign of a discussion appears on the floor?"

"Oh, everybody is talking about that," I put in. "The newspapers, too, are making game of it."

"Well, just you watch the artful Mrs. Tompkins-Smith," Mrs. Palgrave went on, "and you'll see that her handkerchief goes up to her left cheek just before Madam Wyoming gets in her parliamentary stop-gag."

Mrs. Parsons's eyebrows lifted in a peculiar way she had. She was one of those women who hate to be second in the acquirement of an interesting fact.

"Do you mind calling at the office to see if there are any letters for me?" she asked, turning toward me.

I went cheerfully enough, wondering what she had to say that I was not to hear.

There were no letters for Mrs. Theodore Parsons. But there was one for me. It bore my own monogram: I had not yet acquired a crest. I opened it and read:

"DEAR JACKIE:

"I think you would be wise if you came straight home. Joe was positively savage when he got your telegram Monday night. He has scarcely spoken since—at least not in this house; though, as for that, he has staid here only one night since you left. He looks like a thunder-cloud, and I dare not speak your name. Can't you drop everything and come back? Get someone else to read your paper, and say you have been called suddenly home. Joe is a good husband, kind when he is not crossed, and a liberal provider. You cannot afford to carry things too far. I shall look for you home.

"Your affectionate

"MOTHER."

I read the letter with consternation and went up to my room to think it over. As I opened the door, a telegraph envelope showed where it had been tucked through. I tore it open and read:

"MRS. J. HENNING, OMAHA:

"I have gone to the Palmer House to live until you come home to stay. Will return when you sign compact giving up clubs."

"JOE."

A messenger rapped on my door.

"Mrs. Parsons says she is waiting for you," said the maid. "And will you come at once?"

For I was to read the paper on "The Club Woman's Ideal" that very afternoon.

The woman who sits on a platform at a public meeting for the first time undergoes a peculiar exhilaration. The rows upon rows of faces, a curious sense of isolation, with the consciousness of being in the public eye, combine to produce a psychological change in the woman, lifting her out of herself into a rarer atmosphere of calm or throwing her into the terrible alternative of stage-fright. I cannot remember that I was ever afraid of anything, and so I fell under the spell of the first condition. I forgot my perplexities, forgot my home and my babies, forgot my irate husband and his telegram; I saw only a packed auditorium fluttering with fans and flowers and dainty gowns and bonnets: I saw only the stimulating sea of sweet faces and heard only the hum of a thousand women's voices. My senses were never more keen than when the chairman of the afternoon rapped for order and I saw the fluttering garden before me settle into silence as with the subsidence of a wooing wind.

It was with the utmost complacency that I responded to the chairman's introduction of me, half-way down the programme. I had been well advertised, thanks to Minnie Morrison's friendship and knowledge of what she termed the "ropes." I was becomingly gowned, too, and knew I need not fear the batteries of critical eyes before me, and, what was more, I knew I had a brilliant paper. I recalled what a bright writer has said: "Somebody else may write a paper and you may read it; you may write a paper and somebody

else may read it; but if you both write and read a paper, then you *give* a paper." No one in all that great audience knew that I was not to give my paper; and it was a brilliant one.

"The club woman of the future, the ideal club woman," I began. "will have nothing to do with her house except to let herself out in the morning and into it again at night with her own latch-key"—I could feel my audience gasp and tighten and brace itself. "The idea that home is sacred because the dinner is cooked there should be exploded, and will be some day. Home is sacred only because love and congeniality and real companionship are there. The club woman's ideal home will be one where she is as free as the man who calls himself the head of it. Her food will be prepared by specialists, and her household drudgery will be done by trained assistants. A whole street will be cared for by one set of servants who know their business; and the consequence will be that the cost of living will be reduced two-thirds, time will be economized and self-reliance and individualism will be truly developed. Man idealizes his home under present conditions, but put him into it and make him stay there a whole week, as many women must under present conditions, and he will be the maddest and most unreasonable creature that walks the earth. Yet he believes with all his mediæval soul that home is the only place for women."

From this I went on to prate of the time when woman should be wholly emancipated: when she should stand side by side with man in the industrial and financial world, still retaining her womanly qualities and feminine charm.

Miss Morrison had given utterance to her most ultra views on the woman question, and I could feel my audience chafe and rustle under them. But I read calmly on to the end, frequently interrupted by applause. When I sat down there was vigorous hand-clapping—and far away in the gallery a faint, sibilant hiss. I had dropped a bomb in the peaceful camp, and an explosion was imminent.

But the chairman was wise and knew how to keep her audience well in hand. A discussion of my paper was down on the programme, but the woman who was to lead it was absent. To my surprise and discomfiture, Mrs. Henry, of Chicago, was called upon to fill the place of the absent one.

"After the very clever paper we have just listened to," she began, "with its suggestive ideas, one scarcely knows where to begin to differ with the last speaker. But it seems to me that as a body we must go more into practicalities and less into glittering generalities. What we want at this stage of the club movement is for the American woman to have more courage, to live according to her means and up to her own convictions: to be honest with herself and to do only those things which are really worth while. This is an age when there are so many beautiful ideals, so many lovely things to do and to see, that we must make sure we know which are the right ones. This is not the time for the American club woman to be untrue to herself or to the demands upon her. If she has only her own life to consider, apart from all other outside interests, if she is no longer to play the rôle of wife and mother, if she has evolved some way to run this world that is a general improvement upon the plan of the Creator who destined her primarily for the position of mother of races of men, why, then, the last paper opens to us some very important and pertinent suggestions. But so long as we are women who have other lives dependent upon us for happiness, for courage, for comfort, for help, why, it seems to me that this is the time to give ourselves pause; to ask seriously if this can be the highest ideal for club women that can be evolved."

She said much more in the same strain, and she, too, was heartily cheered: for audiences, no matter what their sex, can be depended to cheer at all well-rounded sentences. But I, heedless creature that I had been, felt my house of cards tumbling around me. For I had not then learned how to argue and to take argument in return, which last is as great an accomplishment as women may hope to learn.

When the session was over, I was accosted by half the women in the hall. Some disagreed with me and wanted to



ONCE MORE THE GOLDEN APPLE OF TEMPTATION WAS TOO MUCH FOR ME.—Page 72.

argue the matter out with me, privately, a thing I had no idea of doing; but the majority complimented me, and I began to feel myself on a pedestal. I was asked to dinner in the finest home in the city, and luncheon engagements were made, before I went back to the hotel, for every remaining day of the Biennial. I walked on air all the rest of the day, and drank deep of the wine of popularity. I dined out, so that I did not see the evening paper, until after the evening session. Minnie Morrison put it in my hands when I entered the hotel.

"There," she whispered, "see what it means to have a friend at court; one who knows the ropes. What will Chicago think of that?" She passed on, and I took the paper to my room where I could gloat over it in private.

"A Brilliant Paper by a Brainy Woman," was the headline across two columns. Then followed a fulsome résumé of the paper, with a flattering account of "the brilliant wife of one of Chicago's leading financiers," which closed with the prediction that Mrs. Henning would "eventually be recognized all over the country as the great exponent of the advanced woman movement."

I sat down by my open window, which looked upon a beautiful park, and allowed my thoughts to wander to a possible future when this prediction should be fulfilled. Why not? Was I not developing with a rapidity that astonished even myself? Imagination placed me in the chair of the president of the great Federation. In the darkened room I felt my ambition grow and confidence broaden. Surely I could preside as well as the women who had guided affairs that day. As to formal addresses, there were always Minnie Morrisons to be hired; and impromptu speeches, I knew well, were often carried typewritten in the pocket. I had money, brains and tact. Why not position?

The moon shone softly on the park, and the south wind was scent-laden as it stole through my casement. A little bird twittered sleepily from its nest near by, and an unwonted calm stole slowly over my senses, bringing a gradual reaction to my soul.

But, after all, to what did it all amount? What good could possibly come of the hurry and bustle and empty show? Was this great convention with its thousands of women, all more or less absorbed in causes, the best that American femininity could produce? Was this the way to bring real advancement of womankind?

In that moment I recalled the old days when Joe and the babies were my only interests in life, and felt a sudden longing to go back to them. Were they not worth the whole club movement to me? Was not my husband's love, and the

clinging affection of my two children, my one real chance for true happiness? What right had I to be away from them? What right had I to cause my husband a single moment of unhappiness after all his goodness to me? I remembered, in a flash, his unfailing kindness and generosity; his pride in me, his sunny disposition; and my heart went out to him.

"I'll go straight back," I muttered, rising, "I'll pack my trunk and take the midnight train East. And I'll confess how wrong I've been and make it all up with Joe."

Turning on the electric lights, I set myself eagerly to picking up my effects. So absorbed was I in what I was doing that I did not hear the light tap at my door until it was twice repeated. It was Mrs. Parsons's maid.

"Mrs. Parsons would like you to come to her room directly," was the message. "She has news of importance."

She who hesitates is lost. I hesitated, unwilling to lose a moment from my preparation for the return journey I had decided to make. Then I answered:

"Very well. I will be there in five minutes."

When I reached Mrs. Parsons's room a prominent leader from one of the Eastern cities was just bidding her good-night.

"Then that's settled," she was saying in a low tone. "If you get the nomination for vice-president now, you'll be contented!"

"Yes," Mrs. Parsons replied, "or my constituency will. Understand, please, that it is Illinois who is making a demand for recognition: not Mrs. Parsons."

"Oh, to be sure," the visitor answered in a noncommittal voice, and went her way.

"Come in here, Jackie," said Mrs. Parsons to me. "I must have a confidante or die. Tell me, have you heard anything about the nominating ballot?"

"Only that Mrs. Smith declines the election as president."

"Declines! Indeed, she declines nothing!" answered Mrs. Parsons. "She intends to stand for reelection and has all the time."

"But," I protested, "she has said over and over again she wouldn't take it; has even told her interviewers so."

"Oh, why will you be so innocent, little lamb?" retorted Mrs. Parsons. "Don't you see that she was only testing the sentiment of the crowd? Now she has but to 'yield to the universal demand that she accept the nomination again,' which she will do. She told me last night on her solemn word of honor that she would not consider reelection under any circumstances whatever. But to-night Mrs. Blank-Jones, chairman of the nominating committee, comes to ask me to take

the second place on the ballot, saying that Mrs. Smith has 'at last consented to serve another term.' Bosh!"

(It was months before I discovered that Mrs. Parsons had secretly aspired to the first place, herself.)

"And you are going to be vice-president?" I asked.

"I am going to be a candidate for the vice-presidency," she answered. "Accuracy is not one of your chief charms, Jackie."

"I'm proud of you; I congratulate you," I said.

"Not yet, child. We've some work to do first." She eyed me narrowly. "I depend upon you to do a good bit of judicious electioneering in the next two days, Jackie. There are other candidates."

"Me?" I gasped. "Oh, Mrs. Parsons, I—I can't. I've decided to go home to-night."

"Go home? What are you thinking of? Indeed, you won't go home. The idea of ruining your prospects that way. Did you see the evening paper? Well; go home after that? No, indeed; you'll stay right here and follow up your streak of luck."

"Joe has telegraphed," I confessed. "He threatens to leave me if I don't come back at once. Really I don't want him to do that."

"Now, don't be a goose," she answered lightly. "I've heard husbands talk before; you've a future before you if you play your cards right. You're too bright and too handsome a woman to be a slave to any man. Never mind Joe. He'll come back to you the minute you're home, and proud enough he'll be when he sees the honors you've won. Listen. I propose what the ward politicians would call a straight deal. Having consented to be made a candidate for vice-president, I do not propose to be beaten. You go to work to get me elected on the floor, and when I am in office I'll have you made State chairman, and put you on a leading committee beside. That will put you on the same level with the State president and open every door you want opened. Come, Jackie, is it a bargain?"

Once more the golden apple of temptation was too much for me. I did not leave Mrs. Parsons's room until after midnight, and then our campaign plans were well laid.

Excitement ran high the next two days over the coming election. Friends of the candidates buttonholed delegates and canvassed for votes. Glaring headlines in the newspapers preceded conflicting accounts of the prospects of various candidates, and although a certain serious-minded intellectual proportion gave themselves faithfully to the literary programme, the remainder of the delegates devoted themselves to getting their candidates elected.

Finally the last morning of the Biennial arrived, and every delegate gathered in the big auditorium of the Grand Blank Theatre at nine o'clock, ready to cast her vote. Who shall describe that meeting? There were roll-calls and amendments and reports and previous questions to consider; there were ejections from the floor of frivolous onlookers and nominating speeches galore; there were tears shed by irate nominees and nominators, and there was the inopportune application of the handkerchief to the presidential nose which caused the "moving of the previous motion" at the wrong moment, thereby losing the president one of her pet measures. But finally, at precisely 12.30, the chairman of tellers came in with her report. The house, which had been a feminine bedlam wherein for fully five minutes it was impossible to hear the presidential gavel, gradually fell into something like order and settled itself for the report.

The old president was reelected, but Mrs. Parsons's name did not follow it. The other candidate had won.

When Mrs. Parsons, who had been sitting on the platform, heard this, she rose with impressive dignity and withdrew by the upper left entrance.

XI.

My mother met me at the door when, travel-weary and dust-stained but glamour-soaked, I arrived home.

"Oh, Johnnie, I'm so glad you are home at last," she cried. "Come right up to the babies. Yes, they are well and have done nicely without you. But Joe!" she added significantly.

"Hasn't he returned to the fold yet?" I asked airily.

"I haven't seen him since the night after you left," she replied anxiously. "Have you heard from him?"

"Oh, yes," I said. "He'll come around again. Don't worry." And I ran up-stairs to the babies, who were dear little things and in the freshest and sweetest little gowns.

It was good to be in my own home again, to feel the loving embrace of the children's arms, to greet again all my familiar belongings. To be sure, I had been gone only two weeks, but so much had been crowded into that time that it seemed ten; and I had never been away, without Joe, since my marriage. I would not own, even to myself, how much I missed him. I listened for his key in the latch, his step on the stairs all day and all night, but he did not come.

The next morning I decided to telephone him.

"Hello, Joe," I said after some delay in getting him. "How are you?"

"Who is it?" he asked in a most business-like way.

"Why, Joe, don't you know your own wife's voice? It's Johnnie."

"Oh, you, is it? Where are you?" he asked with a shade of coldness.

"At home, of course. Where should I be?" I replied. "Now be a good old Joe, and come along back."

No reply.

"Joe—you hear?"

"Yes, go on if you've anything more to say. This is my busiest hour."

"Oh, Joe," and there were tears in my voice, I am sure. "Won't you come home? The house is so empty without you."

"When did you get back?"

"Yesterday morning, and——"

"Get my telegram?"

"Yes, Joey dear; but come home and let me explain."

"No; guess not."

"Oh, Joe, now be sensible, and say, Joe—do you hear me? Yes? Well, then, I don't mind saying I'm awfully sorry. Won't you forgive me, Joe?"

"I'll come up to-night," he answered more kindly, "and we'll talk it out. But things have got to be very different from now on——"

"Yes, dear," I replied sweetly. "Now, be sure you come."

He promised again and hung up the receiver. All day I wondered what concessions I would be called upon to make, and calculated just how far I could yield my newly gained independence and still keep Joe at home and avoid scandal. And when night came I donned my most becoming house gown and met him with impulsive affection.

The ordeal was not so bad as I had feared. The man really loved me, and I soon won him over; not, however, without promising him to give up all active connection with clubs in the future. I honestly thought I could keep the promise when I made it, for another reaction had set in and the home now seemed to me the only legitimate object in a woman's life. I felt obliged to attend the last meeting of the Nota Benes for the season, and give my report as delegate to the Biennial; but it was one of the first wilting hot days of the season, so that there was a small attendance and, consequently, lack of interest. Then the club season closed, and we all settled back into home life, scattering for the most part to the country. Mrs. Parsons went East, where she had an ornate cottage on the Maine coast, and I found it easy to keep my virtuous resolves.

Joe, too, took more interest in his home, giving himself shorter business hours and coming back at four in the afternoon. He even went so far as to propose taking a cottage at Oconomowoc for the Summer; but not having worn myself out with confinement at home, I felt inclined to enjoy the comforts of my new house during the Summer.

"No," I said in answer to his proposition; "let us stay where we are. The house is big and roomy and catches all the Lake breezes. The children are better off here, with our large grounds to play in, and I'd rather stay near you."

He said little, but I could see how pleased he was, and we settled down to enjoy a long Summer at home in a way that

would have surprised the Omaha newspaper writer of "A Brilliant Paper by a Brainy Woman," or, indeed, that great gathering of women who listened to my plan for the emancipation of women from household drudgery.

But the club-spirit lies dormant in Summer and I saw little of my club friends. As I sat on my wide veranda overlooking the Lake those Summer afternoons and watched the shimmer of the waves and the coming of the rosy sunset, or later, dreamed there through the purpling twilight while Joe smoked his beloved pipe from the garden seat near by, I thought little of my new ambitions and felt none of that glow of enthusiasm which had so absorbed me during the preceding month. I was seeing my happiest days, but, as usual, I did not know it. This ideal state of affairs was at its best when Joe brought out a letter to me, one hot afternoon, as he joined me on the veranda.

"What's this, little woman!" he asked, pinching my ear. "You've got a correspondent with a crest? Coming up in the world, aren't we? Guess we'd better set up a crest, ourselves, eh? I think the House of Henning has as good a right to one as anybody. Suppose you look it up."

"I have already, Joe," I answered, taking the letter. "All we've to do is to have a die made and get some stationery stamped with it. I'd thought of asking you to have a large coat-of-arms painted for the hall."

"What'll it cost?" he asked.

"Oh, I know a woman who gets fifty dollars from some customers," I said. "She'll do it for me for twenty-five."

"Go ahead with it, then," he answered, for even Joe was not without his social aspirations. "But why don't you read your letter?"

"It's from Mrs. Theodore Parsons," I said calmly, as I broke the seal, and glanced over the letter. "She wants me to visit her two weeks at Meguntic Cove. Sets the date for me to go and all."

"Whew!" and he gave a long whistle. "When I worked as a boy in Teddy Parsons's pork-packing place, I never thought my wife'd be hobnobbing with his on friendly terms—visiting her with a lot of swells. Better go, Johnnie."

I hesitated, beginning to be sensible where danger lay.

"I'd rather not, Joe," I said finally: "my place is at home."

"Nonsense," he returned. "Nothing of the sort. I want you to go. You're beginning to look peaked and need the change. Such an opportunity does not come every day. My wife the guest for two weeks of Mrs. Teddy Parsons? Well, I guess! Of course, you're going. Write and tell her so."



"WELL, THEN I DON'T MIND SAYING I'M AWFULLY SORRY. WON'T YOU FORGIVE ME, JOE?"—Page 72.

I said no more, and when he placed a generous roll of bills in my hand the next morning for shopping purposes, my enthusiasm began to grow.

"Don't stint yourself, Jack," he said; "I want Mrs. Joseph Henning to look as well as any of 'em. She's the handsomest one in the crowd, and if good clothes will set her off, why, here goes!"

I remembered the quarrel we had over my club gowns, and wondered why a woman may have unlimited means to fit herself for the social strata just above her, while a decent outfit for club wear is considered extravagant. But I said nothing, and the next week I started Eastward with a wardrobe such as I had not dreamed of possessing a twelve-month before.

The next fortnight was a gay one for me. There was plenty of sailing and driving and yachting, and social life in the Summer colony was full of zest and variety. This was my first glimpse of the sea, and it had a strangely disturbing influence over me, making me restless and excitable and, at times, unhappy. The gorgeous hues of sunset roused every dormant faculty, and even the fading twilight left me with an unwonted desire for activity. I could not sleep with the moaning of the sea in my ears, and I could dance all night at the weekly hops without being tired. Another woman than the domestic

person I had been all Summer asserted herself, and I was even more ambitious and grasping than I had been the past Winter. For so it is that we change with our environments and develop qualities under certain new conditions that we would never recognize in the old.

Up to now I had been content with the admiration of my husband and a few women. But in the midst of this gay life I tasted the sweets of attention from the opposite sex. Philip Haven was a guest, too, at the Parsons's, and before the first day of my visit was over he was my devoted slave. An example of the modern strenuous pastor, he was an enthusiastic golfer and an expert sailor. From the first he devoted himself to me, and before the first day was over we were "Phil" and "Johnnie" as we had been in the days when we went to school together in Kansas. His growing reputation as a preacher and a writer shed a certain lustre upon the woman who had been his warm friend for years, and soon I knew that his friendship had raised me wonderfully in the estimation of the Summer colony at Meguntic Cove. "That handsome Mrs. Jack Henning and brilliant Dr. Haven" were invited everywhere, and no yachting, golfing or picnic party was complete without us.

(To be continued in the February number.)



HERBERT PAUS-'03

...And I promised her one cent for every boy whose face just beamed with happiness."

The Joy of Living

BY LILLIE HAMILTON FRENCH

I.

WE KNOW but little of joy; and as for the joy of living, most of us have missed that altogether.

If you doubt this, look at the faces you meet every day. Sorrow and anxiety have furrowed some, hurry and worry have distorted others. Many are lengthened by despair, eyes are lowered in grief, and brows are knitted in serious thought. Now and then a face will attract you, bearing upon it the stamp of patience, or uplifted by a noble serenity. At rare intervals you will encounter laughter and smiles—benedictions upon you as you pass. But where will you find joy except on the faces of children?

Yet, even as I write "children," I lay down my pen, arrested by remembrance of a letter written me by a man not so long ago. This is what it says:

"I walked with my little niece to school last week, from Gramercy Park to Forty-Seventh Street, and I promised her one cent for every boy whose face just beamed with happiness. We noted them all—dozens of them—sulky, absorbed, craving something; depressed; occasionally a grin unconnected with happiness. The niece earned one cent in that mile and a half along our crowded avenue, and that one cent she earned through a verdict biased in her favor."

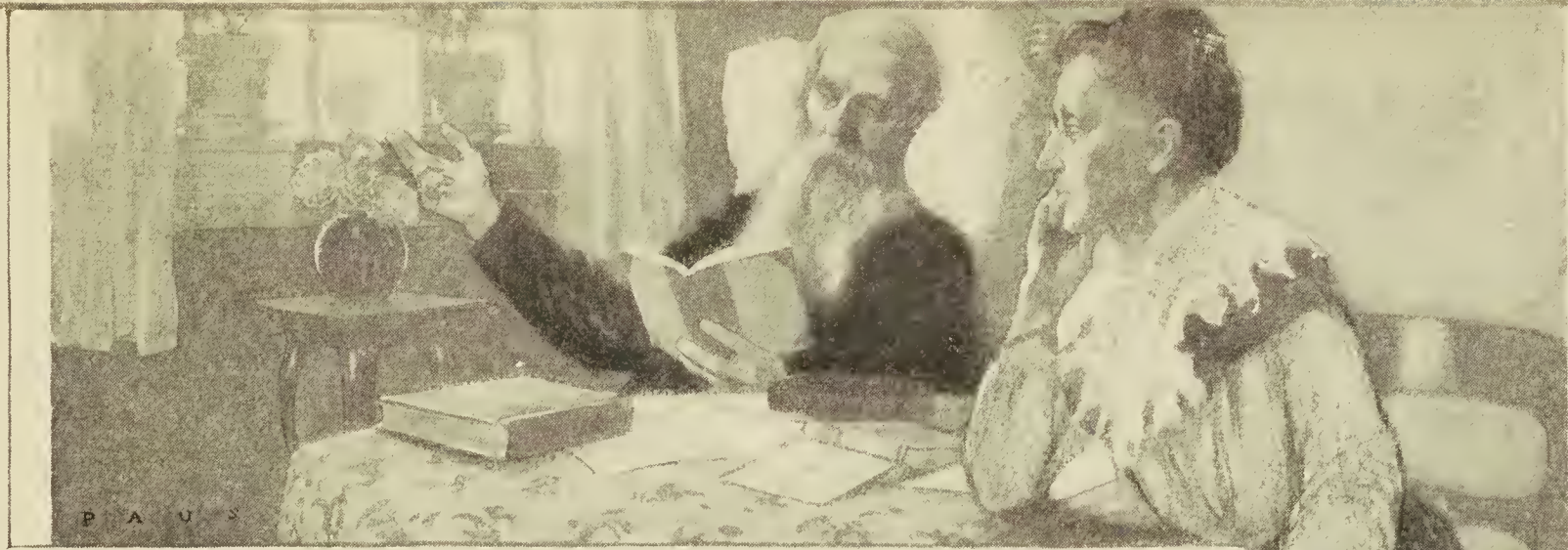
And this letter reminds me of something else—of the walks about town which I used to take with my mother, when an operation had restored her sight. What was it she found beautiful? The blue skies over the chimneys, the flowers in the shops, and the little babies in their carriages. These alone had no disappointment in them for her.

She would press my arm and ask me in a whisper if everyone was like that nowadays; so needlessly ugly, so discontented and so worried! All through the twenty years of her blindness she had carried a recollection of happy human faces that seemed brighter and brighter to her as her eyesight failed; faces into which she wanted to look again. They had all seemed so beautiful in their radiance, those which she saw at last only with an inner vision. But the beauty of them vanished when her eyes were opened.

It was never a plain face that distressed or disappointed her. That which amazed her was the discontent and gloom she saw, beginning in the scowls of young people and ending in the drawn and haggard faces of the old. She taught me then how altogether unnecessary is much of the ugliness that one sees in the world; how most of it comes from what we have done for ourselves by the thoughts which we have adopted as a habit. People, therefore, are ugly because they have made themselves ugly. The plainest of faces will be transformed by an expression of happiness, and an insignificant figure will gain dignity by a carriage that is erect.

"What is joy?" a woman once asked. "I think that I can never have known it." Then she, a wife and the mother of three children, took up her Bible, hunting through it for every reference to joy. For weeks she studied her texts, but their meaning escaped her. "I cannot *feel* joy," she confessed at the end of that time. "Care must have killed all sense of it out of me. I have had nothing but care all my life." "To those who love, care is a joy," someone answered, and read to her an ancient legend of days when the world was young, and men turned to the gods for the gifts they craved.

There lived then, so the legend runs, a man and woman bound each to the other by



love of such exceeding greatness that they cried: "We must render service or we perish of our love. Give us, ye gods, that thing to do for the other, which no man can do for himself. Give us to do what the gods have done." Long the gods pondered. "Naught have we withheld from the children of earth," spake they, "save one gift only. Shall care dwell among them, and they, when they love, be even as the gods?" Then Care herself spoke. "Detain me not, O mighty ones: there is much for the children of earth to know that must be hidden from them till I go." So the oldest of the gods arose, and, taking the hand of Care, led her downward to the earth, and the man and woman, looking at her, saw a beautiful maiden full of glee, her eyes alight with a surpassing joy. Then the man and the woman and the maiden sang all day among the flowers.

But after many moons, so runs the story, when men had multiplied upon the earth, and each man's needs had grown to seem to him greater than the need of any other, and each man's own power the only end worth striving for, some man stopped and looked at Care, and, frightened, turned and ran, for she had grown to be both gaunt and hideous. And a woman stopped and looked at Care, and cried out against her in shuddering sobs. One who saw her tried to drown her in the cup, and another with bowed head bore her meekly to the grave. Then the oldest of the gods trembled for the children of the earth, seeing how a heavenly gift had well-nigh destroyed them, and unto those who were fleeing from Care, he cried: "Stop and take her hand: she is a joy all heavenly. It is when you shun her that she becomes an ogress to afflict." None heeded him, and so it was that the oldest of the gods departed and left Care behind, to walk, haggard and wan, up and down the earth, until men should know her as a privilege, and so a joy. For when men learn this, they will not see her as a fevered creation of their brains stalking hungry-eyed among their possessions; and women will cease to shudder at her approach even before they have looked into the faces of their little ones; nor will they think that she has made them old and bent, or come to steal away ambition and romance. For Care, so the story says in ending, will then no longer be a lean and crouching figure dogging the steps of mankind, but the joyous maiden of old, leading, with radiant smiles, to higher planes of happiness. And this must ever be true, for the saddest of life is not found where Care is, but there where Love is and Care is denied.

There is a life of Saint Francis of Assisi, in which the story is told of his search after joy. He went from riches to poverty, through misery, want and privation, through bodily suffering, punishment and grief, cheered by the love of the people and afflicted at times by his own doubt of God's; but always and through everything the thought was with him, that for those who love righteousness, the possession beyond all others worth possessing was—joy. His eyesight had failed him. He slept where the rats ran over him. His disciples, "seeing him who had laid cheerfulness upon them as a duty becoming more and more sad and keeping aloof from them, imagined that he was tortured with temptations of the devil." His steadfast friend, Clara, alone sustained him. Then all at once, out of the very midst of his gloom, he suddenly came to himself, shouting his great Canticle to the Sun, and with it "Joy came to Saint Francis."

Now this Canticle was a prayer of Thanksgiving to the Lord for our kinsmen, the sun and the moon and the stars, for the clouds and the wind, for our sister, the water, that keeps us clean, and our brother, the fire, that gives us warmth, for the earth that brings forth flowers, for those, who for sweet love's sake, pardon one another, and for death that touches not the soul.

The secret of all joy is here. Sun, moon, earth and water are for each of us: the return of the seasons, the ever-renewing forces of Nature: the air perennially pure: the flowers "persistently fair"; love and innocence forever springing into life, now in the young, now in the battle-scarred and the old.

There are some who like to think that the world has gone to the bad, that men have grown steadily worse, and that love has long since been throttled by a greed of gain, while in reality the very doubt which the pessimist utters proves the existence of the gifts which he disputes. With every instant that we breathe, somewhere in this world a hope is being realized; little children full of gladness are being born, youths and

"To those who love, care is a joy" some one answered and read to her an ancient legend-

maidens appear, transforming those about them with their ideals of courage and of purity.

Joy is never possible to those who are perpetually annoyed by trifles, or who dwell upon the unimportant weaknesses of their friends. To possess joy we must begin by being as cheerful about our troubles as we are about the troubles of our neighbors. Joy cannot enter where worry abides. "Don't you know that the good Lord can't use you if you keep fretting all the time?" an old saint of a colored woman once asked a woman who was white.

Doubt and suspicion of a fellow-man are doors closed in the very face of joy. Worldly wisdom, selfishness, egotism, fear, timid prudence, thinking evil of others, thinking evil of ourselves, all these are barriers which no joy can penetrate. Joy is killed in the young when we nip their enthusiasms, make them self-conscious, or argue away their belief in the triumph of good; when we repress, instead of directing their courage. Courage and faith and hope in the young are levers to move the world. They are gifts to be gloried in, to be thankful for, to be cherished, and we tie a millstone around our necks and bid farewell to joy when we attempt to destroy these gifts in them.

The joy of living would never escape us if we learned to enjoy the beauty of natural things, not thinking that so many are wicked, or that all trials are afflictions. Trials are our opportunities. If we used them as opportunities the joy of living would be quickly won, as when a brave man feels the consciousness of his strength in overcoming a danger. We ought to *love* more, to *enjoy* more, to love and enjoy people and friends, music and flowers, color, form, the majesty of the hills, the growing and unfolding of life in all its manifestations. In such enjoyment of the natural, too, would be found our protection from the forces that are malign, from temptations and snares.

Gratitude must always exist where the joy of living is to be found. Saint Francis broke out into a song of thanksgiving, and so proved his attainment of joy. Every day brings to each of us some good for which we could be grateful if we would. Marcus Aurelius prefaced his precepts by a long list of the good things which he had had from others: From his mother, piety and beneficence, and abstinence not only from evil deeds but even from evil thoughts; from his governor, endurance of labor, to want little, to work with his own hands, not to meddle with other people's affairs, and not to be ready to listen to slander; from Rusticus the impression that his character required improvement and discipline; from Apollonius, how to receive favors from friends without either being humbled by them or letting them pass unnoticed; from Sextus, to tolerate ignorant persons; from Alexander the Platonic, not frequently nor without necessity to say to anyone, or to write in a letter, that he has no leisure, nor continually to excuse the neglect of duties required by our relation to those with whom we live, by alleging urgent occupations;

from his father to be ready to give way without envy to those who possessed any particular faculty, and from the gods, "nearly every good thing."

Were any of us asked for what we had most cause to be thankful, how many of us would be ready with an answer? The habit of gratitude is not ours. The habit of anxiety is, else would we see so many haggard faces in the street? Anxiety is a veil through which we can see nothing to enjoy, nothing to be grateful for.

To be grateful because we are warm while others are cold, or fed while others go hungry, of what use is that unless, to prove our gratitude, we shelter those who are frozen and feed those who have nothing to eat? To compare our conditions with the conditions of others is an unwise experiment. If we be fortunately placed, our danger is of acquiring a state of self-complacency. But should misfortune be our present fortune, envy and discontent are likely to take up their habitation with us. True gratitude is being glad for all blessings, whether they come to us or pass us by for another; is being glad of our neighbor's blessings, even of those received by our enemies. This is the joy of living, the gratitude of the saints, for it is a gratitude for life itself, for the good that each day is brought into the world for all men to share, like the sunshine sent to cheer both the just and unjust.

Those who would attain to the joy of living must cling to cheerfulness when trouble comes. Troubles are but tempests of the night. Joy cometh in the morning. When you meet these troubles, spring to hidden places in yourself where strength resides, and the vision is made clear, then you will see that all life is but change and growth: that all change *is* growth, and that with every change that comes, the way is opened for better things to take the places of the old. After night cometh day; after cold, heat: after sorrows, calm. In the silences that afflict you, the silences of great shadows and darknesses, life is still going on. While you mourn Nature remedies, bringing out of Winter's death the flowers of Spring, and out of trial triumphant strength. Nothing can kill this strength in you except the secret thought of doubt or anger or unbelief, which, like a microbe, eats away and so destroys the secret thought which always will betray you. Yet even when your strength dies with discontent—and here is the very joy of life itself—Nature, with its remedial forces, will bring strength back to you, for Nature, which is life, goes on eternally, renewing all things and always ready to renew you.

These things, then, being so, the obligation resting upon us should be to increase, as far as we can, our understanding of life itself, not studying it in its perplexities and in its disappointments, its petty issues, its small concerns, nor yet in the narrow interpretations of the dogmatists, but where the larger vision-ranges lie and the joy of kinship with that which makes eternally for righteousness is discovered, not only in every living thing about us, but in ourselves.

S T . F R A N C I S





The GOLDEN POPPY

A TRUE NARRATIVE

BY JACK LONDON, Author of "The Call of the Wild."

I HAVE a poppy field. That is, by the grace of God and the good nature of editors, I am enabled to place each month divers gold pieces into a clerical gentleman's hands, and in return for said gold pieces I am each month reinvested with certain proprietary rights in a poppy field. This field blazes on the rim of the Piedmont Hills. Beneath lies all the world.

In the distance, across the silver sweep of bay, San Francisco smokes on her many hills like a second Rome. Not far away, Mount Tamalpias thrusts a rugged shoulder into the sky; and midway between is the Golden Gate, where sea-mists love to linger. From the poppy field we often see the shimmered blue of the Pacific beyond, and the busy ships that go forever out and in.

"We shall have great joy in our poppy field," said Queen Bess. "Yes," said I: "how the poor city folk will envy when they come to see us, and how we will make all well again when we send them off with great golden armfuls!"

"But those things will have to come down," I added, pointing to numerous obtrusive notices (relics of the last tenant), displayed conspicuously along the boundaries and bearing, each and all, this legend:

"Private Grounds. No Trespassing."

"Why should we refuse the poor city folk a ramble over our field, because, forsooth, they have not the advantage of our acquaintance?"

"How I abhor such things," said Queen Bess, "the arrogant symbols of power."

"They disgrace human nature," said I.

"They shame the generous landscape," she said, "and they are abominable."

"Piggish!" quoth I, hotly. "Down with them!"

We looked forward to the coming of the poppies, did Queen Bess and I, looked forward as only creatures of the city may look who have been long denied. I have forgotten to mention the existence of a house above the poppy field, a squat and wandering bungalow in which we had elected to forsake town traditions and live in fresher and more vigorous ways. The first poppies came, orange-yellow and golden in the standing grain, and we went about gleefully, as though drunken with their wine, and told each other that the poppies were there. We laughed at unexpected moments, in the midst of silences, and at times grew ashamed and stole forth secretly to gaze upon our treasury. But when the great wave of poppy-flame finally spilled itself down the field, we shouted aloud, and danced, and clapped our hands, freely and frankly mad.

And then came the Goths. My face was in a lather, the time of the first invasion, and I suspended my razor in mid-air to gaze out on my beloved field. At the far end I saw a little girl and a little boy, their arms filled with yellow spoil. Ah, thought I, an unwonted benevolence burgeoning, what a delight to me is their delight! It is sweet that

children should pick poppies in my field. All Summer shall they pick poppies in my field. But they must be little children, I added as an afterthought, and they must pick from the lower end—this last prompted by a glance at the great golden fellows nodding in the wheat beneath my window. Then the razor descended. Shaving was always an absorbing task, and I did not glance out of the window again until the operation was completed. And then I was bewildered. Surely this was not my poppy field. No—and yes, for there were the tall pines clustering austere together on one side, the magnolia tree burdened with bloom, and the Japanese quinces splashing the driveway hedge with blood. Yes, it was the field, but no wave of poppy-flame spilled down it, nor did the great golden fellows nod in the wheat beneath my window. I rushed into a jacket and out of the house. In the far distance were disappearing two huge balls of color, orange and yellow, for all the world like perambulating poppies of cyclopean breed.

"Johnny," said I to the nine-year-old son of my sister, "Johnny, whenever little girls come into our field to pick poppies, you must go down to them, and in a very quiet and gentlemanly manner, tell them it is not allowed."

Warm days came, and the sun drew another blaze from the free-bosomed earth. Whereupon a neighbor's little girl, at the behest of her mother, duly craved and received permission from Queen Bess to gather a few poppies for decorative purposes. But of this I was uninformed, and when I descried her in the midst of the field I waved my arms like a semaphore against the sky.

"Little girl?" called I. "Little girl!"

The little girl's legs blurred the landscape as she fled, and in high elation I sought Queen Bess to tell of the potency of my voice. Nobly she came to the rescue, departing forthwith on an expedition of conciliation and explanation to the little girl's mother. But to this day the little girl seeks cover at sight of me, and I know the mother will never be as cordial as she would otherwise have been.

Came dark, overcast days, stiff, driving winds and pelting rains, day on day, without end, and the city folk covered in their dwelling places like flood-beset rats; and like rats, half-drowned and gasping when the weather cleared, they crawled out and up the green Piedmont slopes to bask in the blessed sunshine. And they invaded my field in swarms and droves, crushing the sweet wheat into the earth and with lustful hands ripping the poppies out by the roots.

"I shall put up the warnings against trespassing," I said.

"Yes," said Queen Bess, with a sigh. "I'm afraid it is necessary."

The day was yet young when she sighed again: "I'm afraid, O Man, that your signs are of no avail. People have forgotten how to read, these days."

I went out on the porch for verification. A city nymph, in cool Summer gown and picture hat, paused before one of my newly reared warnings and read it through with care. Profound deliberation characterized her movements. She was statuesquely tall, but with a toss of the head and a flirt of the skirt she dropped on hands and knees, crawled under the fence, and came to her feet on the inside with poppies in both her hands. I walked down the drive and talked ethically to her, and she went away. Then I put up more signs.

At one time, years ago, these hills were carpeted with poppies. As between the destructive forces and the will "to live," the poppies maintained an equilibrium with their environment. But the city folk constituted a new and terri-

ble destructive force, the equilibrium was overthrown and the poppies well-nigh perished. Since the city folk plucked those with the longest stems and biggest bowls, and since it is the law of kind to procreate kind, the long-stemmed, big-bowled poppies failed to go to seed, and a stunted short-stemmed variety remained to the hills. And not only was it stunted and short-stemmed, but sparsely distributed as well. Each day and every day, for years and years, the city folk swarmed over the Piedmont Hills, and only here and there did the genus of the race survive in the form of miserable little flowers, close clinging and quick blooming, like children of the slums dragged hastily and precariously through youth to a shrivelled and futile maturity.

On the other hand, the poppies had prospered in my field; and not only had they been sheltered from the barbarians, but also from the birds. Long ago the field was sown in wheat, which went to seed unharvested each year, and in the cool depths of which the poppy seeds were hidden from the keen-eyed songsters. And further, climbing after the sun through the wheat stalks, the poppies grew taller and taller and more royal even than the primordial ones of the open.

So the city folk, gazing from the bare hills to my blazing, burning field, were sorely tempted, and, it must be told, as sorely fell. But no sorer was their fall than that of my beloved poppies. Where the grain holds the dew and takes the bite from the sun the soil is moist, and in such soil it is easier to pull the poppies out by the roots than to break the stalk. Now the city folk, like other folk, are inclined to move along the line of least resistance, and for each flower they gathered, there were also gathered many crisp-rolled buds and with them all the possibilities

and future beauties of the plant for all time to come.

One of the city folk, a middle-aged gentleman, with white hands and shifty eyes, especially made life interesting for me. We called him the "Repeater," what of his ways. When from the porch we implored him to desist, he was wont slowly and casually to direct his steps toward the fence, simulating finely the actions of a man who had not heard, but whose walk, instead, had terminated of itself or of his own volition. To heighten this effect, now and again, still casually and carelessly, he would stoop and pluck another poppy. Thus did he deceitfully save himself the indignity of being put out, and rob us of the satisfaction of putting him out. But he came, and he came often, each time getting away with an able-bodied man's share of plunder.

It is not good to be of the city folk. Of this I am convinced. There is something in the mode of life that breeds an alarming condition of blindness and deafness, or so it seems with the city folk that come to my poppy field. Of the many to whom I have talked ethically not one has developed who has ever seen the warnings so conspicuously displayed, while of those called out to from the porch,

possibly one in fifty has heard. Also, I have discovered that the relation of city folk to country flowers is quite analogous to that of a starving man to food. No more than the starving man realizes that five pounds of meat is not so good as an ounce, do they realize that five hundred poppies crushed and bunched are less beautiful than two or three in a free cluster, where the green leaves and golden bowls may expand to their full loveliness.

Less forgivable than the unæsthetic are the mercenary—hordes of young rascals who plunder me and rob the future that they may stand on street corners and retail "California poppies, only five cents a bunch!" In spite of my precautions some of them made a dollar a day out of my field. One horde do I remember with keen regret. Reconnoitering for a possible dog, they applied at the kitchen door for "a drink of water, please." While they drank they were besought not to pick any flowers. They nodded, wiped their mouths and proceeded to take themselves off by the side of the bungalow. They smote the poppy field beneath my windows, spread out fan-shaped six wide, picking with both hands, and ripped a swath of destruction through the very heart of the field. No cyclone travelled faster or destroyed more completely. I shouted after them, but they sped on the wings of the wind, great regal poppies, broken-stalked and mangled, trailing after them or clattering their wake—the most high-handed act of piracy, I am confident, ever committed off the high seas.

One day I went a-fishing, and on that day a woman entered the field under full steam. Appeals and remonstrances from the porch having no effect upon her, Queen Bess dispatched a little girl to beg of her to pick no more

poppies. The woman calmly went on picking. Then Queen Bess herself went down through the heat of the day. But the woman went on picking, and while she picked she discussed property and proprietary rights, denying Queen Bess's sovereignty until deeds and documents should be produced in proof thereof. And all the time she went on picking, never once overlooking her hand. She was a large woman, belligerent of aspect, and Queen Bess was only a woman and not prone to fist cuffs. So the woman, still under full steam, picked until she could pick no more, said "Good-day," and sailed majestically away.

"People have really grown worse in the last several years, I think," said Queen Bess to me in a tired sort of voice that night, as we sat in the library after dinner.

Next day I was inclined to agree with her. "There's a woman and a little girl heading straight for the poppies," said May, a maid about the bungalow. I went out on the porch and waited their advent. They plunged through the pine trees and into the fields, and as the roots of the first poppies were pulled I called to them. They were about a hundred feet away. The woman and the little girl turned



SHE DROPPED ON HANDS AND KNEES, CRAWLED UNDER THE FENCE, AND CAME TO HER FEET WITH POPPIES IN BOTH HANDS.—Page 77.



— And told each other that the poppies were there.  

to the sound of my voice and looked at me. "Please do not pick the poppies," I pleaded. They pondered this for a minute; then the woman said something in an undertone to the little girl, and both backs jack-knifed as the slaughter recommenced. I shouted, but they had become suddenly deaf. I screamed, and so fiercely that the little girl wavered dubiously. And while the woman went on picking I could hear her in low tones heartening the little girl.

I recollected a siren whistle with which I was wont to summon Johnny, the son of my sister. It was a fearsome thing, of a kind to wake the dead, and I blew and blew, but the jack-knifed backs never unclasped. I do not mind with men, but I have never particularly favored physical encounters with women; yet this woman, who encouraged a little girl in iniquity, tempted me.

I went into the bungalow and fetched my rifle. Flourishing it in a sanguinary manner and scowling fearsomely, I charged upon the invaders. The little girl fled, screaming, to the shelter of the pines, but the woman calmly went on picking. She took not the least notice. I had expected her to run at sight of me, and it was embarrassing. There was I, charging down the field like a wild bull upon a woman who would not get out of the way. I could only slow down, superbly conscious of how ridiculous it all was. At a distance of ten feet she straightened up and deigned to look at me. I came to a halt and blushed to the roots of my hair. Perhaps I really did frighten her (I sometimes try to persuade myself that this is so), or perhaps she took pity on me; but, at any rate, she stalked out of my field with great composure, nay, majesty, her arms brimming with orange and gold.

Nevertheless, thenceforward I saved my lungs and flourished my rifle. Also, I made fresh generalizations. To commit robbery women take advantage of their sex. Men have more respect for property than women. Men are less insistent in crime than women. And women are less afraid



HE REGARDED ME SPEECHLESSLY. IT MUST HAVE MADE A GREAT PICTURE



—PICKED UNTIL SHE COULD PICK NO MORE, SAID "GOOD-DAY," AND SAILED MAJESTICALLY AWAY.—Page 78.

of guns than men. Likewise, we conquer the earth in hazard and battle by the virtues of our mothers. We are a race of robbers, of land-robbers and sea-robbers, we Anglo-Saxons, and small wonder, when we suckle at the breasts of a breed of women such as maraud my poppy field.

Still the pillage went on. Sirens and gun-flourishings were without avail. The city folk were great of heart and undismayed, and I noted the habit of "repeating" was becoming general. What booted it how often they were driven forth if each time they were permitted to carry away their ill-gotten plunder? When one has turned the same person away twice and thrice an emotion arises somewhat akin to homicide. And when one has once become conscious of this sanguinary feeling his whole destiny seems to grip hold of him and drag him into the abyss. More than once I found myself unconsciously pulling the rifle into position to get a sight on the miserable trespassers. In my sleep I slew them in manifold ways and threw their carcasses into the reservoir. Each day the temptation to shoot them in the legs became more luring, and every day I felt my fate calling to me imperiously. Visions of the gallows rose up before me, and with the hemp about my neck I saw stretched out the pitiless future of my children, dark with disgrace and shame. I became afraid of myself, and Queen Bess went about with anxious face, privily beseeching my friends to entice me into taking a vacation. Then, and at the last gasp, came the thought that saved me: *Why not confiscate?* If their forays were bootless, in the nature of things their forays would cease.

The first to enter my field thereafter was a man. I was waiting for him. And oh, joy! it was the "Repeater" himself, smugly complacent with knowledge of past success. I dropped the rifle negligently across the hollow of my arm and went down to him.

"I am sorry to trouble you for those poppies," I said in my oiliest tones: "but really, you know, I must have them."

He regarded me speechlessly. It must have made a great

picture. It surely was dramatic. With the rifle across my arm and my suave request still ringing in my ears, I felt like Black Bart, and Jesse James, and Jack Shepard, and Robin Hood, and whole generations of highwaymen.

"Come, come," I said, a little sharply and in what I imagined was the true fashion; "I am sorry to inconvenience you, believe me, but I must have those poppies."

I absently shifted the gun and smiled. That fetched him. Without a word he passed them over and turned his toes toward the fence, but no longer casual and careless was his carriage, nor did he stoop to pick the occasional poppy by the way. That was the last of the "Repeater." I could see by his eyes that he did not like me, and his back reproached me all the way down the field and out of sight.

From that day the bungalow has been flooded with poppies. Every vase and earthen jar is filled with them. They blaze on every mantel and run riot through all the rooms. I present them to my friends in huge bunches, and still the kind city folk come and gather more for me. "Sit down for a moment," I say to the departing guest, "and in the fulness of a few minutes your poppies shall be added unto." And there we sit in the shade of the porch while aspiring city creatures pluck my poppies and sweat under the brazen sun. And when their arms are sufficiently weighted with my yellow glories, I go down with the rifle over my arm and disemburden them. Thus have I become convinced that every situation has its compensations.

Confiscation was successful, so far as it went; but I had forgotten one thing; namely, the vast number of the city folk. Though the old transgressors came no more, new ones arrived every day, and I found myself confronted with the titanic task of educating a whole cityful to the inexpediency of raiding my poppy field. During the process of disemburdening them I was accustomed to explaining my side of the case, but I soon gave this over. It was a waste of breath. They could not understand. To one lady who insinuated that I was miserly, I said:

"My dear madam, no hardship is worked upon you. Had I not been parsimonious yesterday and the day before, these poppies would have been picked by the city hordes of that day and the day before, and your eyes, which to-day have discovered this field, would have beheld no poppies at all. The poppies you may not pick to-day are the poppies I did not permit to be picked yesterday and the day before. Therefore, believe me, you are denied nothing."

"But the poppies are here to-day," she said, glaring carnivorously upon their glow and splendor.

"I will pay you for them," said a gentleman, at another time. (I had just relieved him of an armful.) I felt a sudden shame, I know not why, unless it be that his words had just made clear to me that a monetary, as well as an æsthetic value was attached to my flowers. The apparent sordidness of my position overwhelmed me, and I said, weakly, "I do not sell my poppies. You may have what you have picked." But before the week was out I confronted the same gentleman again. "I will pay you for them," he

said. "Yes," I said, "you may pay me for them. Twenty dollars, please." He gasped, looked at me searchingly, gasped again, and silently and sadly put them down. But it remained, as usual, for a woman to attain the sheerest pitch of audacity. When I declined payment and demanded my plucked beauties, she refused to give them up. "I picked these poppies," she said, "and my time is worth money. When you have paid me for my time you may have them." Her cheeks flamed rebellion, and her face, withal a pretty one, was set and determined. Now, I was a man of the hill tribes, and she a mere woman of the city folk, and though it is not my inclination to enter into details, it is my pleasure to state that that bunch of poppies subsequently glorified the bungalow and that the woman departed to the city unpaid. Anyway, they were my poppies.

"They are God's poppies," said the Radiant Young Radical, democratically shocked at sight of me turning city folk out of my field. And for two weeks she hated me with a deathless hatred. I sought her out and explained. I explained at length. I told the story of the poppy as Maeterlink has told the life of the bee. I treated the question biologically, psychologically and sociologically. I discussed it ethically and æsthetically. I grew warm over it, and impassioned; and when I had done, she professed conversion, but in my heart of hearts I knew it to be compassion.

I fled to other friends for consolation. I retold the story of the poppy. They did not appear supremely interested. I grew excited. They were surprised and pained. They looked at me curiously. "It ill-befits your dignity to squabble over poppies," they said. "It is unbecoming."

I fled away to yet other friends. I sought vindication. The thing had become vital, and I needs must put myself right. I felt called upon to explain, though well knowing that he who explains is lost. I told the story of the poppy over again. I went into the minutest details. I added to it, and expanded. I talked myself hoarse, and when I could talk no more they looked bored. Also, they said insipid things, and soothful things, and things concerning other things and not at all to the point. I was consumed with anger, and there and then I renounced them all.

At the bungalow I lie in wait for chance visitors. Craftily I broach the subject, watching their faces closely the while to detect first signs of disapprobation, whereupon I empty long-stored vials of wrath upon their heads. I wrangle for hours with whomsoever does not say I am right. I am become like Guy de Maupassant's old man who picked up a piece of string. I am incessantly explaining, and nobody will understand. I have become more brusque in my treatment of the predatory city folk. No longer do I take delight in their disemburdenment, for it has become an onerous duty, a wearisome and distasteful task. My friends look askance and murmur pityingly on the side when we meet in the city. They rarely come to see me now. They are afraid. I am an embittered and disappointed man, and all the light seems to have gone out of my life and into my blazing field. So one pays for things.





MADAME SCHUMANN-HEINK

FROM A PHOTOGRAPH TAKEN EXPRESSLY FOR THIS MAGAZINE BY AIMÉ DUPONT



D O L C E · F A R · N I E N T E



SCHUMANN-HEINK

AT HOME IN VILLA TINI

BY GUSTAV KOBÉ

WITH ILLUSTRATIONS FROM PHOTOGRAPHS TAKEN ESPECIALLY FOR THIS ARTICLE

“**A**H!” exclaimed Mr. Maurice Grau, as he entered the dining-room of Villa Tini, Mme. Schumann-Heink’s home near Dresden, “here are the children. I was afraid you would make the younger ones take their dinner up-stairs.”

There they all were—at least, seven of the eight—from Fräulein Charlotte, seventeen years old, to George Washington Schumann, the youngest, who was born in New York during his mother’s first season here. Mme. Schumann-Heink’s eldest is a boy of nineteen in the German navy.

“Up-stairs!” Mr. Grau didn’t know his German *Altistin* as well as he thought he did, if he supposed for a moment that any of her dear children would be banished from the

table for a guest. In fact, Charlotte took little Maria Theresia (six years old) and plumped her down on a high chair beside Mr. Grau, saying, “Here, Mr. Grau, is your table companion.”

An impresario is supposed to be prepared for any emergency. Mr. Grau was ready for this. He rose from his seat and made a profound bow to his little neighbor.

“*Bitte*,” said Maria Theresia, with a little curtsy. This pretty by-play over, things went on according to regular procedure—until young George Washington, who sat across the table from Mr. Grau, looked over at him and asked, “Did you see my American flag?” Yes, indeed, Mr. Grau had, and so has every other visitor to Villa Tini on festive occasions. Mme. Schumann-Heink realizes that she owes much to America, and over the porch of Villa Tini are two flagstaves, from one of which flies the German, from the

other the American flag—George Washington's. He prides himself on having been born in the United States, although he has not seen the country of his birth since he was about six months old.

Charlotte, however, two seasons ago, her father being too ill to come, accompanied her mother to New York and made the long transcontinental tour with her. Every one who met her found her a sweet, charming girl. Like her parents, she took a great fancy to America and wanted to return the following season for a course in medicine. But she was considered indispensable to the management of the household at Villa Tini during the absence of her father and mother and so had to remain there.

German names are apt to be long and strange-looking. The name of the place where Mme. Schumann-Heink's villa is situated is no exception. It is Koetzschenbroda, near Dresden, which can be reached from this pretty suburban villa settlement by train or trolley and by boat on the Elbe. About twenty-five minutes brings the early morning train, which the younger Schumann children take to school, to the Saxon capital.

This prima donna is a practical woman, so she has not built a palace to bankrupt her, as did poor Alvary and Materna. It is not her intention to die, like the handsome, famous tenor, within castle walls, but too impoverished to secure proper medical attendance and food and actually be obliged to appeal to charity. Villa Tini is very pretty, but it makes no pretensions to grandeur; comfort and good house-keeping were the first considerations of the prima donna and her husband.

In accordance with these sensible ideas, the grounds in which Villa Tini stands are not so extensive that they can not be kept in order without too great expense, and a portion of them is devoted to a kitchen garden. The house stands well back from the *chaussée*, and the grounds are entered through a high grilled gateway. The garden between the gates and the house is planted chiefly in rose trees, a favorite garden growth in Germany. There are also rose-bushes, yucca trees and laurels.

In addition to her family the prima donna maintains at Villa Tini a small menagerie, consisting of two large Leonberger dogs, an American pug and a cat. The Leonbergers are a cross between St. Bernard and Newfoundland. When the mistress of the villa returns from foreign parts and has been hugged, kissed and wept over by the family, the menagerie is let loose. Out bound the Leonbergers, the pug waddles behind them and the cat brings up the rear. The Leonbergers are named Muffl and Bella, the pug is Bubby, and the cat is just a cat. Bubby belongs to George Washington and is exactly his age, and they are the best of friends.

The villa itself is of light stone with a grayish finish. It has a large porch, the sides of which from without are almost completely covered with clematis and wild roses. This porch forms a *Vorhalle* or vestibule. On entering it, one gains an idea of its owner's American tastes, for while

among the decorations on the walls there are some Chinese curios, purchased by Mme. Schumann-Heink in San Francisco, American Indian objects predominate.

From the porch the visitor enters directly into the parlor. This is hung in green damask, and, although the style is, in a general way, that of Louis XIV., the prima donna's American predilections are again proved by the fact that nearly all the furniture, not only in the parlor but throughout the house, was bought by her in the United States. Prominent, too, among the objects in the parlor, is an American news-boy in bronze.

To the left of this parlor is the drawing-room of "Tini" herself. (Villa Tini is named from the diminutive of Mme. Schumann-Heink's Christian name, Ernestine.) The tapestries here are yellow damask. There is a large platform at the window where the prima donna has her desk. Many of the decorations are souvenirs—laurel wreaths, ribbons, medals and documentary testimonials, among which are her diploma as one entitled to the freedom of the principality of Lübeck and appointments as Saxon and Bavarian *Kammersängerin* which is a higher honor than court singer.

The prima donna's title in ordinary is Prussian Court Singer. She is a member in good standing of the Royal Opera House Company, Berlin, for, when she received offers from Mr. Grau, she did not break her contract but applied for and received leave of absence, which she has had regularly renewed. At times the Kaiser has demurred, but Graf Hochberg, the Intendant, always has represented to him tactfully that the prima donna did not reach her present rank without a hard struggle and that she has a large family to provide for.

It may be, however, that the Kaiser's interest in America and things American, which Mme. Schumann-

Heink tells is intense, has something to do with his liberality in the matter of leaves of absence. For, whenever he sees her, after one of her seasons here, he fairly plies her with questions about America. In fact, the prima donna finds, in her own country, the greatest curiosity concerning Americans. The Summer following Prince Henry's visit she sang for the intimate court circle at Baden-Baden. After the recital the Grand Duke asked her if all the wonderful things Prince Henry had told him about America really were true or merely inspired by his enthusiasm over his cordial reception. The Grand Duke wanted to know all about the decorations of the Opera House at the gala performance for the Prince and if they actually had been as beautiful as the latter had reported. "Have they an office building thirty-two stories high in New York?" he asked incredulously. To supplement the enthusiastic reports about America conveyed to Germany by others always gives Mme. Schumann-Heink the greatest pleasure. No one could appreciate the country more than she; her success and little George Washington Schumann are two strong ties.

To return to Villa Tini, Herr Schumann's room is to the right of the parlor. Hardly have you taken a step into



In the Morning when the Postman comes in view she is at the Gate to get her Mail.



Then for a Romp with the Children, taking her "American Boy" high on her Shoulders.

it before you realize that its occupant, too, has been in America. It is decorated wholly with American Indian objects. The hangings are blankets, and the decorations consist of moccasins, tomahawks, spears, shields, feather head-gear and various other trophies. The prima donna and her husband, between whom there is complete unanimity of taste, gathered these objects at Denver and other places at which they stopped on the long Western tours they have made with the Maurice Grau Opera Company.

Back of the parlor is the dining-room, finished in red and quartered oak, and off this is Herr and Frau Schumann's sleeping apartment. During the season that Herr Schumann could not accompany his wife on her American tour he planned a surprise for her return. He had a new ceiling decoration put up in the bedroom, representing the three youngest children as Cupids dancing amid flowers. The two boys, Ferdinand and George Washington, were greatly interested and pleased; but Maria Theresia thought it very impertinent of the artist, and only her mother's happy surprise over the decoration prevented her from insisting on being a Cupid with a skirt.

Below this floor are the kitchen, laundry, bathrooms and servants' quarters; and back of the house are the vegetable garden and the fruit trees.

The best room on the second and remaining floor is given to Herr Schumann's mother, who is sixty-seven years of age and of whom the prima donna speaks lovingly as her best friend. On this floor, too, is something in which Mme. Schumann-Heink takes special delight, an enormous linen closet. With every home-coming, when the first greetings of the family and the menagerie are over, the prima donna is conducted to this press and the door thrown wide open. In rapture she gazes at the piles of spotless linen and laces and the array of American blankets, while behind her and beaming with pride, stand her mother-in-law and "Lottchen." The laces are real and were made by the peasants in the hills about Bayreuth, where the singer bought them during her engagements there. The use of blankets is another custom borrowed from America; no heavy, cotton-stuffed German bed coverings for the Schumann household.

On this floor also are a small sitting-room and bedroom for Charlotte, upon whom the care of the large household devolves during her parents' absence. She banks the frequent remittances from opera and concert engagements, draws the checks for expenses and attends to all the many details. Then there is a great big room for the boys, where they play, study and sleep. Day and night here a window is kept open, for their mother is a firm believer in fresh air, and in Autumn from almost any window of the room the boys can reach out and pluck nuts from nearby trees. There is one room more on this floor. It commands a lovely outlook upon the vineyards beyond the plain—one of the most picturesque prospects to be had from Villa Tini. It is reserved for Mme. Schumann-Heink's sailor lad.

When the prima donna returns to her home after her

season in America, she rests her voice completely for three weeks. Then she resumes her solfeggios and scale exercises. Notwithstanding her large repertoire, she puts in some four weeks every Summer going over new rôles with a *répétiteur* and studying new songs for concert and recital. Except for brief respites at her Villa and at a little fishing hamlet on the Baltic, where the family has been going for eighteen years, her Summers are busy. Last Winter she told me her plans for the Summer just past. First, she was to attend the *Tonkünstler-Versammlung* at Prague and sing there as an honorary guest. Then followed engagements to sing four times at the Prague Opera—Fides, Amneris, Orpheus and Ortrud—and twice in Munich; and, just prior to her home going, appearances at the Ober-Schleswig music festival. During July and the first week in August she was to be at home, and then begin an engagement lasting until the

end of August at the famous *Prinz Regenten-Theater* in Munich. Surely an active Summer. Who would begrudge her a supplementary rest at her home before her American season?

The day at Villa Tini begins early. While the prima donna herself does not rise until seven o'clock, the household is up by five o'clock. At half-past five the first breakfast is served, and at six the children leave for their school in Dresden. They return between two and half-past two, and then the family has dinner. The supper hour is half-past seven. Mme. Schumann-Heink spends much of her spare time in the garden romping about and playing games with the children.

Mme. Schumann-Heink does not believe that a prima donna should be a hot-house plant. Never in the coldest or dampest weather does she muffle her throat. Pure air, day and night, is one of her great hobbies, and at all seasons she sleeps with a window wide open.

The comforts Mme. Schumann-Heink now enjoys were not hers until after the hardest kind of a struggle. From early childhood until only a few years ago this famous singer felt almost continually the pinch of poverty. As Ernestine Roessler she was obliged, in childhood, to bear the privations of a family dependent upon the wretchedly insufficient pay received by her father as an Austrian army officer.

Born in Lieben, near Prague, she first attended an Ursuline convent school in the Bohemian capital. It being discovered that she had a voice, she was placed in the choir. Later, when her father was transferred to Graz, a singing teacher, Marietta von Leclair, interested herself in the girl and gave her lessons free of charge.

Through a visiting singer, who heard her, the girl was invited to have her voice tried at the Vienna Opera. Her father being too pinched in circumstances to send her to Vienna, she managed to borrow the money from Field Marshall Benedek. She was thin, awkward and uncared for in appearance, beside being nearly frightened to death at her trial, and, of course, failed, returning to Graz nearly broken-hearted. Fortunately some time later Materna heard her sing and, on this famous singer's representations, she was



Mr. Grau thought Villa Tini charming, and had a delightful Day there with the great Contralto.



Madame Schumann-Heink enjoys Nothing more than a real Play with her Little Ones.

sent for by the manager of the Dresden Opera, and at a trial, when she sang the Fides aria and the Brindisi from *Lucrezia Borgia* (the latter still one of her great concert pieces), she won over two other candidates. When the director offered her an engagement at 3,600 marks and asked if she was satisfied, she exclaimed, "Satisfied!" and rushed up to him and threw her arms around his neck.

Her operatic debut, September 7, 1878, as Acuzena in *Il Trovatore*, was a great success, and her future career seemed assured. But her marriage, four years later, to a retired army officer named Heink, gave offence to the operatic authorities, and she lost her position. She received a call to Hamburg, where she spent the most unhappy years of her life. Her marriage proved a mistake; and the manager, taking advantage of her situation, made her work at a scandalously low remuneration. At last a chance appearance at Berlin won for the first time due recognition of her great endowments. It was at *Kroll's Garten*, and the management at once offered her an engagement for the following

Summer. This was the turning point in her career, as it secured for her better rôles and better terms at Hamburg, especially after she had been given opportunity to appear as Fides and Carmen. Moreover, concert engagements and special appearances at other opera houses now brought her additional income. She secured a divorce from Heink and married Carl Schumann, an actor, who during several of her seasons in America has been Mr. Grau's stage manager for German Opera. She sang with success at Bayreuth in 1896, and this led to her engagement by Mr. Grau for the United States, where she first appeared in 1898.

Few singers have so endeared themselves to the American public as has Mme. Schumann-Heink. The superb volume of her voice and the ease with which she produces her tones, showing an admirable vocal art, and her complete absorption in the rôle, through all of which the audience seems to realize also that here is not only a great singer but, in addition, a splendid woman—these qualities form an irresistible combination both on the artistic and the human side.



The Children of Mme. Schumann-Heink, with their Ages, reading from left to right: George Washington, 3½; Marla Theresia, 6; Ferdinand, 8; Walther, 14; Hans, 15; Heinrich, 16; Lotte 17; August, 19.

THE SANTA CLAUS OF HOGAN'S MILLS

BY KATHRYN JARBOE

UP from the denuded foothills into the dim, dark forests on the upper flanks of the Sierras, old man Hogan, the lumber king, had led the way. Black wastes, dotted here and there with fallen redwood giants, deserted mills and empty cabins, marked his progress up the mountainsides. A trestled chute of unprecedented length and height had enabled him to reach a virgin forest hitherto inaccessible to the ravages of man, and on this hot afternoon Hogan's Mills, the town, wore a deserted aspect because Hogan's mills themselves were running at full force, even the Chinese cook having been pressed into service. Mrs. O'Byrne and Mrs. Monaghan, the feminine element in the place, were resting in their cabins on the upper hill. In front of the boarding-house, cooling their bare feet in the dust, sat Maggie and Terry O'Byrne, the sole representatives of idleness and youth in the camp.

Almost an hour had passed since they had seen, down in the valley, the spiral cloud of dust that heralded the approach of the stage; now they knew it was creaking slowly up the mountain road; in a moment they would hear the crack of Meiers's whip, the rattle of harness, and tearing around the corner in a last desperate rush would appear the leaders, the wheelers and then the weather-beaten, dust-begrimed stage.

This vehicle itself was a matter of no importance to the children. No passengers ever came to the Mills at the end of Summer, and the weekly mail and loads of provisions did not interest them, but there was, nevertheless, a momentous question. Would Meiers have the white or the brown leaders?

"The white," asserted Maggie.

"Brown," contradicted Terry, just to take the other side.

"It was the brown last week," remembered Maggie.

"Yes, and it will be the brown this week," persisted the boy.

Their sharp little voices clashed, and their eyes shot wrath and defiance. Finally Terry, putting his hand into his pocket and searching among the treasures therein, said:

"If it's the six it's the brown, sure as life."

A small ivory cube, abstracted from the sweepings of the barroom appeared in his dirty little hand, and six half-obliterated dots were visible. Now there was good and sufficient reason why these six spots did turn up, and the same reason accounted for the thing having been swept out with the dust from under the bar. Lawrence, the starter, who had left the Mills so suddenly, might have enlightened Terry on the subject. But the boy knew nothing about the small cubes except that important questions were decided through their agency, and he had heard the triumphant shout over the six so often that naturally it stood for success in his small mind or at least, if not success, for a signal that things were going as he desired or expected.

"There! Didn't I tell you?" And he swaggered with masculine bravado. "What do girls know about horses?"

Maggie, though inwardly admitting the augury, yelled even louder than before.

"I tell you it's the white, just the same."

And there might have been an O'Byrne the less at Hogan's Mills if Meiers had not cracked his whip at the very instant when Terry, standing over Maggie in ungovernable rage, was ready to annihilate her with words or weapons.

But the long lash sang through the air, the dusty white leaders spurted forward to the boarding-house and then settled dejectedly down into their harness as though their work in life was over. Beyond the horses the children did not look, but Maggie's triumph was short lived, for Terry, dodging the flicking end of the lash with which Meiers greeted him, saw in the stage a passenger, two passengers, a man, dark, stern and forbidding and, lying beside him on the seat, a child with a white drawn face and big black eyes.

"Hooray!" shouted Terry in greeting, but the little face was turned resolutely away and the lips did not move.

"Where's Sin?" demanded Meiers as the stranger descended from the stage.

"Over at the chute," answered Terry.

"And both the wimmen lazyin' as usual, I suppose."

"Never mind," interrupted the man roughly. "You can give me a hand, can't you?"

Meiers, climbing down from his high seat, took from the top of the stage a thing half stretcher, half-reclining chair. On this they put the little crippled lad and carried him into the dining-room of the boarding-house.

"Old Sin ought to be here," grumbled the driver. "Where's your mother?" he asked, turning to Maggie, his voice roughened by sympathy for his uncomplaining little passenger.

"She ain't my mother," Terry said, *sotto voce* but aggressively. "My mother's in Heaven."

"Mrs. O'Byrne's at the cabin," answered Maggie, looking at the little boy with hungry motherly eyes. "But she ain't much good, Meiers. I can do more than she can."

"My mother's in Heaven, too," half-whispered the child on the chair, this bond of sympathy seeming to draw him toward the towelled little girl. Meiers answered Terry's challenge but spoke to the stranger.

"The boy's right. Their own mother is dead, and he married this one last Spring. I guess she ain't much good."

Then in response to Maggie's womanly interest, he added: "This is Mr. Harris, Bob Harris. He's come to work at the mills, and he's going to live in the empty cabin under the slide. Perhaps you can help him some."

But Mr. Harris took no notice of Maggie. He was unloading packs and bundles from the back of the stage, and, shouldering all he could carry, he started off in the direction of the old slide, where a dilapidated cabin presented anything but an inviting aspect. Meiers, with a shrug, picked up some of the blankets and bedding, and Terry, dragging a couple of tin buckets, followed in the dusty wake of the men. But Maggie stood by the cripple, and, later, when the men carried him, still on his chair, to his new home, she walked beside him a little too shy to talk, but wanting to protect and comfort him.

This was the beginning of Bob Harris's life at Hogan's Mills. It was not an eventful existence at best, but the child had learned that patient waiting was his part in whatever life surrounded him, and he found no more fault with the things at Hogan's than he had in the big city full of people where he had lived before. In fact, he was happier now, because the two little O'Byrnes were with him constantly. He had gained access to their inner hearts, and, when he had persistently rejected Mrs. O'Byrne's sentimental sympathy and old Mrs. Monaghan's loud-voiced pity, he was left to himself and the children. All day long they played in his cabin while his silent, morose father worked at the mill. Maggie gave him his dinner, and through the long mornings and afternoons they invented quiet games in which he could join while he told them tales of the outside world into which they had never ventured.

Bob, who was almost nine years old, could read. Maggie could read, too, in a faltering, laborious way, but the words as she spelled them out failed to produce the brilliant pictures wrought by Bob's glibber tongue. Terry, who was only seven, did not know one letter from another. He had no books, no pictures, no possessions of any kind save only one, but that one was so marvellous, so wonderful, that it made up for all the other deficiencies. It was a stone mortar unearthed from some old Indian camp, but the stone pestle had been found close at hand, and Terry had been the finder. To his small mind these were, indeed, treasures. He secreted them, no one knew where; took them out to exhibit them to Maggie, sometimes to please her, sometimes to excite a jealous fury. Now, to Maggie's amazement, the stones were brought daily to Bob's cabin, for Terry had



IN FRONT OF THE BOARDING-HOUSE, SAT MAGGIE AND TERRY O'BYRNE, THE SOLE REPRESENTATIVES OF IDLENESS AND YOUTH IN THE CAMP.—Page 88.

seen that the nervous little hands of the invalid loved to play with the strange toys. Sometimes acorns were crushed and bread made from the meal; sometimes dust was washed and the tiny particles of mica that glistened in the sand were greeted with shrieks of "Gold! gold! gold!" And even while other games were in progress the mortar and pestle lay on Bob's chair where he could reach them easily. Terry guarded his treasure no less carefully than before, however, and always took it home at night, never once forgetting it, never once allowing Maggie to carry it.

The Summer and Autumn had worn away. The mills were closed, the camp deserted save for O'Byrne, the watchman, and half a dozen woodmen. Among the latter was Harris. Communication with the outside world had ended with the first big snow-storm, and it was a white earth on which the children lived. O'Byrne had moved down from his hillside cabin to the boarding-house, so Maggie and Terry had only a short distance to traverse to the Harris cabin. Through icy winds and over snow-drifts they made their daily trips, and the games and stories progressed as gaily as they had in Summer.

"Why, it must be almost Christmas," explained Bob one day, emerging from a contemplation of the fire.

"It'll be Christmas in a week," agreed Terry. "I heard Murphy say so this morning."

"And Santa Claus will come!"

"Who's Santa Claus?" demanded both the O'Byrnes.

"Why, Santa Claus? Why, he's just Santa Claus, you know. He comes at Christmas and brings you toys and things." The little voice was very eager. "He comes down the chimney and puts things in your stockings. Don't you have Santa Claus here?"

"No, never saw him."

"No, never heard of him."

So many things had come up that the little children had never heard of that Bob had grown quite used to his position of instructor. Now, however, he entered into his explanations with unusual fervor, for the jolly old Saint had been

very dear to him in the bygone days at home with "mama." "The Night before Christmas" was repeated again and again with copious notes and examples.

"And he always knows what you want most. Year before last he brought me this chair, and you see how I needed that. Last year he brought me my books. And this year he'll bring me —" There was a long pause. "Oh, he'll know and think of something fine."

"But how'll he know that you are here?" demanded Terry. "He never came to bring us things."

"Oh, he'll know, and he'll just drive over the snows with 'eight tiny reindeer.'" The little hands were clapped with joyful expectation.

"But 'Bob, he can't"; interposed the practical Maggie. "The snow here is smooth enough, and if he's got good runners he might get over that all right, but the mountain road is blocked. No one can get up that before Spring."

"But *he* will. I know he will," asserted Bob. "You just wait and see. It's only a week to wait."

The eager voice, the eager light in the child's eyes, followed the O'Byrnes home that night and they lay awake long, wondering about this strange visitor who always came to Bob at Christmas.

"He won't know the way, I'm sure," was Terry's last comment, and Maggie went to sleep to dream that she was cutting a wide trail down the mountainside so that Santa Claus could bring his precious pack up to Bob.

The week had almost drawn to a close when, one morning, the little crippled lad greeted them with shouts of joy.

"I've thought of it," he cried. "I've written a letter to Santa Claus—that's what my mama always had me do at home—and I've told him what I wanted. You'd never guess. And—and, maybe, he can't find another one, but —" here his voice fell almost to a whisper "I want a stone bowl just like Terry's."

"Oh, but he couldn't find one," cried Terry. "There aren't any more in the world."

He patted his treasure lovingly as it lay on Bob's knee.

"Well, I've written and we've only got to wait and see and, if you don't mind," with an apologetic glance at Maggie, "we must get the room ready for him."

"But how?" queried both children.

"Why, with green branches, you know, and—and red berries, I think, and my mama used to have some pretty red ribbons that she tied on the branches."

"Branches of these trees out here, do you mean?"

"Yes, long pieces. Sometimes he brings a Christmas tree all covered with gold balls and candy. He did once to me, but I don't think he'll bring one here because, you see, we've got so many trees ourselves, and I suppose there are not enough children here for a party, either, and you *must* have a party when you have a tree."

Long branches of fir and pine were gathered by the O'Byrnes and, under Bob's eager directions, were placed around the room. A few gorgeous scarlet snow blossoms were discovered by Terry and greeted by the cripple with shouts of glee. Then Maggie found among her treasures a scarlet flannel waist that had been discarded by Mrs. O'Byrne, and this she cut into strips and tied to the fragrant branches, always according to Bob's ideas of the fitness of things because, to poor Maggie, the waist, dirty and faded, had been an almost sacred possession but, cut into strips, it had no value artistic or otherwise.

While the active children worked transforming the forlorn cabin into an enchanted palace for Santa Claus, Bob dreamed and talked.

"He's big and strong, you know, and can walk anywhere. He just has his sleigh to carry his pack and he has such a kind face."

"You never saw him, did you?" gasped Terry.

"No," admitted Bob, "not exactly. But, you see, I know how he looks, kind and pleasant and happy, not like the people here, but always smiling."

Little Terry's wide, short face expanded into a grin, and he puckered his eyes into a fancied imitation of Bob's imagined saint.

"Oh, not like that," screamed Bob. "But, then, Terry, you couldn't look like him, you know, because he is old. He used to take things to my mama when she was a little girl—beautiful dolls and things. Did you ever have a doll, Maggie?"

And Maggie, blushing at the remembrance of a little ragged bundle that had once lived under her pillow, answered:

"No; that is, not a real doll. You see, Bob, Santa Claus doesn't know about us."

"Well, he will now; at least, I think he will." Bob's voice was encouraging. "I told him about you in my letter.

I wish I had told him you'd never had a doll, a real one."

"Huh! What'd I want of a doll?" sniffed Maggie. "Haven't I always had Terry? Haven't I got you?"

Maggie's words and tone may have been brusque, but her eyes were motherly, and Bob's little hand was stretched out to touch her gown as she passed him.

But by this time, the Santa Claus who filled Bob's dreams by day and night with such unalloyed joy had become a horror to Maggie and Terry; each night they discussed their fears.

"He'll never come," sobbed Maggie, "and poor Bob'll be so disappointed."

"But what can we do, Maggie?" questioned Terry. "If the snow wasn't so deep, Meiers might come and bring some candy, and we could tell Bob that Santa Claus had brought that, but he can't, and if Meiers can't get up, you know, nothing can. And there isn't another bowl, anyway. Even if Santa Claus could get here he couldn't find the bowl."

The children could not comfort each other, and they knew only too well that they could get no help from the men who had stayed at Hogan's. If Mrs. Monaghan had only been there, Maggie thought, she might have helped, but as it was there was nothing, absolutely nothing.

To make things even worse, on Christmas eve, a heavy snowstorm set in, great white flakes falling softly down, huge white masses piling higher and higher around tree stumps and deserted hovels.

"If Harris don't move out to-day, he'll be snowed under to-night."

This was the comforting speech that Maggie heard fall from her father's lips in the morning. Snowed under! Then Santa Claus never could find Bob at all. And, of course, Harris wouldn't move. All day long he shovelled the snow away from his cabin or else sat, gloomy and morose, paying no heed to his own child or to the other little boy and girl.

Just before nightfall the children struggled home, and, after their supper, crept into bed. They could not sleep for thinking of Bob and his coming grief and disappointment. The cold grew more and more intense, and at ten o'clock the moon shone out round and white, revealing a glittering frozen world.

Terry tried to console himself with his dice. "If the six comes up," he said, "he won't come." And the fateful six had come.

"It isn't the bowl—by this time Terry was struggling with his tears; he was only a little boy and very fond of his pathetic playmate—"I don't want it, but Bob wouldn't ever take it if I did give it to him. I want Santa Claus to get him one. He'll never be happy again if Santa Claus don't come. I just know he won't."

Maggie felt that her cup of grief would surely overflow,



LONG BRANCHES OF FIR AND PINE WERE GATHERED BY THE O'BYRNES AND, UNDER BOB'S EAGER DIRECTIONS, WERE PLACED AROUND THE ROOM.



UP TO THE VERY CHIMNEY TOP THEY CLIMBED AND TERRY LOOSED HIS HOLD ON HIS TREASURE. THEY HEARD IT STRIKE HEAVILY ON THE ASHES IN THE HEARTH.

for here was Terry sobbing, and she could not comfort him, for she knew, too, that it was Santa Claus that Bob wanted quite as much as he did the bowl. And then, surely it was the dear old saint, himself, who sent her thought.

"Terry," she whispered, "would you really be willing to give Bob your bowl?"

"Of course, I would, you stupid; didn't I tell you so?"

"Then," and Maggie's voice was mysterious and low, "we'll take it to him now."

In the moonlight the boy's blue eyes looked like glass marbles. "Now?" he questioned.

"Yes, now."

Maggie was already up, moving stealthily about the room, piling on all the warm clothes she could find, and Terry followed her example. They tied comforters over their heads and muffled themselves in blankets.

"Have you got it?" she whispered, and he held up the beloved possession.

"How can we give it to him now?" he asked again and again, but Maggie vouchsafed no answer. Out into the night she led the way, and the two little wadded figures glided along over the frozen surface of the snow.

"He'll never know"—in the crystal frost her words clattered against each other—"he'll never know, and he'll be sure it was Santa Claus because," and she grasped Terry's hand harder, "because we'll drop it down the chimney."

Terry stood still in the snow.

"Climb on the roof and drop it down the chimney?"

"Yes," assented Maggie, "you know the snow is all banked up between the slide and the chimney. We will climb up on that and creep along to the chimney and drop it down. Then it'll fall on the ashes. It can't burn, and Bob'll see it the first thing in the morning."

Terry voiced a little shriek, more like the squeak of a mouse than any human sound.

"If only we had some bells," he cried, "Bob might think it was the reindeer."

Then Maggie reached the climax of her delight. Out from under her muffling garments she drew the camp's dinner bell that she had seized on her passage through the dining-room.

"He said they tinkled, and I don't think this tinkles," she said, "but if he's not very wide awake he won't know."

She shook the iron clapper around in its brazen cup, producing a sound that not even the most imaginative child could have transformed into a sleigh-bell. But it satisfied Terry, it satisfied Maggie and entered into Bob's light slumbers enough to make him smile and murmur drowsily:

"Santa Claus? Yes, mama."

Up to the very chimney top they climbed, and Terry loosed his hold on his treasure. They heard it strike heavily on the ashes in the hearth. For just a second they waited. Would Bob's ears hear his beloved Santa Claus? Would the clumsy little feet in their snowshoes sound like twinkling reindeer hoofs?

Silently they slipped down from the roof, and before long they were fast asleep in their cold little bed.

The next morning, with never a thought for breakfast, they hurried to the Harris cabin. In through the door they tumbled, and there lay Bob, the stone mortar clasped in his arms.

"Merry Christmas! Merry Christmas!" he shouted, and, in tones tremulous with joy, added: "You see? You see? I knew, I just knew that it would come. It's a little smaller than yours, Terry," this with a kindly discriminating glance from Terry to the bowl, "but it's just as good, and you'll never have to bring yours over to me again."

And then something curious happened. The morose, silent father put his hand on Terry's head and said:

"God bless you!"

But Bob, in his gleeful voice, cried: "God bless us all. That's what mama used to say."



THE FOUNTAIN OF YOUTH

By

GRACE PECKHAM MURRAY, M.D.

First Paper

• The Face •



CENTURIES ago much time was spent in the search for the "Fountain of Youth," for it was thought that the happy individual who discovered and bathed in it would have a renewal of youthful vigor and beauty beyond compare. The less poetical but more practical modern has found that by the use of reason and prosaic methods it is not necessary to wander up and down the face of the earth searching for some hidden spring, to preserve the looks and strength of the years of prime. A proper understanding of the means and a persistent use of them will win the reward. Women who are not naturally endowed with good looks that come from regular features can make themselves attractive in appearance by the employment of simple and healthful measures, which it is as much their duty to employ as to dress well.

The possessor of a fine physique and an attractive face is much better equipped for the rivalries and competitions of life; the chronicles of all ages record that beauty has ever influenced men and leaders of men, and until the end of time they will remain captives to its magnetic charm. Moreover, it is rare to find anything, which can be properly recommended to improve the looks, that ministers to vanity only and will not benefit health as well. Beauty depends upon the right action of the heart, a perfect circulation, a proper digestive apparatus, muscles rightly developed, and brain and nerve activities that are normal. The imperfections of any of these are soon shown in the face.

THE FEATURES OF THE FACE.

Underlying the features is a series of bones which determine the general configuration of the face and which the individual cannot change. By running the fingers over the face it can easily be felt where these come to the surface, and it will be found that they make the outlines of the forehead, the circular orbits of the eyes, the prominences of the cheek bones, the bridge of the nose and the outlines of the jaw. This bony framework is beyond the power of the individual to change. One can get control of the muscles which are attached to the bones and bring them under the will.

The fat that fills in the spaces between the muscles and is wrapped over them can be increased and diminished by well-directed efforts. The texture and color of the skin may be changed, improved and brought to perfection. The features of the face are formed by the union of the bone, muscle and fat. The muscles determine the expression and may be thought of as the strings which are pulled in the response to thought.

Very little attention is paid by individuals to the expression

of their faces, yet many who have regular features miss a pleasing countenance because of either lack of expression or a faulty expression, while many a face otherwise ugly is lighted up and is remembered with pleasure because of the shining of the light from within.

THE CONTROL OF THE MUSCLES.

When one has a machine to manage, it is necessary that he become acquainted with its parts and the methods of action of the mechanism. In order to understand the control of the body there should be a proper understanding of muscular action, but how few there are, out of the medical profession, who have any idea of the mechanism. All the muscles of the body, with the exception of the heart, are under the control of the will, some actively so, others unconsciously so. If the will acting on a muscle exerts more effort than is necessary, the nerve force overflows to the other muscles, which contract in response. Often a person in making a great effort will contract the muscles of the hands, or twirl a button, or twist and screw the features of the face. Over each muscle of the body the brain exercises a constant control, which is relaxed only in profound slumber. In many this muscle tone becomes exaggerated and the individual goes about with a tension that entails a great expenditure of nerve force and is a great drain upon the system. A display of this is more frequently seen in the face than elsewhere and results in an exceedingly unbecoming screwing-up of the features. The jaws are set, the forehead is wrinkled, the eyes are squinted. The opposite of this is the complete relaxation of the muscles of the face. The light goes out of the eyes, the cheeks hang flabbily, the corners of the mouth droop and show ugly lines. This unconscious relaxing of the muscles of the face is very apt to occur in people who are not lacking in mental activity and brightness. It is a habit which they have formed, of letting go, so to speak, the necessary control of the features.

GRIMACES.

Of the same nature as the tension and relaxation of the features are the unconscious grimaces which the majority of people make, without being in the least aware of it. They have little tricks and mannerisms in which they indulge to the complete destruction of a pleasing appearance. Sometimes every feature in the face, successively or collectively, becomes a storm centre, or it may be only the forehead, which is wrinkled into horizontal lines, giving an anxious expression, or into vertical lines, giving rise to scowls and frowns. The mouth is subject to all kinds of distortions. It is screwed up or the lips are pouted, or the under lip is thrust forward in an unpleasing manner. Children take up such tricks suc-

cessively adopting and dropping them, but when grown people have them, they are peculiarities which are not easily disposed of. A best friend would hardly dare to tell you that you were wrinkling your brow or pouting your lips or remind you of these facial peculiarities; hence it is incumbent upon you to discover them yourself and by the process of a little mental training to break yourself of them.

Many persons in talking grimace badly and handicap their conversation thereby. It more frequently happens that the face is distorted

ture of all others which reveals the true inwardness of a person's character. Sometimes the faulty closing of the mouth alters the whole appearance of the face, the setting of the lower jaw giving the appearance of a protruding or retreating chin. The position of the chin may also be defective on account of the way the teeth come together when the mouth is closed.

A ROUND AND ROSY FACE.

The beauty of the face is due largely to the layer of fat which is



THE FOREHEAD IS WRINKLED.



AN EXCEEDINGLY UNBECOMING SCREWING-UP OF THE FEATURES.

in laughing and smiling. A pleasant smile acts like a benediction upon one's friends and acquaintances, and if the counte-

spread over the muscles in much the same way as a modeller spreads the clay on the figure he is modelling. The wear and tear



COMPLETE RELAXATION OF THE FACE.

nance in smiling becomes dimpled, it adds greatly to the happy effect—so much so that poets sing of dimples and novelists add them to their heroines' charms. They are caused by the attachment of a portion of the skin to the bones or ligaments beneath the flesh or fat, the surrounding surface being raised and the attached portion forming a depression. Artificial dimples can be made by means of a stitch of the surgeon's needle, fastening the skin to the underlying structures. Sometimes it is successful, and sometimes it is not. It is ill-advised vanity that yields to such a procedure, however much one covets the cleft in the chin or the dimples in the cheeks.

The mouth is one of the hardest features to manage. It is said to be the fea-

ture of all others which reveals the true inwardness of a person's character. Sometimes the faulty closing of the mouth alters the whole appearance of the face, the setting of the lower jaw giving the appearance of a protruding or retreating chin. The position of the chin may also be defective on account of the way the teeth come together when the mouth is closed.

of these conditions much can be done by means of exercises, self massage and the care of the skin to bring about a better condition of affairs.

The color of the face depends upon the healthy condition of the tiny blood vessels which carry the blood to the skin. These form a network throughout the skin, dividing and subdividing until they become so small



THE FACE BECOMES A STORM CENTRE.



A PLEASANT SMILE ACTS AS A BENEDICTION.



DIPPING THE HAND INTO THE WATER.



BEGIN AT THE FOREHEAD.



FINGERS ON EACH TEMPLE.

that they can be seen only by the microscope. To keep these tiny blood-vessels in a state of activity, so the blood can flow through them, is the way to preserve the skin. Slowly, as age advances, they wither away, so that the skin is not properly nourished, and that is why the skin in the aged is so colorless and dried up, becoming like parchment. In order to have a fine complexion, it is the greatest necessity that blood should be brought into the minutest of these tiny blood vessels. They are called "capillaries," because they are like hairs in fineness. The object of steaming the face, of massaging it and of applying electricity is to stimulate the action of these same capillaries. Some persons' cheeks are much rosier naturally than others, which is due to the fineness of the skin, and to the fact that the outer layer of the skin is thinner. This is especially the case with blonds.

THE QUESTION OF SOAP AND WATER.

Water is the most universally employed of all cosmetics, and rightly applied it is the best. Notwithstanding that with the great majority the act of face washing averages more than twice a day, the number who know how to do this correctly is comparatively small. The enemy to a fine complexion is dirt. In no place do complexions suffer so much from it as in the city, especially in those cities and towns where soft coal is burned. In such places it is almost impossible to keep the face clean. Dust, dirt and impurities collecting upon the face choke up the pores of the skin, and interfere with the circulation, making the complexion muddy and causing eruptions. The object of face washing is to cleanse the face perfectly. For this purpose the water must be hot—not warm, but hot. Hot water does not wrinkle the face; on the contrary, it makes the skin soft and pliable, and a good soap, generally

such as is free from scent and alkalies, should be used. Different soaps agree with different skins, and they should be selected by the experience of the individual. As a general thing, men's faces show a clearer, better skin than women's, though naturally it is of a coarser texture. This is due to the fact that men use so much soap in lathering for shaving, and the shaving soaps are of much finer quality than most toilet soaps.

Many complexions are ruined by the employment of sponges and face cloths; not that these are pernicious in themselves, but they are not properly cleansed after using. They are carelessly wrung out of the water in which they

have been used and hung to dry by the washstand out of the light. The soap and the impurities of the water remain in them, and as they are used time after time the decayed soap and collected matter is applied to the face and will occasion the appearance of blackheads and little pimples, and the skin will become muddy. A sponge is well enough in itself, the washcloth is well enough in itself, but even after being used once the sponge or the

cloth should be washed most carefully and, after being rinsed in boiling water, hung to dry in the sunlight and air.



READY TO WASH THE EYES.



TO SCRUB THE NOSE

HOW TO WASH THE FACE.

It is much better, in cleansing the face, to use the hands and the fingers, for the touch of skin to skin has something peculiarly beneficial. To wash the face, then, let the water be hot and, dipping the hands into the bowl, make them soapy with the chosen soap, care being taken that this is of the best quality and such as agrees with the skin; then the hands should be applied to the face



CHEEKS ARE WASHED WITH THE PALMS.



CIRCULAR MOTION ABOUT THE MOUTH.



TO WASH AND MASSAGE THE CHIN.

after a regular manner, systematically, using a kind of light facial massage. Dash the water over the face at first, then begin, using the four fingers of both hands; pass them from the middle of the forehead outward with firm pressure and let them rest lightly as they are brought back again; do this several times, thus smoothing out the vertical wrinkles.

Next, placing the fingers at the roots of the hair, bring the fingers down to the eyebrows, and as this is repeated several times let the fingers rest lightly on the skin with the upward stroke but exert considerable pressure on the downward stroke, as when the forehead is wrinkled the muscles contract from above. Let the three fingers slide up and down on each temple.

Supporting the hands by the forefinger of each hand resting on each temple, use the second and third fingers to pass around in a revolving fashion about the rings of bone which form the outer edges of the sockets of the eyes, using the inner angle of the eye by the nose as the point of departure, and alternating the direction.

The eyes being closed, the eyelids are massaged, and the eyeballs themselves should be carefully rubbed, the forefinger being used for this. Next, supporting the hands by resting a thumb on the lower part of each cheek, use the first and second fingers of each hand to scrub the nose. Probably owing to its prominence and because it is more liberally supplied with oily glands than any other part of the face, it is much more difficult to keep the skin of the nose cleansed and free from blackheads than any other part, so the fingers should be very active and sympathetic in the task of washing this feature. The greatest pressure should be used in the downward stroke, and the pulpy part of the middle finger should be searching in its work about the nostrils. The cheeks are washed with the palms of the

hands; the hands should be applied to the sides of the face with the fingers upward, the lower part of the hand resting on the bones of the lower jaw.

Great care should be taken in using the up and down scrubbing motion to make the pressure heavy on the upward stroke, but very light on the downward, as the tendency of the flesh of the cheeks is to sag as the years pass. Placing the thumbs under the chin for support, the first and second fingers are used to make a circular motion about the mouth, the fingers of each hand describing a semi-circle and meeting the other in the middle. With the thumbs remaining in the same position under the chin, the forefinger of either hand may be employed to wash and massage the chin, which is done with a circular motion.

Lastly, the neck and chin are washed. Clasp the back of the neck with both hands so that the fingers touch, then bring the hands forward and down until the finger tips meet in front. That will bring the back of the hand to the chin on each side. The four fingers are flattened and spread against the chin and in the backward sweep lift the flesh



CLASP THE BACK OF THE NECK.



THE BACKWARD SWEEP.

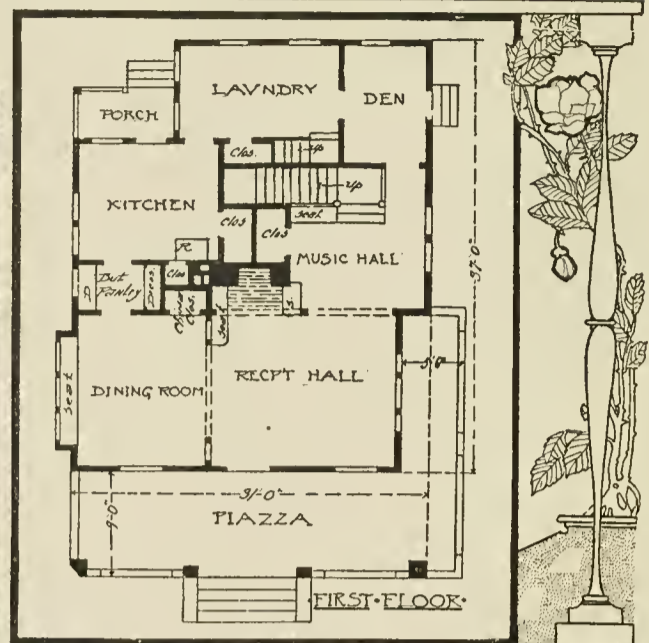
against the jaw and smooth it out with considerable pressure.

It does not take long to acquire and execute the movements here explained, and if done habitually as one washes the face they will be of vastly more benefit than any general massage given at long and irregular intervals by a professional. In drying the face a soft, absorbing towel should be used. The action of the fingers in washing the face should have brought the blood freely and fully to every part, so that a coarse, harsh towel is not necessary. If the face is not thoroughly dried, the skin will become rough. It is important that the soap which has been used should be thoroughly rinsed from the face before drying.

HOUSE BUILDING AND HOME MAKING

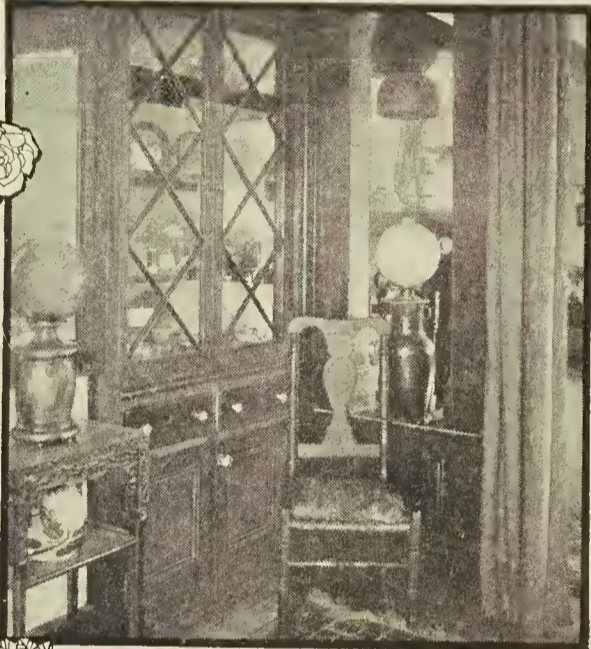
A HOME FOR SUBURB OR COUNTRY

FROM DESIGNS PREPARED BY WILLIAM DEWSNAP



The exterior lines show a comfortable provision for the needs of a Summer house in suburb or country. Underneath is a Winter cellar, and on the third floor are extra chambers.

Many variations may be made in the arrangement of the first floor, according to the size, tastes and occupations of the family.



The cupboard in the dining-room is on a line with the wall. Through the diamond-shaped panes the cups and saucers make a characteristic decoration.

The angle-nook in the reception hall is cosily protected from draughts. This centring of the one chimney diffuses the heat economically through all the rooms.

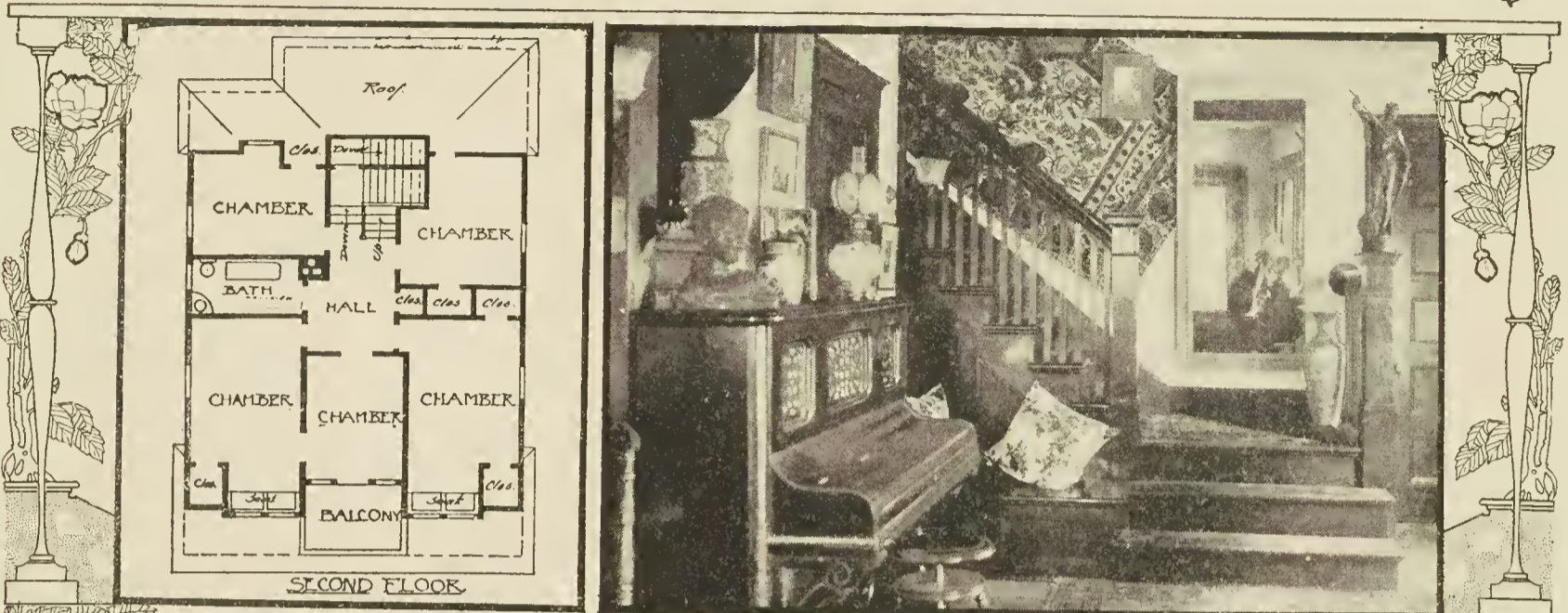


On occasions of entertainment the dining-room may become a part of the reception-hall by drawing aside the portieres. The color scheme of the dining-room is brown and green. The furniture is of weathered oak, and the woodwork (as in all the rest of the house) is of cypress stained a dark brown.



A SERIES OF HOUSES THAT HAVE BEEN BUILT AT MODERATE COST
AND FURNISHED IN AN ATTRACTIVE WAY

THE SELECTIONS WERE MADE BY ALICE M. KELLOGG



The small chamber that opens upon the balcony of the second floor can be used as a dressing room, morning or sitting room, nursery, sewing or work room.

In the music hall an inside wall space has been reserved where the piano is sufficiently secluded without shutting away the music from the dining-room, reception-hall or den.



A writing corner in one of the front chambers has a set of Abbey's drawings upon the wall. The window-seat is useful for holding books, writing or sewing materials.



The angle of wall opposite the piano holds a comfortable armchair fitted with soft cushions. In front of the window is an old-fashioned bench and a plant-stand.



Around the mission table in reception-hall are some old, mahogany chairs, a carved sofa and a divan. A glass banquet lamp on the table has a red silk shade finished with loops of red beads. The windows are simply treated with muslin that stops at the sill and is gathered across the top like a wide ruffle.

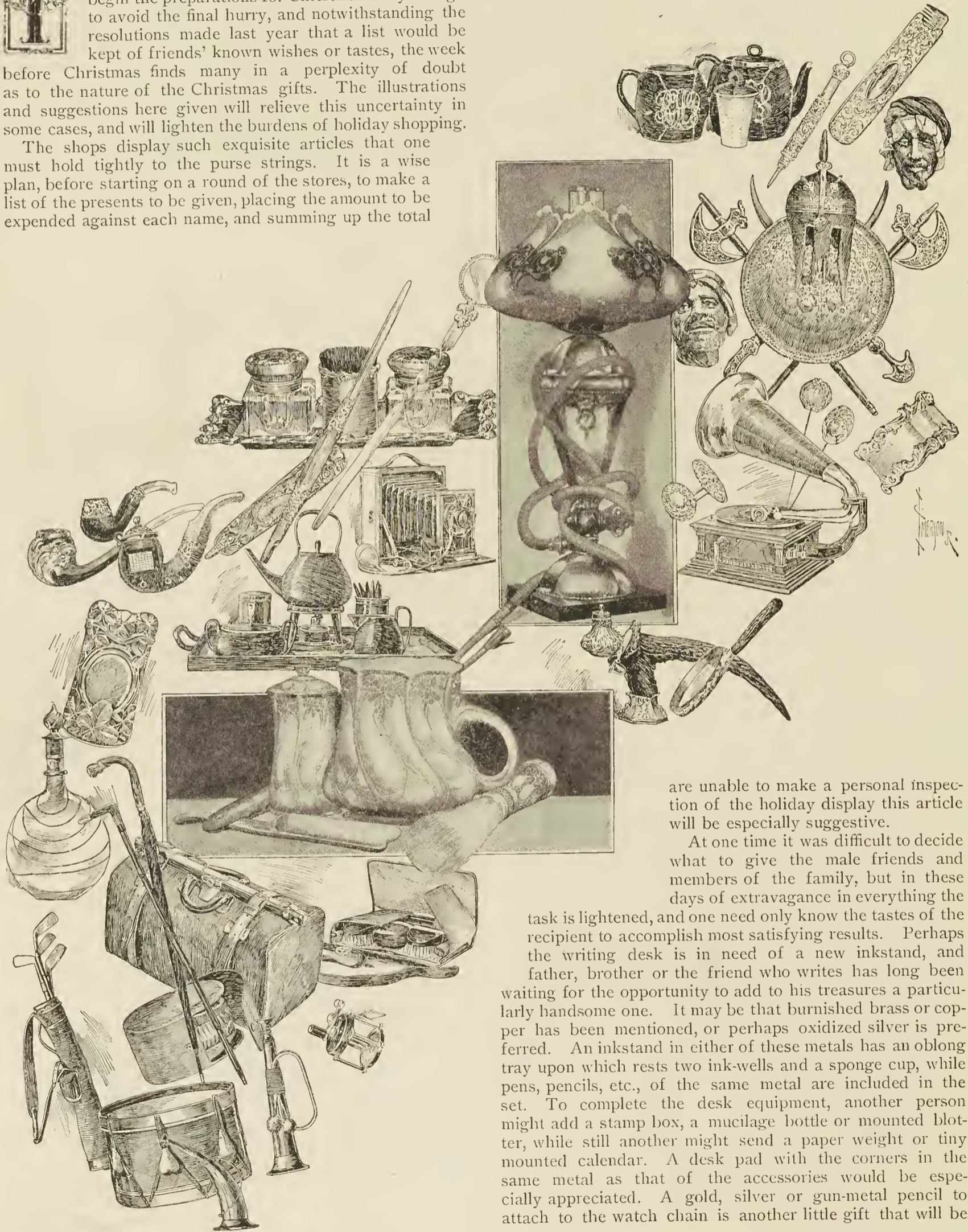
FOR THE HOLIDAY SHOPPER

Articles of Ornament and Service Suited to Every Taste and Every Purse

THE spirit of Christmas is in the air, and the hearts of all are enlarged to a greater generosity with the approach of the holiday time. Never does one begin the preparations for Christmas early enough to avoid the final hurry, and notwithstanding the resolutions made last year that a list would be kept of friends' known wishes or tastes, the week before Christmas finds many in a perplexity of doubt as to the nature of the Christmas gifts. The illustrations and suggestions here given will relieve this uncertainty in some cases, and will lighten the burdens of holiday shopping.

The shops display such exquisite articles that one must hold tightly to the purse strings. It is a wise plan, before starting on a round of the stores, to make a list of the presents to be given, placing the amount to be expended against each name, and summing up the total

—which must correspond with the Christmas allowance. A tour of inspection through the shops will mean a saving here and there, and to those who live in remote places and



are unable to make a personal inspection of the holiday display this article will be especially suggestive.

At one time it was difficult to decide what to give the male friends and members of the family, but in these days of extravagance in everything the task is lightened, and one need only know the tastes of the recipient to accomplish most satisfying results. Perhaps the writing desk is in need of a new inkstand, and father, brother or the friend who writes has long been waiting for the opportunity to add to his treasures a particularly handsome one. It may be that burnished brass or copper has been mentioned, or perhaps oxidized silver is preferred. An inkstand in either of these metals has an oblong tray upon which rests two ink-wells and a sponge cup, while pens, pencils, etc., of the same metal are included in the set. To complete the desk equipment, another person might add a stamp box, a mucilage bottle or mounted blotter, while still another might send a paper weight or tiny mounted calendar. A desk pad with the corners in the same metal as that of the accessories would be especially appreciated. A gold, silver or gun-metal pencil to attach to the watch chain is another little gift that will be



There is almost no limit to the ornamental devices that may be added at small cost to this inviting room.

The golf enthusiast will be happy to find among his gifts a golf bag and sticks.

There are any number of beautiful match, cigar and cigarette holders. An especially attractive example of either of these is of gold, plain, burnished or embossed, and includes in its mechanism a secret chamber holding the picture of the giver. Those of silver or of gun-metal are equally pleasing, and when the latter is studded with sparkling gems, it assumes a value quite beyond the average purse.

In shaving sets the variety from which to select is great enough to enable every condition of purse to be satisfied. An exquisite set of frosted silver consists of a cup, a jar for soap, brush and razor. The design is unique and would delight the fastidious man. A pretty idea is to have engraved on each piece the monogram or initials of the recipient.

gratefully received. A novelty is a small shell comb, silver-mounted, in an embossed silver case, with the initials or monogram engraved on it. This little pocket comb will be the source of much comfort to those who are away from home, and the friend who travels, either man or woman, will rejoice in a handsome travelling bag of leather, beautifully finished and fitted with toilet articles. These include comb, hair, hat and clothes brushes, hand mirror, whisk, tooth and nail brushes, manicure implements, tiny cut-glass jars for cold cream, etc., and soap and powder boxes. Both silver and gold mountings are shown for those who can afford the costly affairs, while extremely effective and quite as useful are the horn and ebony mountings. A set of military brushes is another happy suggestion for a man, and the variety is sufficiently great to enable the most economical buyer to add this to his or her list of gifts.

Each season brings forth a vast number of novelties for the "den" and the cosey-corner, and the bachelor maid or man whose apartment includes this delightful place will be grateful to the friend who thinks to send a trophy for it. There is a wide field for originality in fitting up the "den," and the friend who admires and appreciates artistic things, but who is unable to secure them himself, will delight in a novel cushion, a unique poster, a plaster cast, or a decoration of arms and armor in hammered brass.





The man who enjoys a pipe, and who collects many and varied kinds will appreciate an addition to his collection. Those of brier, with silver or gold mountings, and suitable cases, make attractive gifts.

Likewise the man who carries a cane will welcome another one if it be up to date. An umbrella is an acceptable gift to either a man or woman, and there is an almost endless variety from which to choose. The man of

pieces of rare china or cut glass would make glad the heart of the young matron. A most useful and always an acceptable gift consists of a French coffee percolator; it may be of silver, nickel, copper or brass, and alone or with a chafing-dish of the same metal would be an especially handsome remembrance to a mother from her family.

A clock—one of the small bronze or gilt affairs—would be accept-



conservative tastes will appreciate the handle of natural wood, and he will prefer it without the silver or gold mountings, though there are many handsome examples shown in these and other effects. Gun-metal remains popular, and some of the richest effects display mountings of it. Burnt ivory inlaid with silver forms the handle of a particularly attractive umbrella for ladies, and another has the handle of rock crystal, with a flat gold plate on the end.

Every housewife who feels a pride in her home will be made happy by the receipt of one of the little art treasures for which she has long wished. It may be that her curio cabinet has just space enough for the odd little piece of Dutch silver a friend has selected for her, or perhaps she has expressed a desire for quaint old brasses, vases, incense lamps or candlestick holders. A gift that will give untold delight to the housewife who needs such an article, is a *demi-tasse* or after-dinner coffee-pot of silver. One member of the family or a friend might give this handsome and useful affair, and the entire set—the sugar bowl, cream pitcher and tray—could be made up by the other members if it was too much for one person. A chocolate or tea set in fine china, Austrian, Sèvres or other wares, would prove a charming gift, while odd



able either for mother's writing table or for father's desk.

Household needs of all kinds are thought of at Christmas time, for a gift that fills an actual want is much more appreciated than something merely decorative.

A punch bowl is a gift that will forever keep the donor in mind. It may be of cut glass, china or silver and may be given with or without the small glasses. A set of six or a dozen cut glass goblets, oil and vinegar cruets, nappies for olives, pickles, etc., are other happy suggestions, while berry spoons, sugar sifters and tongs swell the housewife's gifts.

The needlewoman will be pleased with sewing implements, a pair of silver-handled scissors, a thimble or darning ball, which, if expense is not to be considered, may be gold mounted. A dainty little work-basket would add to the interest of the gift, and if one is at all clever this may be made at home. It should be lined with a pretty colored silk and contain cushions for pins and needles.

The woman or girl friend who takes pride in her room will hail with delight gifts for her dressing-table or tiny writing desk, and there is infinite variety in these pretty and useful trifles. Some very dear friend may have long wished for a sandalwood taboret

or tea-table, and if it is possible, she should have it at this holiday time. It may be that her wish is for a lamp of unique style, or perhaps she desires a little trifle of personal adornment, a pearl or gold bead necklace or collar, or one of the novelty bead chains. Of these there is no limit. Quite



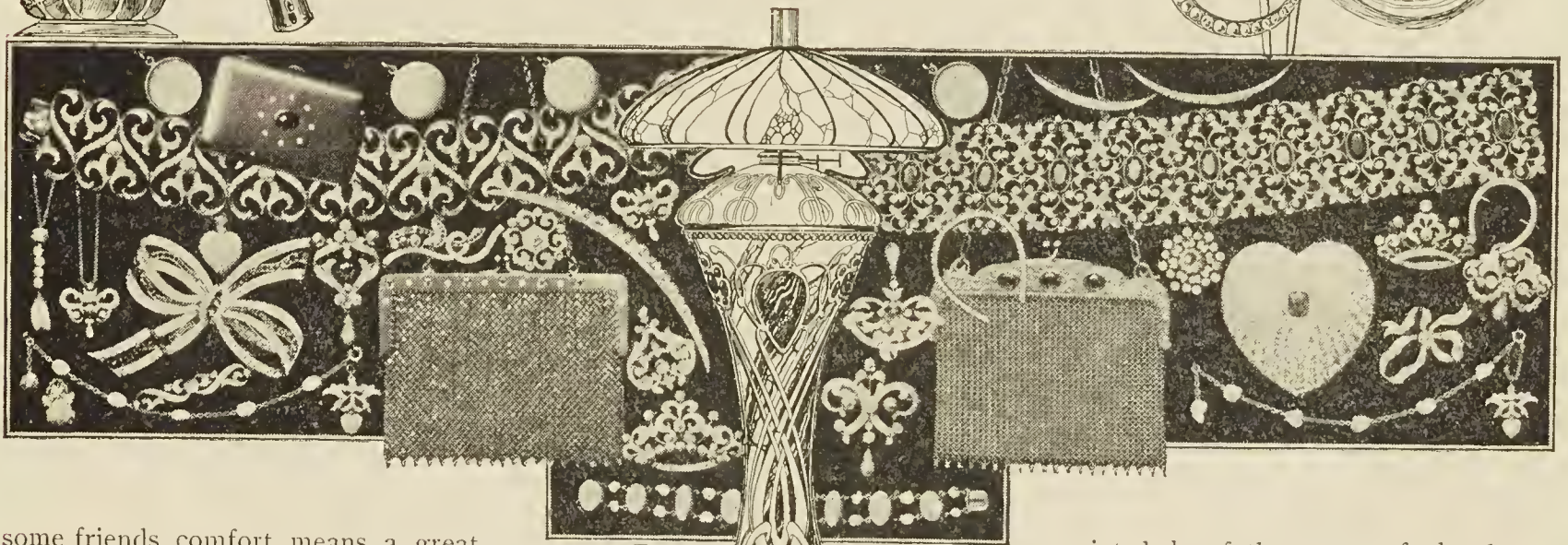
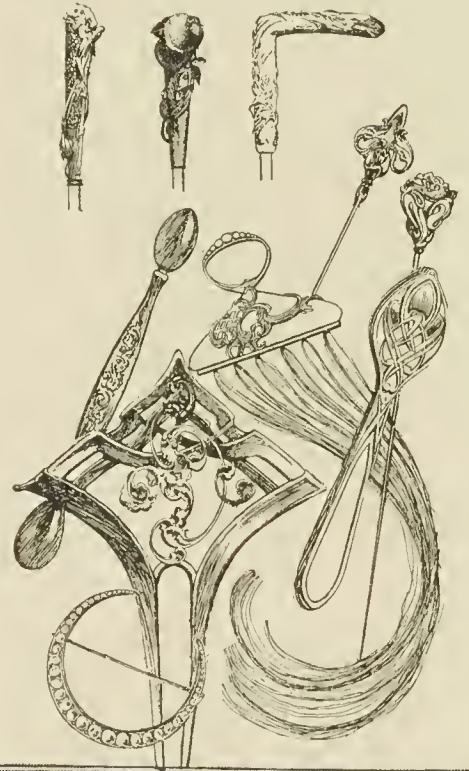
the prettiest of gifts for young women are the gold and silver mesh purses and bags, but so costly are many of these, when gleaming with precious stones, that only the wealthy will care to invest in them. Hand and carriage bags of fine leather, with silver, gold or gun-metal mountings, are essential to the fashionable woman's outfit, and a gift of this sort will be highly appreciated. Many of these bags contain a change purse, memorandum book and vinaigrette.

In choosing Christmas gifts remember that to

handle of gold, silver or gun-metal. These are in many instances jewel studded and very costly.

A reading glass of excellent quality, in brass, shell or even more valuable setting, is a happy thought for a friend's library table, and a handsome book rack, with burnt wood or metal ends is another.

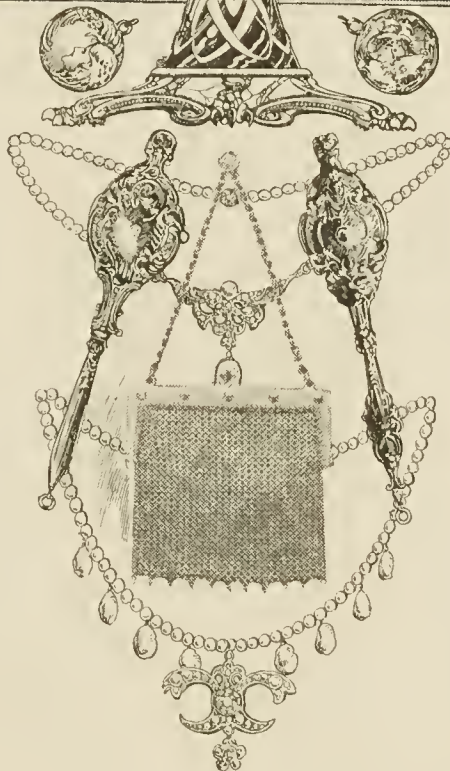
Coöperative gifts are sometimes desirable, and particularly when there is a large family and mother has expressed a desire for something to beautify the home. A fireplace set, including andirons, fender, screen, bellows, hearth-brush and a stand of tongs, shovel and a poker in brass or Venetian iron, would be an ideal family gift, if, of course, a large open fireplace is a feature of the home. An easy-chair would be appre-



some friends comfort means a great deal. A dainty wadded silk dressing jacket or gown will be sure to be appreciated, and fur-lined bedroom slippers make the name of the donor blessed. The picturesque Japanese kimono, made of bright-colored Oriental silks or even inexpensive cotton stuffs, with ribbon border, offers an agreeable suggestion.

For young girls scarcely out of their teens some little luxury in dress long wished for would bring joy; a modish belt, or perhaps a set of buckles for a belt, a fan, a pair of gloves or silk stockings, or a string of beads for the neck—any of these is sure to be welcomed. A set of beautiful furs would be a splendid gift from a father and mother or an elder brother.

Desk equipments are varied and beautiful, and among them are found gifts that will delight both men and women. A handsome library set has a pair of gold-handled shears ten inches long and a paper-cutter, also of gold. There are choice paper-cutters fashioned from a single piece of ivory, while others are of brass handsomely burnished, or of gold or silver. A man will appreciate a penknife of imported steel, with the



ciated by father, one of the huge, luxuriant affairs that bespeak comfort in every curve, and mother would rejoice in a new lamp of hammered brass, with beaded shade.

Mission furniture offers untold suggestions for Christmas gifts, and both the old and young housewife will be made happy by an addition of this sort to the home. In these days of beautiful household furnishings, even the waste-paper basket has been elaborated, and one in Indian grass, varicolored and bright, will be an acceptable gift for the den or library. An Indian blanket is another attractive and useful gift, while pillows, the substantial sort made of leather, ooze calf, tapestry in baronial effects or old brocades in dull tones, will be particularly appreciated by the home-lover.

There are gifts untold for the small members of the family, and one needs but a well-filled purse to achieve wonders. If one is a wise shopper she can succeed in making the little folk happy with comparatively little outlay. There are books, of course, and games without number, for both boys and girls; mechanical toys, completely furnished houses, and many other articles for dolly and her mistress.



PHOTO. BY
AIMÉ DUPONT.

MRS. OSBORN.

Happenings in the Home of The Delineator Family



LAST MONTH I wrote my initial letter about the "Happenings" in THE DELINEATOR Home, and sent it on its way to the million members of the Family. Many have already received, read and answered it; but those in more distant lands, four or five thousand miles away from home and even on the other side of the earth, as I pen this second letter, have yet to see the first. The kindness of the replies I have already had, with the warm invitations to continue the "Happenings," has given me the keenest pleasure, though it has added greatly to the sense of responsibility I feel for much of the happiness of the rest of the Family. For a long time I have prepared the monthly repast that has been given to you through the pages of our Magazine, always with consideration for the needs of the various and ever-growing branches of the Family, but only recently have I fully realized how much you look to the Home for help and guidance in all matters, great and small, that make up the family affairs. With that realization has come to me this new and greater feeling of responsibility. The thought that one's every word, the lightest word of one's assistants, put into print, goes out to millions to be read and weighed by them, to influence their lives, is almost overwhelming.

I gave you a hint a month ago about our securing for publication in our Magazine a monthly fashion article from the foremost modiste in America. The arrangement has now been made, and with this number the famous Mrs. Osborn becomes a contributor. In this issue, and in future issues, therefore, you will have the latest ideas of our own immediate staff, a corps of designers, artists and writers of whom we are with reason very proud, and with them the views and prophecies of one who is admitted by all authorities to be a great power in the creative world of fashion. Though the gowns produced in the establishment of Mrs. Osborn are possible only to those blessed with much of this world's goods, her letter is of great practical benefit to everyone making clothes for others or for herself. Along these same lines we are developing other plans which when ripe will be disclosed to you; the result of it all will put you in closest touch with the greatest minds the fashion world now holds. We, as heads of the Family, shall not spare expense, for it is our desire to give to every member a full return for the dollar she has entrusted to us.

The calendar will evidently decorate many a home during the coming year. If you have not already placed your order with an agent, a newsdealer or ourselves, it will be well to do so at once, or you may not be able to secure one. We are giving you more information regarding this calendar on page 139.

There was a little paper stowed away at the back of the October number which has caused many of you to think and to express your thoughts and some of you to protest. It was a plea for the courtesy and consideration shown before marriage to be continued after. That it is not always, more's the pity, and that there is reason why is only too true. On page 119 of this issue you will find a reply from a man which I print because it is only fair to do so, but I cannot accept responsibility for anything that is said.

I am having some quiet editorial amusement over an incident in connection with the publication of Mr. Henderson's story of Parsifal and Mr. Kobbé's Reminiscences of the first performance of the opera at Bayreuth. In a recent issue of a magazine devoted wholly to musical and dramatic productions it was stated, by way of excuse for the presentation of some idealized pictures, that no photographs had ever been taken of this music drama. Our illustrations are made from photographs taken long ago and never published. To best a musical publication in its own chosen field seems rather an eloquent tribute to the enterprise of THE DELINEATOR.

Our new home is very slowly, it seems to us, nearing completion. We shall move in shortly after the New Year. When fairly comfortable we are going to send out an invitation to all our family and friends to make us a call. We cannot give an old-fashioned housewarming, much as we would like to, for the building would not hold you all, though there will be room in it for five thousand of the busy, working stay-at-home members. There is a sense of sadness in leaving the old place, even if it is full of inconveniences and the new one contains everything one could wish, for we have lived here many years and during that time we have made many friends and greatly prospered.

There is a little street of downtown New York called Wall, whose frequenters have sung of late a most dolorous

song. The verses of the song, like others better conducted, vary with the singer, but the chorus is ever the same:

The lean years are here;
Take care of the morrow.

How like a flock of sheep men are—a few determined leaders and a pack of followers. Two years ago Wall Street was like a small boom town, possessed with a senseless spirit to buy, buy, buy, no matter what the price. Properties without intrinsic value that never paid a dividend, and probably never will, were passed back and forth with prices marked on them that, to the few sane men, seemed made in Crazy-land—and all were sheep and buying. The day of changes came—the leaders ceased to buy, and sold. Prices began to fall, at first slowly, soon more rapidly; and then came the rush. The “securities” bought in the hours of exaltation were offered for sale and found buyers only on buyers’ terms. Fright seized upon the flock. Good stocks that earned and paid fair dividends followed the other ones. A spirit to sell, sell, sell, some think as senseless as the craze to buy, was rampant—and all were sheep and selling.

The other day it happened I met some leaders of these sheep. Their talk concerned the period of depression that

they said is on business. As if the losses made on paper through the devious schemes of Wall Street were really *business* losses! As if the little Wall Street world, with all its millions’ might could make an untruth true! I told of my two ears of corn from Kansas.

Last week these two ears of corn came to me, mighty exemplars of a great and prosperous West. The seed from which one ear was raised was planted on the third of July, on ground that during the floods had been under six to eight feet of water. It was pulled on the third of September, two months later. The other ear was a sample from the uplands of Kansas. I have had them photographed. It may be my ignorance of the products of the farm; it may be the weakness of the effete East: twelve inches long, eight inches in circumference around the top; none such was ever seen by me before.

When the great West grows from the earth millions of bushels of corn and wheat and oats, and the white-cottoned South sends to the North big bales of its King, for which their producers get prices that mean money to spend, what counts it what Wall Street says? *Business* is not depressed, though Wall Street is. Real values have not shrunk, though Wall Street’s paper has. I am pleased with my two ears of corn.

CHARLES DWYER.



THE TWO EARS OF CORN FROM KANSAS.

THE FEBRUARY issue of the magazine is called the Mid-winter Fiction Number, and the Literary and Art features may be safely accepted as among the best that money can procure. The Fashions will be given the space which their special interest at this season warrants, with additional information from new sources, including a letter from Mrs. Osborn; pictorially, the pages will be as good as THE DELINEATOR can make them—which is saying a great deal. Here are a few of the plans made for February:

The Delineator for February

For short stories, there is a dainty, mystical tale entitled *The Silver Boat*, by Albert Bigelow Paine, illustrated by Bayard Jones; *The Wooing of Tia*, a strong romance from the Pacific, wherein two Japanese of very different characteristics appear as suitors for the hand of a little maid from the land of chrysanthemums, written by Ednah Proctor Clarke and illustrated by C. D. Weldon, and a delightful middle-age romance, *The Promise of Lucy Ellen*, by L. M. Montgomery, with excellent pictures by H. C. Wall.

Another chapter of *The Evolution of a Club Woman* will appeal to many subscribers as alone worth the price of the book. The dramatic interest is heightened in the February installment by striking incidents and unexpected character development, A. I. Keller’s pictures adding much to the enjoyment of the story.

The *Prima Donna* series, the introductory paper of which appeared in the December number, contains this month a description of Calvé, the ideal Carmen, at her home in the Castle de Cabrières, in southern France. The illustrations are remarkably good, and were made especially for THE DELINEATOR.

The welcome which *The Fountain of Youth*, by Dr. Grace Peckham Murray, is being given, has shown the urgent

need of such a scientific treatise, simply and enlighteningly presented. Every reader will derive personal benefit from it. It is safe to say that no such striking illustrations along this line have ever been presented previously. The second paper in this series will sustain the interest created by the first.

A serious paper on *The Cultivation of Ideals*, in *The Joy of Living* series, by Lillie Hamilton French, will appeal to all thoughtful readers. The illustrations are by Herbert Paus.

Collectors of antiques will enjoy Frances Roberts’s sketch, *The Quest of Roxane*, and the photographic illustrations will please lovers of antique furniture. A thread of romance runs through the narrative.

For students of Nature there are pages by Craig S. Thoms on *Winter Backdoor Neighbors*, embellished with special illustrations of birds which are seen at this season. For the house-builder and home-maker another dwelling is shown in photographs, with numerous useful suggestions, by Alice M. Kellogg.

For the children there is the second chapter of the delightful *Garden Calendar*, by Albert Bigelow Paine; another story of the famous cat *Tommy Postoffice*, by Gabrielle E. Jackson; the last of the *Sewing Lessons*, and more information about Indian habits and customs by Lina Beard.

Needlewomen will find illustrated and described a variety of work in lace-making and crocheting, some novelties in tinted embroideries, and cross-stitch work. Housekeepers will find many of their problems in house furnishing, serving and waiting at table, solved. There are more recipes by Planchette, a chapter on *Winter Fruits*, and other culinary articles, such as *An English Tea*, by Anna W. Morrison, illustrated from photographs.

Mrs. Birney will contribute a paper on *Children’s Allowances*—what should be given to them to spend; and the Departments will contain a variety of timely information on social and other topics.

A LITTLE GARDEN CALENDAR

BY ALBERT BIGELOW PAINE

I.—THE BEGINNING OF THE GARDEN



HIS is the story of a year and begins on New Year's Day. It is the story of a garden—a little garden—and of a little boy and girl who owned the garden, and of the Chief Gardener who helped them.

And the name of the little boy was David, after his Grandfather, and they called him Davy.

And the name of the little girl was Prudence, for her mother, and she was called Prue. And the little girl was just five years old, and the little boy was most seven—"going on seven" the little boy always said when you asked him.

The little boy and the little girl were looking out on the white snow-covered garden on New Year's afternoon. Christmas was over, and Spring seemed far away. And there had been so much snow that they were tired of their sleds.

"I wish it would be warm again,"

Davy said, "so there would be strawberries and nice things to eat in the garden; don't you, Prue?"

"And grass and dandelions and pinks and morning-glories," said Prue, who loved flowers.

Then the little girl went over to where the Chief Gardener was reading, and leaned over his knee and rocked it back and forth.

"Will it *ever* be warm again?" she asked. "Will we *ever* have another garden?" The Chief Gardener turned another page of his paper. Prue rocked his knee harder.

"I want it to be warm," she said. "I want it to be so we can plant many flowers."

"And *things*," put in Davy, "nice things, to eat; peas, and berries, and radishes."

The Chief Gardener laid down his paper.

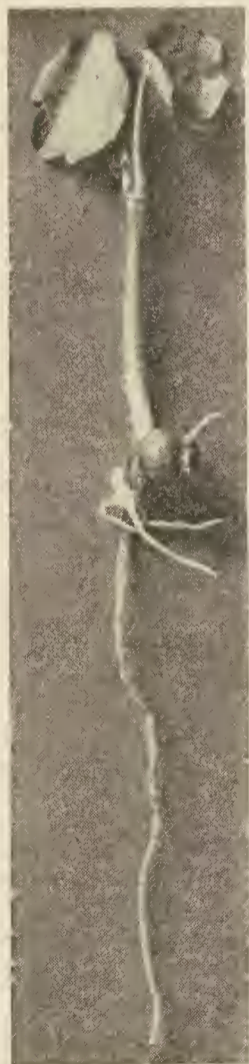
"What's all this I hear about green peas and

morning-glories?" he asked.

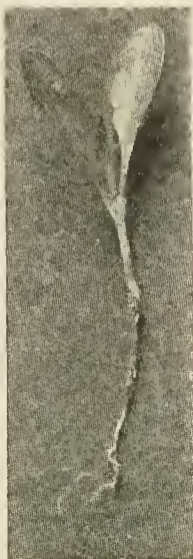
"We want it to be warm," said Prue, "so we can have a garden, with pinks and pansies——"

"And peas——" began Davy.

"When *will* it be warm? When *can* we have a garden?" insisted Prue.



NASTURTIUM TWO WEEKS OLD.

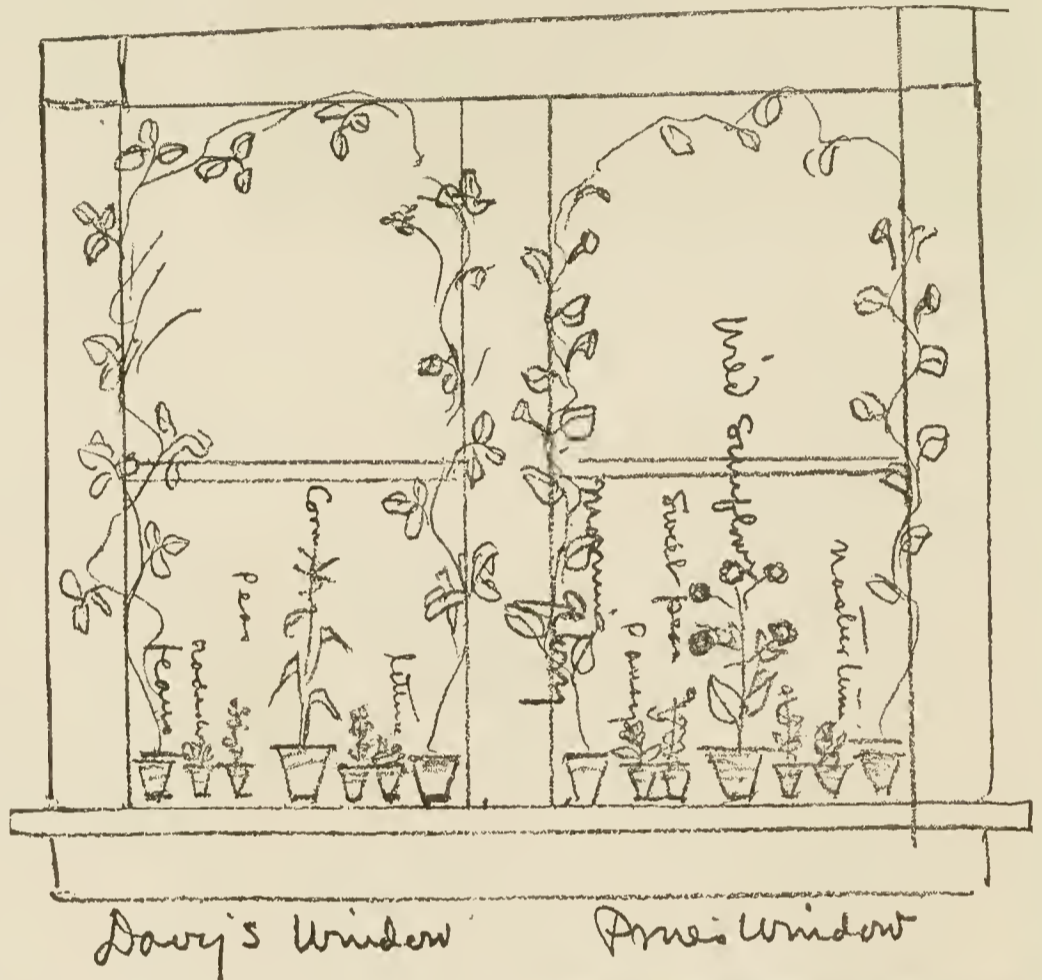


LETTUCE TWO WEEKS OLD.

"It is warm now, in this room," said the Chief Gardener, "and you can begin your garden right away, if you like."

The children looked at him, not knowing just what he meant.

"In the windows," he went on. "There are two, side by



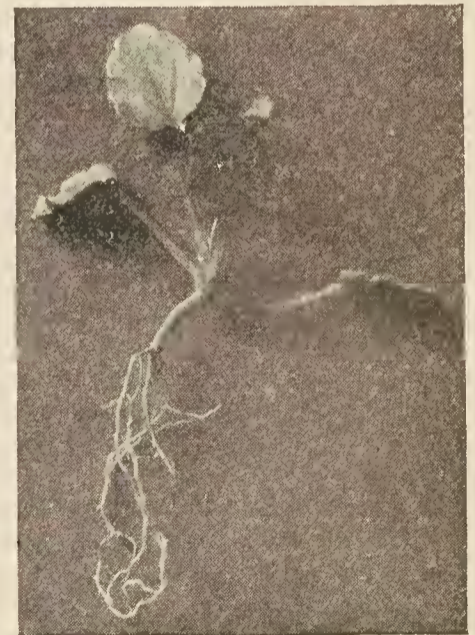
side. They are a part of the garden, you know, for we always see the garden through them in the Summer time. You remember we said they were like frames for it, last year. Now suppose we really put a little piece of garden in the windows."

Prue was already dancing.

"Oh, yes! Oh! Oh! And I'll have pansies and roses and hollyhocks, and pinks and morning-glories and——"

"And in mine I'll have peach-trees," cried Davy joyously, "and apples, and strawberries, and peas, and——"

"And a field of corn and wheat," laughed the Chief Gardener, "and a grove of cocoanut-trees and some palms! What magic windows we must have to hold all the things you have named. They will be like the pack of Santa Claus, which is never so full that it cannot hold more."



PANSY ROOTS THREE WEEKS OLD.



THE POT OF RADISHES.

"But can't we have all the things we like?" asked Davy anxiously.

"Not quite all, I'm afraid. Some of the flowers Prue wants, the hollyhocks and roses, do not bloom the first year from seed. It would hardly pay to plant them in a window garden; and as for the peach and apple trees, I am afraid you would get very tired of waiting for them to bear."

II.—THE PLANNING OF THE GARDEN

The Chief Gardener took his pencil and a piece of paper and drew a little plan. He was not much of an artist, and sometimes when he drew animals he had to write their names below. But a window was not so hard, and then he could put names under the plants. You have already seen the picture that the Chief Gardener drew.

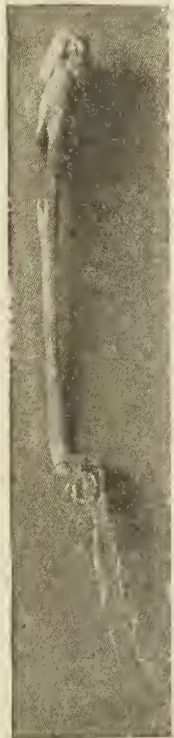
While he was making the picture, the children asked many questions.

"Which is my side? Oh, what's that in the centre—that tall plant? What are those vines? What will we have in those little pots?"

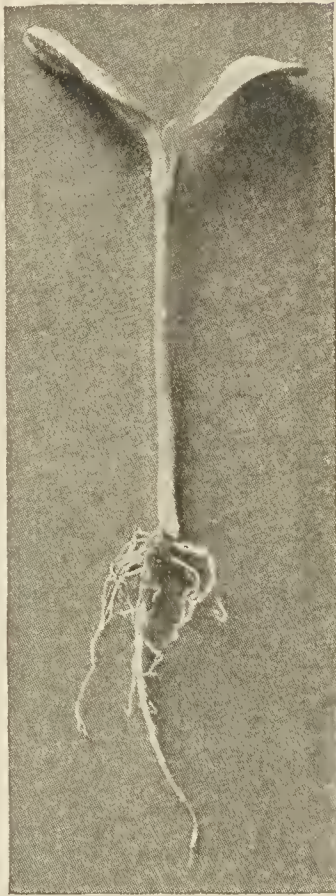
Oh, I know what those are—those are morning-glories! Oh, goody!"

This was Prue when she saw the artist putting the flowers along the vines that he had drawn up the sides of the window.

"Yes," said the Chief Gardener, "those are morning-glories. You can have two vines in each pot if you wish, and in that way get four colors—blue, white, purple and pink. On Davy's window I have made climbing beans, scarlet and white runners, because they are very pretty,



SUNFLOWER TEN DAYS OLD.



SUNFLOWER FOURTEEN DAYS OLD.



RADISH TWO WEEKS OLD.

and also very good to eat. Davy's is a vegetable, and yours a flower garden."

"My beans look a good deal like Prue's morning-glories, all but the flowers," said Davy.

"So they do, Davy, and they really do look something the same in the garden. The leaves are nearly the same shape, only that the morning-glory leaf is more heart shaped, and beans have three leaves to the stem instead of one. Sometimes I have taken a morning-glory for a bean just at first."

"What else have we? What are the little flowers, and the big one in the centre?" asked Prue.

"Well, in the centre of your window, the big flower is made for a sunflower, not the big kind but the small Western sunflower, such as we had along the back fence last Summer. Then those two slender plants are sweet peas on your side, Prue, and garden peas on Davy's. I put two on each side because I know you love sweet peas, and Davy is very fond of the vegetable kind."

"I know that's sweet corn in the middle of my window."

"Yes," said the Chief Gardener, "and a little pot of radishes on one side, and a pot of lettuce salad on the other."

"What are in my other little pots?" asked Prue.

"Well, one is a pot of pansies—and——"

"Oh, pansies! Can't I have two pots of pansies?"

"You can have three or four plants in one pot; perhaps, that will do," replied the Chief Gardener, "and then

put nasturtiums in the other little pot, if you like; they are quite easy to grow, and very beautiful."

The Chief Gardener looked at the sketch, and tapped it with his pencil.

"Of course," he went on, "your garden may not look just as I have it there. Plants, like children, don't always grow just as their friends want them to, and then things happen, sometimes. Sometimes it comes a very cold night when the fires get low, and then things chill, or, perhaps, freeze and die. We can only be as careful as we can."

"How long will it take them to grow?" asked Davy.



THE SUNFLOWERS.

"That is hard to say, too. When everything is just right, some seeds sprout very soon. I have known radishes to come up in three days when the weather was warm and damp. Corn will sprout in about a week in warm weather; sweet peas take longer. But we will talk about that later. First, let's see about the pots and earth and the seeds."

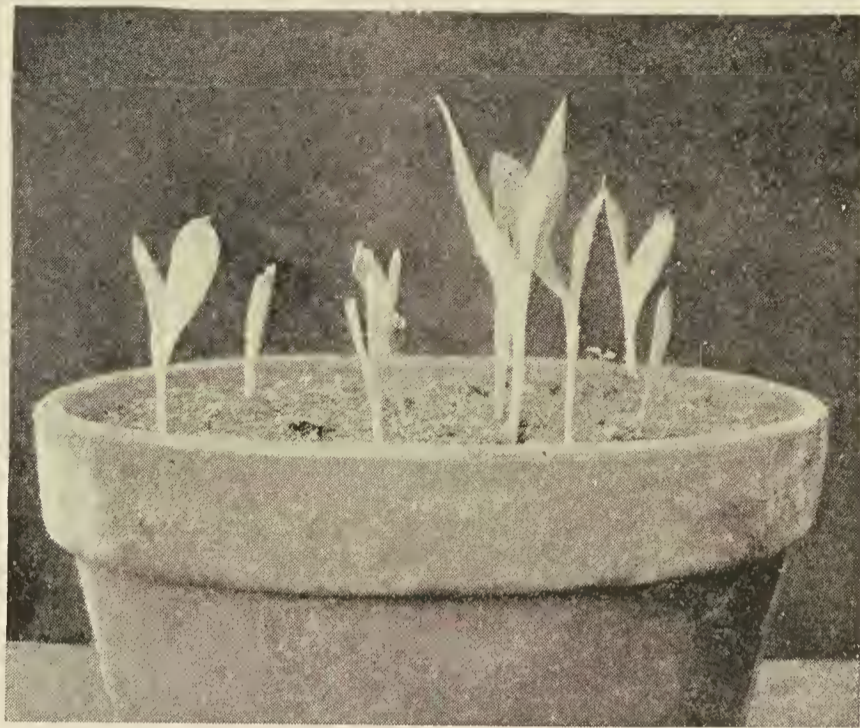
III.—THE PLANTING OF THE GARDEN

The Chief Gardener took Davy and Prue down in the basement, where, in one corner, he kept his flower-pots and garden tools.

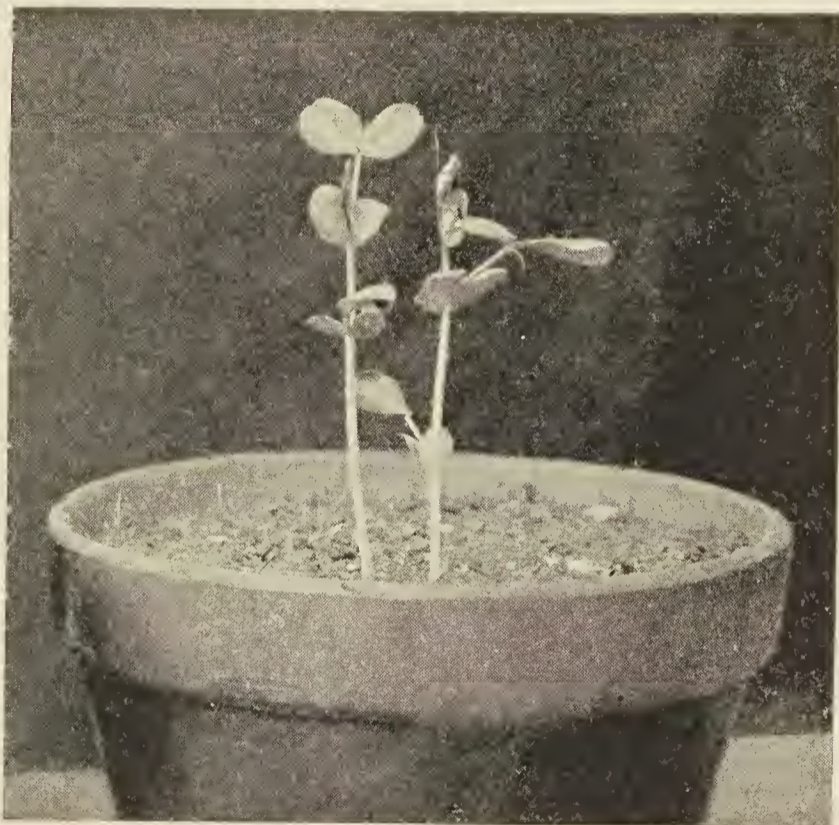
He picked out some pots and set them side by side on a table.

"There," he said, "those will just fit one window. Now another set for the other window, and we are ready for the soil. There is some dry earth in that covered box saved from last Summer."

The children, all eagerness, began to fill the pots.



THE CORN AT THE END OF TWO WEEKS.



THE PEAS AFTER TWO WEEKS

"Not too full—we must leave room at the top for digging and watering without spilling dirt and water on the floor.

"Then the plant will help fill up by and by, too," said the Chief Gardener. "And I think we would better put a little of this compost at the bottom. When the roots run down they will be glad to find some fresh rich food. Don't pack the earth too tightly, either, Davy. Just jar the pot a little to settle it. Now, we will go up-stairs and pick out the seeds."

"Oh, see my beans; how pretty they are!" said Davy, as the Chief Gardener pointed out the purple-mottled seeds of the scarlet runners.

"See my morning-glory seed, like quarters of a little black apple, and how tiny my pansy seed are," cried Prue, holding out the papers.

Davy was looking at the little round brown kernels that

the Chief Gardener had said were radish seeds and the light little flakes that were to grow into lettuce.

"What makes seed so different?" he asked, soberly.

"Ah, that is a hard question, Davy," answered the Chief Gardener. "Plants very nearly alike grow from seeds that

don't look at all alike, and plants as different as can be are grown from seeds that can hardly be told apart, even under the magnifying glass."

"How deep must we plant, and how many seeds in a pot?" asked Davy.

"That depends on the seeds," the Chief Gardener answered.

"I believe there is a rule that says to plant twice as deep as the seed is long, though sweet peas are planted deeper, and you may plant twice or three times as many seeds as you want plants, so that enough are pretty sure to come. Four beans in each pot, Davy, two white and two red, and three grains of corn in the large centre pot."

The children planted the seed as they were told, the Chief Gardener helping and showing how to cover them with fine earth—the corn, beans and sweet peas quite deeply, the smaller seeds thinly and evenly—then how to pat them down so that the earth might be lightly but snugly packed about the sleeping seeds.

"Now we will dampen them," he said, "and when they feel their covering getting moist, perhaps they will think of waking."

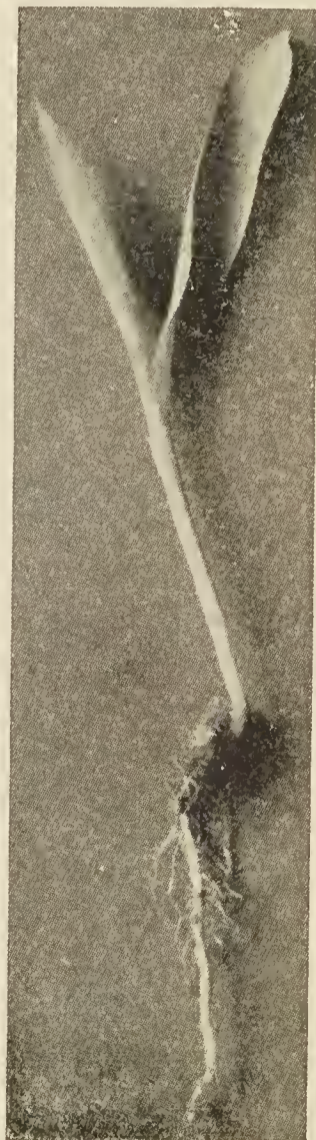
So he brought a cupful of warm water, and the children dipped their fingers and sprinkled the earth in each pot until it was dark and moist. Then they brought chairs, and sat and looked at the garden as if expecting the things to grow while they waited.

IV.—A REAL GARDEN AT LAST

But the seeds did not sprout that day, nor the next, nor for many days after they were planted.

Prue and Davy watered them a little every day, and were quite sure that the room had been warm, but it takes sunshine, too, to make seeds think of waking from their long nap, and the sun does not always shine in January. Even when it does, it is so low in the sky, and stays such a little time each day, that it does not find its way down into the soil, as it does in Spring and Summer.

"You said that corn ought to sprout in a week," said Davy



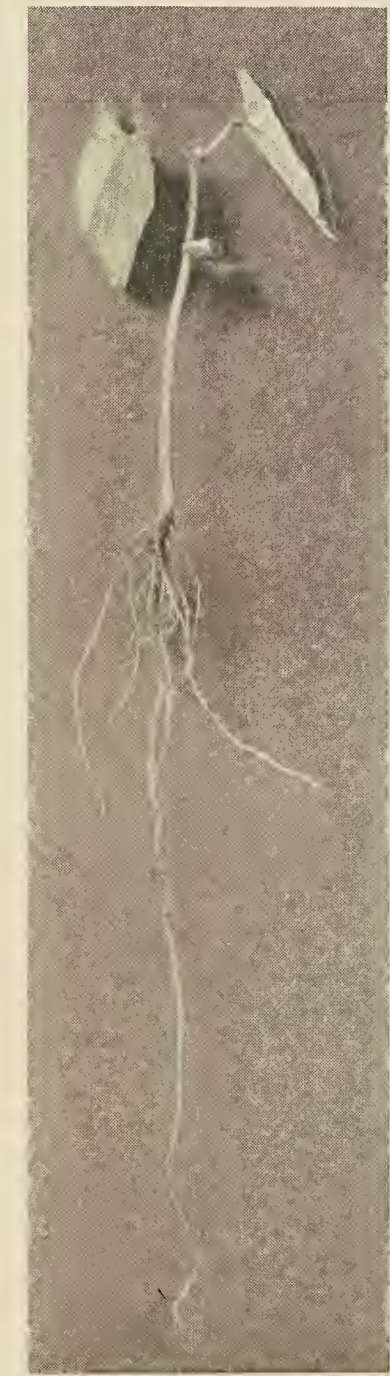
ROOTS OF THE CORN AT TWO WEEKS.

to the Chief Gardener, one morning, "and it's a week to-day since we planted it, and even the radishes are not up."

Prue also looked into her little row of empty pots, and said sadly there was not even a little "teeny-weeny" speck of anything coming up, that she could see.

"I'm sorry," said the Chief Gardener. "Suppose we see just what they are doing. You planted a few extra radish seeds, Davy, and we will do as little folks often do, dig up one and see what has happened. So the Chief Gardener dug down with his pocket knife and lifted a bit of dirt, which he looked at carefully. Then he held it to the light, and let the children look. Sticking to the earth there was a seed, but it was no longer the tiny brown thing which Davy had planted. It was so large

that Davy, at first, thought it was one of the peas, and breaking out of it on one side was an edge of green.



THE ROOTS OF THE BEANS AFTER TWO WEEKS.

"It's all right, Davy boy, they'll be up in a day or two," laughed the Chief Gardener. "Now we'll try a pansy."

"Oh, yes, try a pansy, try a pansy!" danced little Prue, who was as happy as Davy over the sprouting radish seed.

So the Chief Gardener dug down in the pansy pot, but just at first could not find a pansy seed, they were so small. Then he did find one, and coming out of it were two tiny pale green leaves and a tiny white rootlet that had started downward.

Prue clapped her hands and danced again, and wanted the Chief Gardener to dig in all the pots, but he told them that it was not good gardening to do that, and that they must be patient now and wait. So the seeds were put back carefully, and another anxious week went by. And all at once one morning very early Prue and Davy came shouting up the stairs to where the Chief Gardener was shaving:

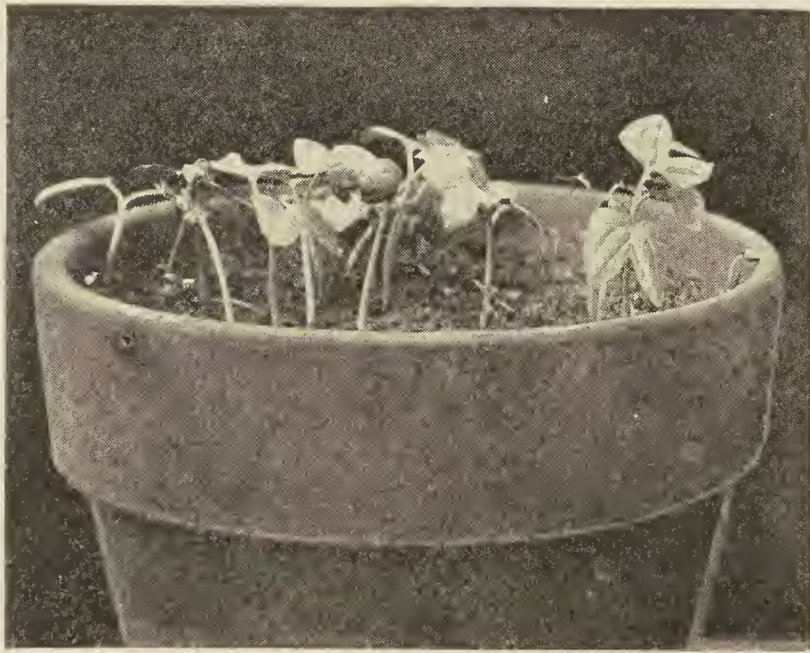
"They're up! They're up!"

"My pansies!"

"And my radishes! They've lifted up a piece of dirt over every

seed, and there's one little green point in the corn pot, too."

Sure enough, Davy's radishes and Prue's pansies were beginning to show, and one tender shoot of Davy's corn. And in less than another week the other things began to appear, and soon were really above ground. Then the Chief Gardener dug up one each of the extra seeds, root and all, and showed them just how they had sprouted and started to grow. He showed them how the shell of the seed still clung to the first two leaves of some of the morning-glory and radish plants, leaving part of the kernel below for the tender root to live on until it could take food from the soil. Also, how the grain of corn all stayed below, to feed the little folded shoot that pushed up and the



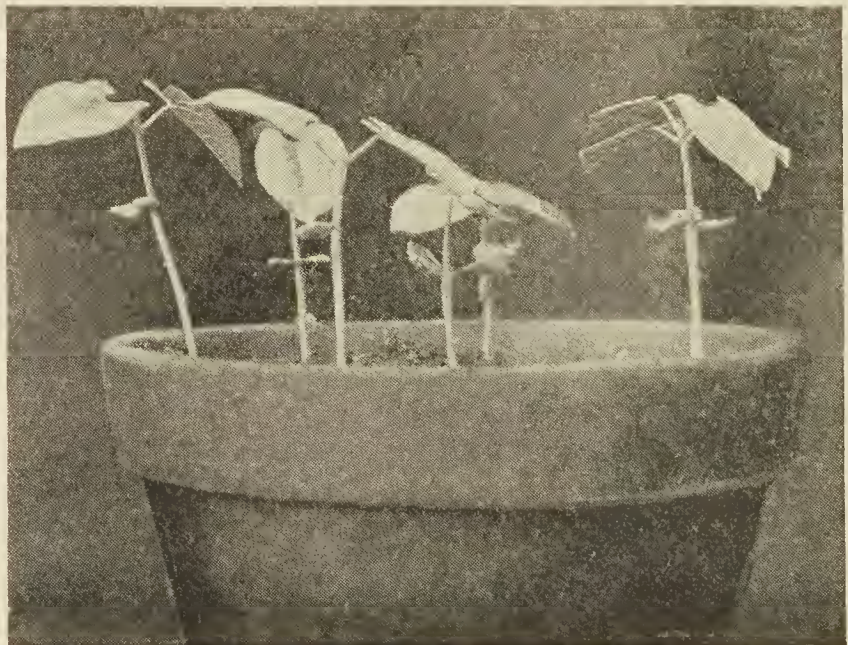
MORNING-GLORIES TWO WEEKS OLD.

sprangle of roots that were starting down to hunt for richness. But they all laughed at the beans, for the beans left only the husk below, and pushed the rich kernel up in the air, coming up topsy-turvy, Davy said. Prue thought the leaves greedy to take the kernel away from the roots, instead of leaving it where both could have a share, as the other plants did.

And now another week passed, and other tiny leaves began to show on most of the plants. They were very differently shaped from the first two oval or heart-shaped seed leaves—real leaves, Davy said. Only the corn did not change, but just unfolded and grew larger. And now in every pot there were tender green promises of fruit and flower. The little garden was really a garden at last!



THE ROOTS OF THE MORNING-GLORY.



THE BEANS AT THE END OF TWO WEEKS.

TWELVE LESSONS IN PLAIN SEWING

BY LUCY BARTRAM—LESSON XI.

REVIEW QUESTIONS.—What is a patch? How long and five inches wide; No. 70 cotton; No. 8 needle. was the garment prepared for the hemmed patch? When is DEFINITION.—Hemstitching is an ornamental method of hemming.

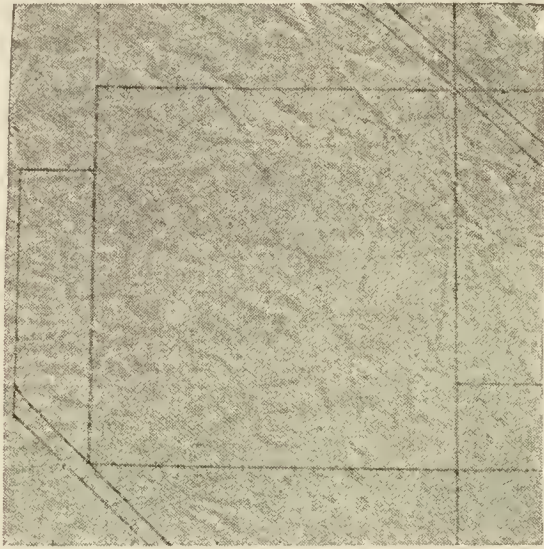
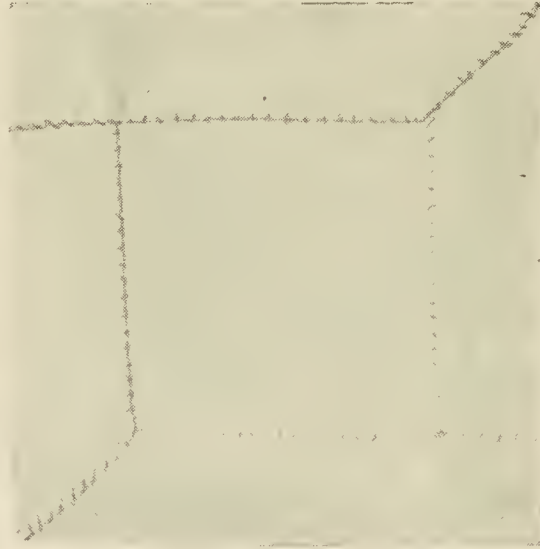


FIG. 1.



MODEL XXIX.—SQUARE AND MITRED CORNERS.

One inch from the end of the linen, draw five threads crosswise. Baste the hem to meet the line of drawn threads. Begin on the wrong side, at the right-hand end. Insert the needle under the edge of the hem to cover the knot. Pointing the needle toward you, pass it under four threads; draw the thread through. Pass the needle back through the loop of the thread hanging from the needle and take up a small portion of the edge of the hem (Fig. 2). Draw the thread down tight. Take up four more threads and proceed as before across the hem.

Fringe the edges of the linen

a hemmed patch used? How was the flannel patch set in? How was the overhand patch set in?

MODEL XXIX.—SQUARE AND MITRED CORNERS.

MATERIALS.—Cambric and colored paper eight inches square; No. 90 cotton; No. 9 needle.

DEFINITION.—A mitred corner is the joining of two edges to form a right angle.

PAPER EXERCISE.—Make quarter-inch turning all around, turning opposite sides. Fold an inch all around. Open the paper, turn one corner toward the centre and crease exactly where the lines of the hem cross. A quarter of an inch below (or toward the corner) fold and cut the corner on the crease last made. Arrange the opposite corner the same. Turn the edge of the diagonal cut in on the crease.

SQUARE CORNER.—Fold the turned hem down and where the hems cross in the uncut corner fold back and crease hard.

Open the paper and cut an oblong, a quarter of an inch below the last crease made (cutting toward the corner) and a quarter of an inch from the crease made for the hem (Fig. 1). Cut the opposite corner the same. Fold the hem down all around, bringing the mitred corners together. Fold the hem on the cambric the same as in the paper, cutting carefully the square and mitred corners. Hem the mitred corners but do not catch through the material. Fold the square corners down and overhand to the hem.

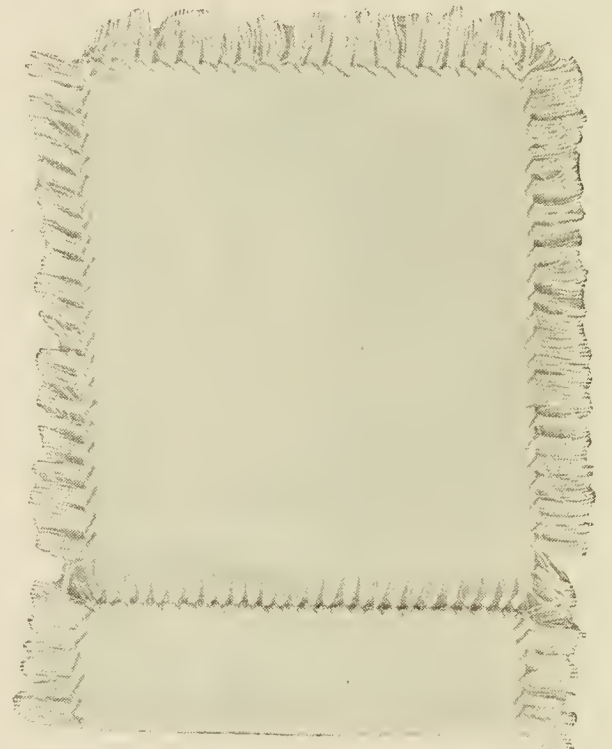
MODEL XXX.—HEMSTITCHING AND FRINGING.

MATERIALS.—Round thread linen, seven inches

three-eighths of an inch deep; then overcast the edges to hold them secure.



FIG. 2.—HEMSTITCHING.



MODEL XXX.—HEMSTITCHING AND FRINGING.



EXTRA MODEL.—PINCUSHION.

EXTRA MODEL.—PINCUSHION.

MATERIALS.—Muslin eight inches long and six inches wide, cretonne eight and a half inches long and six and a half inches wide; No. 40 cotton; No. 8 needle.

Sew muslin together with back stitch. Leave one end open. Closely pack with sawdust. Turn in the end and overhand. Sew the cretonne in the same manner, turn and slip over the cushion. Overhand the end.

THE BRINGING UP OF TIBBOO

AS TOLD BY THE BIRCH LOG

THE LAST OF THE FIRELIGHT STORIES—BY LIVINGSTON B. MORSE



DO YOU KNOW that I feel just like listening to one of your stories to-night," I said to the Fire, throwing myself down upon the hearth-rug and fixing my eyes upon the bed of burning coals which glowed dreamily back at me like eyes from under drowsy lids.

"I'm sorry to disappoint you, but I don't feel in the humor for story-telling to-night," replied the Fire. "There's that birch back-log of mine; I dare say he has a story to tell if you are clever enough to get it out of him."

"Yes; I have seen a thing or two in my day," sighed the Birch Log from the back of the fireplace where he lay at full length upon the andirons. "But folks don't care to listen in these days; everybody wants to do all the talking himself."

"Indeed!" sputtered the Fire.

"Perhaps you would not believe it, to see me here," continued the Birch Log, without noting the interruption, "but at one time there was not in the whole forest a more beautiful tree than I:—so tall was I, and so slender, with just the right curves for perfect grace; my bark was smooth as satin with a sheen of silver upon it, and my leaves draped me in green luxuriance like a filmy veil. Ah, me, but all that was long before the cruel woodmen felled me and sawed me up into mere—firewood," he ended with some contempt.

"I'm inclined to believe, said the Fire sarcastically, "that you are of more use in the world at the present moment than you ever were before, or are likely to be again, and suppose you let us have a story, not an autobiography."

However true the Fire's words, they certainly were not agreeable. But the Birch Log took them in a very quiet way.

"Your arrogant manner," said he, "reminds me of an incident connected with a pair of young rabbits who, for a time, made their burrow in a hollow between my roots. Perhaps, since you want a story, this one will do as well as another, for there is a lesson to be learned from it, as, indeed, there is from every story that is worth telling.

"Bunny and Tibboo were brothers; but as Bunny was two broods older than Tibboo, he considered himself quite grown up, and capable of managing not only his own affairs but those of Tibboo as well. So far as actual knowledge went, I am obliged to admit that he was not mistaken, and therein he differed noticeably from *some people* one might mention."

The Fire sent a spark or two snapping on the hearth, but vouchsafed no other comment upon the innuendo of the Birch Log. The latter continued:

"After Papa and Mama Rabbit had succumbed to the bombardment of the hunting season, and all the other brothers and sisters had fallen victims to casual guns and traps, Bunny, in making the rounds of the empty burrows one morning, discovered Tibboo crouching in a dark corner under my roots, whimpering with hunger and loneliness, and with the broad condescension of an elder brother straightway took him under his protection, and the two

shared thenceforth the burrow between them. Now whether being full young himself, Bunny was unequal to the task of inspiring a younger brother with a proper respect for his opinions and so of enforcing obedience, or whether the fault lay entirely with Tibboo, I am unable to say. Certain it is, however, that up to the time when this story opens, the experiment had proved far from satisfactory. To be sure, Bunny had had the advantage of a couple of months' training from his parents, which Tibboo lacked through their slaughter in his infancy; yet he had duly and conscientiously transferred to his little brother full instruction in all the tricks of woodcraft known to himself, and if Tibboo failed to profit by it, I am inclined to think that the fault was no one's else than his own.

"He proved a most unsatisfactory pupil. Either he could not learn, or he would not learn—which in my opinion amounts to very much the same thing. He took the easier way, allowed Bunny to care for and protect him rather than make the effort to do either for himself, and always made himself selfishly comfortable at his brother's expense. If that had been all, matters might not have gone so badly; but to his indolent habits, Tibboo added deliberate disobedience—with disastrous consequences, as we shall see.

"'I can't understand you at all, Tibboo,' said Bunny one morning, as seated before the burrow he regarded with perplexity the little round figure crouching in the doorway. 'If I've told you once, I've told you a dozen times that it's not safe to go into that turnip field after five o'clock in the morning. The dogs are loosed at six; and if your scent is fresh they are sure to take it and follow you home. Now, to my certain knowledge, you have been in that field this morning, for I see the mud on your coat. Don't you believe me, or aren't you afraid of the dogs?'

"'I liketh turnipth,' said Tibboo, with his eyes fixed stolidly upon the horizon, which, to be sure, in his case was not far distant.

"'And so do I like turnips,' said Bunny, impatiently, 'but I've sense enough to keep away from them when I know it is dangerous to go where they are. And beside, I always take care to kill the scent by running back and forth upon a fallen log and then jumping clear—as I've taught you to do—only you're too stupid or too lazy ever to do it.'

"'I don't like to run on a log; I liketh turnipth,' murmured the little rabbit obstinately.

"Bunny thumped impatiently with his hind legs. 'I half believe you are an idiot, Tibboo,' he said; 'and I do believe that you are the most exasperating little brother that a rabbit ever had. I've saved you time and again from the dogs by crossing your trail and drawing them off; but some day I may not be there to do it; and you're so fat and so lazy you'll surely be caught. Well, I suppose I've got to keep on and try to teach you,' he sighed resignedly. 'Come on, now; we'll forage for breakfast.'

"At the word 'breakfast' Tibboo pricked up his ears, and rising from his comfortable form, stretched his hind legs, and lazily prepared to follow his brother through the crisp, frost-laden grass.

Bunny loped off at an easy pace, keeping his eyes and ears well opened; and Tibboo, who was almost bursting with his



"I GUESS I'LL FAT HIM UP FOR THANKSGIVING" — Page 112.

stolen feed of turnips, followed at a short distance. After leaving the wood, their path crossed an open bit of meadow land, to the fringe of a thicket that covered the hillside. Every few yards Bunny would stop and sniff the air, or sit up on his haunches and look about him while he 'twinkled' his whiskers, as if to scent danger. But Tibboo did none of these things. If Bunny attended to them, that was surely enough. Why should he trouble himself?

"Reaching the thicket, Bunny turned sharply to the right and made up the hill through the bushes.

"'Thith ain't the way to the c-cabbage field!' called Tibboo after him. 'Thith ain't the way to the c-cabbage field, Bunny.'

"'We're not going to the cabbage field to-day; too late,' Bunny called over his shoulder. 'Maybe we'll go there to-morrow if the gardener starts to market early.'

"'B-but I liketh c-cabbage,' said Tibboo in an aggrieved tone. 'You know I liketh c-cabbages, Bunny.'

"'Can't help it if you do,' said Bunny. 'You won't get any to-day; that's one sure thing.'

"'Then whath for breakfath?' demanded the little rabbit.

"'Birch twigs,' said Bunny shortly.

"'B-but I don't like b-birch twigth; I liketh c-cabbages,' panted Tibboo, slowly dragging his fat little body up the hill. 'I liketh c-cabbages, and I don't like b-birch twigs, Bunny.'

"'I suppose you like to be alive, too, don't you?' asked Bunny.

"'Yeth, b-but I liketh c-cab——'

"'You keep quiet now, and come right along, or you won't get anything at all,' said the older brother.

"Bunny kept on through the thicket, going at a good pace up the hill. After a time, having addressed a remark to Tibboo, which remained unanswered, he turned and looked back. Tibboo was nowhere to be seen.

"'Now, what can have become of that little nuisance?' exclaimed Bunny impatiently. 'Why can't he ever do as I say, I

wonder? The only thing to do is to go and find him, I suppose.'

"Running back a dozen yards, Bunny came upon a path that crossed the rabbit trail at right angles. By the side of the path he found Tibboo, squatting before a long, narrow box, in the far end of which, fastened to a stick, was visible a juicy apple.

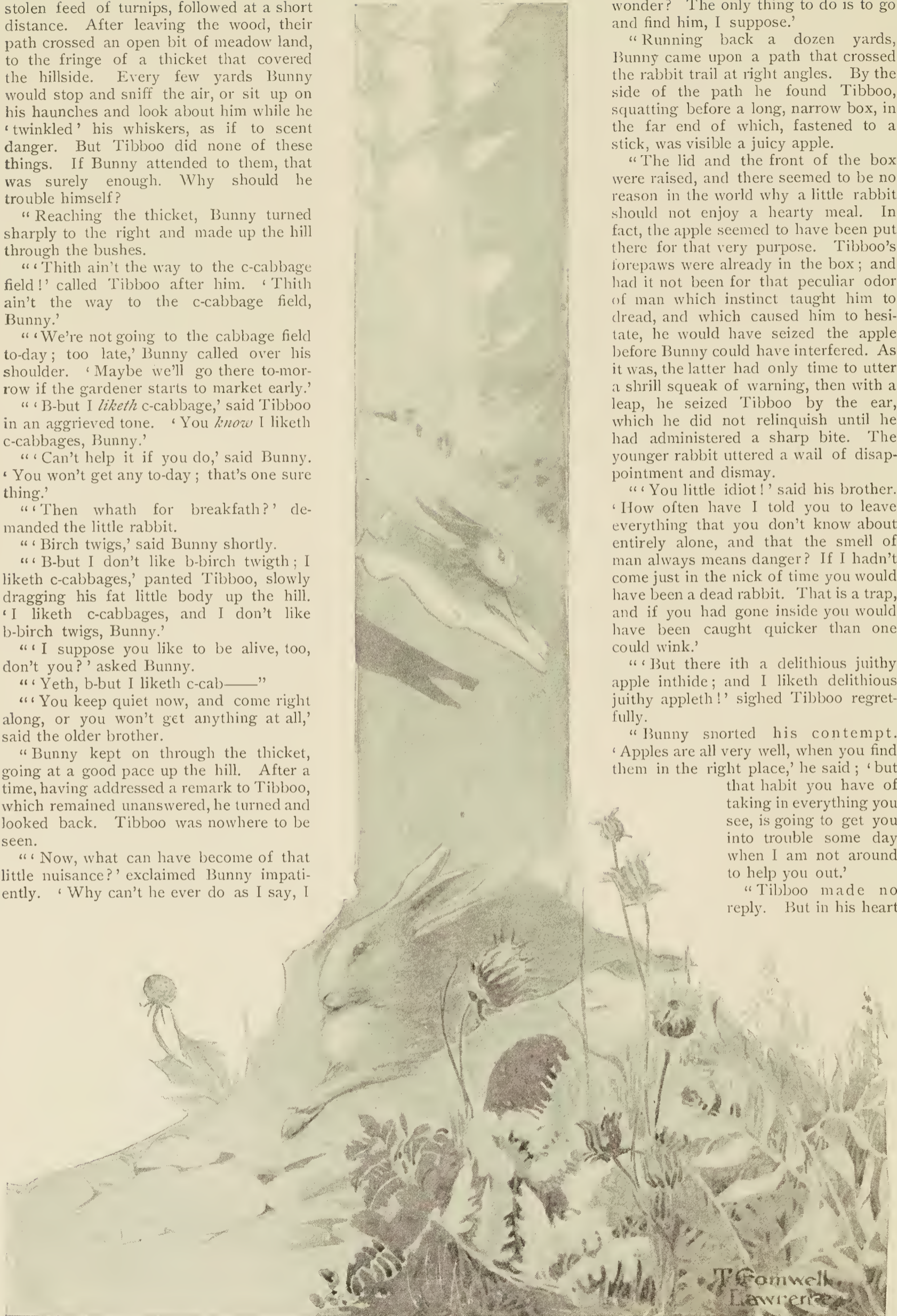
"The lid and the front of the box were raised, and there seemed to be no reason in the world why a little rabbit should not enjoy a hearty meal. In fact, the apple seemed to have been put there for that very purpose. Tibboo's forepaws were already in the box; and had it not been for that peculiar odor of man which instinct taught him to dread, and which caused him to hesitate, he would have seized the apple before Bunny could have interfered. As it was, the latter had only time to utter a shrill squeak of warning, then with a leap, he seized Tibboo by the ear, which he did not relinquish until he had administered a sharp bite. The younger rabbit uttered a wail of disappointment and dismay.

"'You little idiot!' said his brother. 'How often have I told you to leave everything that you don't know about entirely alone, and that the smell of man always means danger? If I hadn't come just in the nick of time you would have been a dead rabbit. That is a trap, and if you had gone inside you would have been caught quicker than one could wink.'

"'But there ith a delithious juithy apple inthide; and I liketh delithious juithy appleth!' sighed Tibboo regretfully.

"Bunny snorted his contempt. 'Apples are all very well, when you find them in the right place,' he said; 'but that habit you have of taking in everything you see, is going to get you into trouble some day when I am not around to help you out.'

"Tibboo made no reply. But in his heart



he was very far from being convinced.

"I don't thee what harm there could be in an apple in a boxth. Bunny don't know everything, ath he thinkth he doth."

"Returning to the thicket, the rabbits made a light breakfast upon birch twigs, and then Bunny led the way to a sandy hillside commanding a view of the surrounding country. Here each curled in a bunch of grass. (The rabbits were accustomed to spend the morning hours in a nap, Tibboo sound asleep and snoring, Bunny ever with a watchful eye and ear for dogs.)

"On this particular morning Tibboo did not fall asleep as usual. The remembrance of the apple haunted him, and he could not rest for thinking of it. He kept turning and wriggling about in his form and rustling the dry grass, until Bunny called out sharply to him to keep quiet unless he wanted his ears bitten again. After that Tibboo lay still and sulked; but he could not help thinking of the apple, and every time he thought of it his mouth watered.

"I'm sure the apple ith good,' he said. 'I'th only Bunnyth's crankiness maketh him think it ithn't. I'll just go down and have a look at it, anyway; that can't be any harm; and I can get back all right before he waketh.'

"He rose up quietly upon his haunches and regarded his sleeping brother. Bunny never moved so much as a whisker. After a cautious movement or two, Tibboo slipped out of his form, and with a wary glance from time to time in Bunny's direction, stole away down the hillside, to the path beside which the box was placed. There it stood, just as innocent appearing as before; and the apple within it looked, if possible, even more juicy and tempting. Tibboo snuffed about the box, inhaling with delight the fragrance of the apple.

"Now it couldn't potibly be any harm to go in and *thmell* the apple,' Tibboo argued. 'I almoth believe Bunny wath mad 'cause he didn't dithcover it himself; or elth he meant to come back and eat it on the thly. Yeth, that wath just it. Well, he ain't agoin' to have it, anyway, the mean, old greedy thing. I'll be just ath careful ath careful can be, and



Bunny'll never know a thing about it till he cometh to eat the apple and findth it ain't there. *Then* won't he be mad!'

"So this foolish little rabbit waiked right into the box and up to the apple, and then—bang! the lid of the box fell with a noise that made him leap and strike his head. The apple rolled away into a corner, and Tibboo found himself shut into the dark, a prisoner.

"At first he was too frightened to move, and sat there trembling, his little heart beating like a trip-hammer. But in a moment the situation dawned upon him, and he tried to run back by the way he had come in. Useless; the front was securely fastened, and his frantic efforts to escape resulted only in bumps and bruises. After nosing all about the box, in every nook and corner, he was forced to admit that he was fairly caught. The apple, for which he had risked so much, lay there easily within his reach; but he was too much frightened and too miserable to care anything about it now. Oh, how he regretted that he had not followed Bunny's advice! There was no help for him unless Bunny should discover his whereabouts and come to his aid—and somehow, he felt that Bunny would come; for in spite of his scornful remarks, his faith in the resources of his elder brother was unlimited.

"His trust was by no means misplaced. Very soon after Tibboo's departure Bunny awoke with a start and the feeling that something had happened. His first thought, of course, was of Tibboo. Having called to the latter, and received no answer, with the knowledge of Tibboo's habits and character which he possessed, it did not take Bunny long to discover the whereabouts of the truant. Bunny made at once for the trap. And when he arrived, sure enough, the trap was sprung.

"Tibboo,' called Bunny, 'are you there?'

"Y-yeth, Bunny; I'm inthide!' wailed the pitiful voice of Tibboo.

"I thought as much,' said Bunny, shortly. 'So you went back after all, did you?'

"Yeth, I went back,' Tibboo admitted. 'I wath naughty, Bunny: I know I wath. But if

you juth get me out thith time, I promith never to do it again, Bunny, *never*,' said the little brother, who felt hope reviving in his heart now that Bunny had come to the rescue.

" 'Umph!' said Bunny, who had been studying the trap carefully with a view to gnawing a hole in it. 'It's all very well to be sorry for what you've done, but it's quite another thing to get back where you were before. I don't know how I'm to get you out. The trap is too heavy to upset, and the boards are too thick for me to gnaw.'

" 'Oh, but I *know* you can get me out, Bunny,' said Tibboo, beginning to cry. 'I'm sure you can do anything.'

" 'Well, I'm not clever enough for this,' said Bunny, shortly, 'but I tell you what I'll do, Tibboo. I'll hide in the bushes and wait until they come to look in the trap. Then I'll watch where they take you, and we'll see what can be done.'

" This was meagre comfort, but Tibboo was obliged to be content with it. It was not till toward evening, when the farmer's boy went to pasture with the cows, that he stopped to examine the rabbit trap. Finding it sprung, he lifted it very carefully, and having ascertained, by moving a little shutter covering a wire grating, that there was a rabbit inside, he tucked the trap under his arm and went on his way to the farmyard.

" He was met at the gate by half a dozen children, who called out when they saw the trap:

" 'Hey, Johnny, did you get one? What's he like? What ye goin' t' do with him?'

" 'Yep; I got him, but he's a young un. I guess I'll fat him up for Thanksgiving,' said the boy called Johnny.

" Neither Bunny nor Tibboo understood the full significance of this speech. For Bunny, like a faithful brother, had followed at a distance; and from a hole under the barn, whither, at considerable risk to himself, he had managed to crawl unobserved, he watched the boy lift his small brother by the ears and place him in a pen hastily constructed from a soap box, with laths nailed across the front. Then the children gathered about and, with many invitations to eat, half filled the box with cabbage and lettuce leaves.

" At first Tibboo hid his head in the corner. But the odor of the fresh, crisp lettuce leaves proved too strong an attraction. He raised his little nose, sniffed at them, and presently, to the great delight of the children, he was stuffing himself with vegetables taken from their hands. It was almost dark when they left him; and as for Tibboo—he was stuffed to the point of bursting.

" 'Don't you b'lieve he can gnaw out o' that box, Johnny?' asked one of the older children.

" 'Naw,' said Johnny; 'too little. He'll do all right there for t'night, and t'morrer I'll make a better cage.'

" Bunny understood that whatever he could do must be done at once. No sooner were the children out of sight than he stole from under the barn and began to demolish the slats. It took a good hour's work with his sharp little teeth to gnaw a hole large enough for Tibboo to crawl through; for he had eaten so many lettuce leaves that two slats had to be cut in order to let him out, and he was too sleepy after his heavy meal to be able to render much assistance. With some difficulty, Bunny at last pulled him

through the opening and then the two set off together through the moonlight for their burrow.

" 'Tibboo,' said Bunny, 'that was a narrow squeak for you; you came near not getting out of it at all. But I'm particularly ashamed of the way you ate those lettuce leaves—after being caught, too. It's a mistake, your being a rabbit; you ought to have been a Guinea pig.'

" As Tibboo sank into peaceful slumber, after the scolding which Bunny administered, he was heard to murmur, sleepily:

" 'I had to leave one lettuth leaf behind; and I'm thorry, 'cauth I liketh lettuth leaveth—they're good.'

" For a time Bunny hoped that Tibboo's fright would prove a salutary lesson; but he was doomed to disappointment. In his greedy little heart Tibboo secretly regretted his escape from the cage. The thought of the delicious vegetables haunted him incessantly; and he grumbled more and more at the distasteful and sometimes scanty food which Bunny insisted was the only thing 'to make a man of him.'

" Often, as they passed by the path in which stood the trap—always baited with a juicy apple—Tibboo heaved a sigh, and was inclined to walk in and allow himself to be caught; for he naturally supposed that this was the most direct way to the farm, and unlimited lettuce leaves. The more he thought the easier seemed the plan, and one afternoon Tibboo slipped away and deliberately walked into the trap.

" This time, although the noise that the top made in falling gave him a little fright, he soon recovered from it and ate with relish the bait apple. When Bunny arrived to look him up—as Tibboo knew he would—the little rabbit refused to answer, and crunched the apple with a satisfied smile while Bunny stormed and raged. In the afternoon he was discovered by the farmer's boy and carried to the farm; and this time Johnny took care to put him in a box with a wire front, through which no rabbit could gnaw his way out.

" A night or two after his capture Bunny found him literally sitting in the lap of luxury; surrounded by carrots, cabbages, lettuce leaves and apple parings.

" 'Well, Tibboo,' said Bunny, 'you've done for yourself this time. I can't get you out of a cage; you know that.'

" 'Yeth, I thuppoth I'll have to thtay here,' said Tibboo, nibbling a carrot luxuriously.

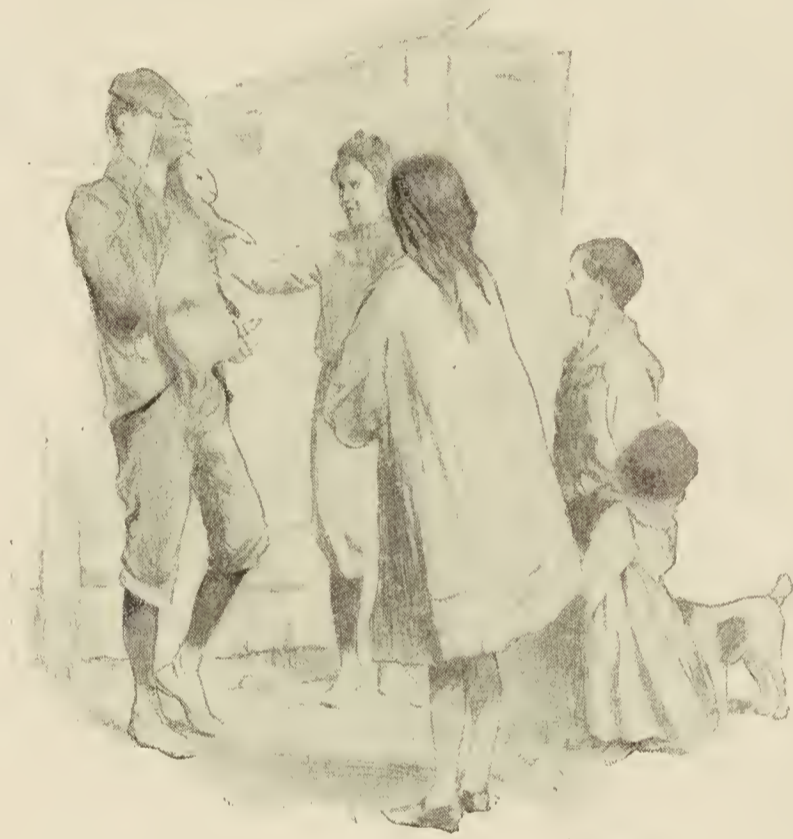
" 'And you know what it means, now, don't you—*fattened for Thanksgiving?*' asked Bunny. 'Your only hope is to eat as little as possible, and so keep poor.'

" 'Yeth, I know,' said Tibboo resignedly, munching an apple paring with evident relish—and his tone did not express the regret that one might have expected under the circumstances—'but I alwayth liked nithe things, Bunny.'

" Bunny sat silent upon his haunches for a few moments, while he sadly regarded his little brother.

" 'Tibboo,' said Bunny at length, 'do you realize that all the trouble you've had has been caused by that greedy little stomach of yours; and if you hadn't been such a pig you might have led a long and happy life in the open, instead of being made into a rabbit pie for Thanksgiving?'

" 'Yeth,' assented Tibboo with a sigh, as he realized he could eat no more that night. 'Yeth, Bunny, I do. But you know *I alwayth loved my little thtumnick!*'"



HE WAS MET AT THE GATE BY HALF A DOZEN CHILDREN.

The Adventures of Tommy Postoffice

THE TRUE STORY OF A CAT

BY GABRIELLE E. JACKSON

CHAPTER I.

TOMMY POSTOFFICE'S THANKSGIVING.

"MEE-U, Mee-u, Mee-u-u-u!"
"R-r-rwow! Mr-r-r-rwow!"

The first sound proceeded from a dark corner of the R— Post-office, far in behind some old mail-bags, and the second was its answer, as a fine black and white



HE HELD UP A TINY REPRODUCTION OF PEGGY POSTOFFICE.

cat made her way daintily over the dusty leather pouches, shaking first one foot and then another, as though she wished to free them from any dust which might smudge her snow stockings before entering the corner whence the first cry had proceeded.

Have the first sounds told you

the story? Far back in that dark, rarely visited corner of the big post-office, hidden away upon an old leather mail-pouch, five wee, squirming kittens were clamoring for their dinner, and their mother, the pet of everyone in the office, was coming with it just as fast as any mother could. She had stolen away while her babies were sound asleep to visit "Jimmy," the engineer, for Jimmy and Peggy Postoffice were boon companions and shared their meals daily.

As Peggy picked her way along she gave an occasional lick to her lips, for thereupon still lingered both taste and odor of beef-steak. A moment later she was crooning to her children as only a loving old mother cat can.

"Whoever heard of such a rush of mail at this season of the year? Ain't half enough pouches to hold it all. Where are all those reserve ones, Pete? Hustle down stairs and get half a dozen of 'em up, will you?" called the head of the department of outgoing mail, and Pete tore through the door and vanished below stairs. He had probably been absent ten minutes when he came struggling up the stairs bearing in his arms two of the cumbersome pouches, talking what seemed a string of unintelligible nonsense, and chuckling as if he knew a huge joke.

"Hustle, you boy, I say! Don't keep the whole office waitin'! Why—what!" and every man in the department hurried toward the struggling Pete.

"How's that for a fine showin' for the lady of the Post-office? Five of 'em, and everyone a beauty. Here's the

very mother's son of 'em," and he held up by its wee "neck handle" a tiny reproduction of Peggy Postoffice, white nose, white stockings and white tail-tip, all complete. Five pairs of bright little eyes blinked at the men in the brilliant sunlight of the office, and five little mouths squealed in chorus, while their proud but somewhat anxious mother warbled reassuringly to them and rubbed herself against the legs of the admiring audience.

Peggy fully appreciated her honors, but was filled with maternal solicitude for her family, for kittens have been known, now and then, to disappear mysteriously when discovered by even the most cherished friends.

"Where did you find her?" asked Wilson. "I've hunted in every hole and corner for those kittens."

"On the bags in the cellar. Great old cat," was the answer.

"Well, next thing to be done is to fix up a box for her. Put her in under my desk; I guess she'll like it and let 'em stay there if we don't bother her."

An hour later Peggy Postoffice and her family were snug in a box under Mr. Wilson's desk, with a soft bed of excelsior in it. Had they been content to abide there, this history of Tommy Postoffice would never have been written.

However, true to her instincts, this mother cat detested a change. In her eyes no box ever made, or the softest excelsior, could compare with the dark corner in the cellar, safe from inquisitive, even though admiring, eyes, and the odor of the soft old mail-bags.

For some unknown reason a larger mail was going through the office just then than the men had ever known at that season, for Thanksgiving mails are not, as a rule, heavy. The night force of clerks had just come in a night or two after Peggy had taken up her new abode, and there was the usual bustle and hustle of the exchange. Nobody thought of Peggy, and Peggy was glad of it, for she had a little scheme to carry out.

"Here, Pete, set up another bag for Hartford? This one will burst, if there's any more jammed into it."

Pete swung another bag upon the supporting bars, into it dropped an armful of letters, and click! the clasp was fast-



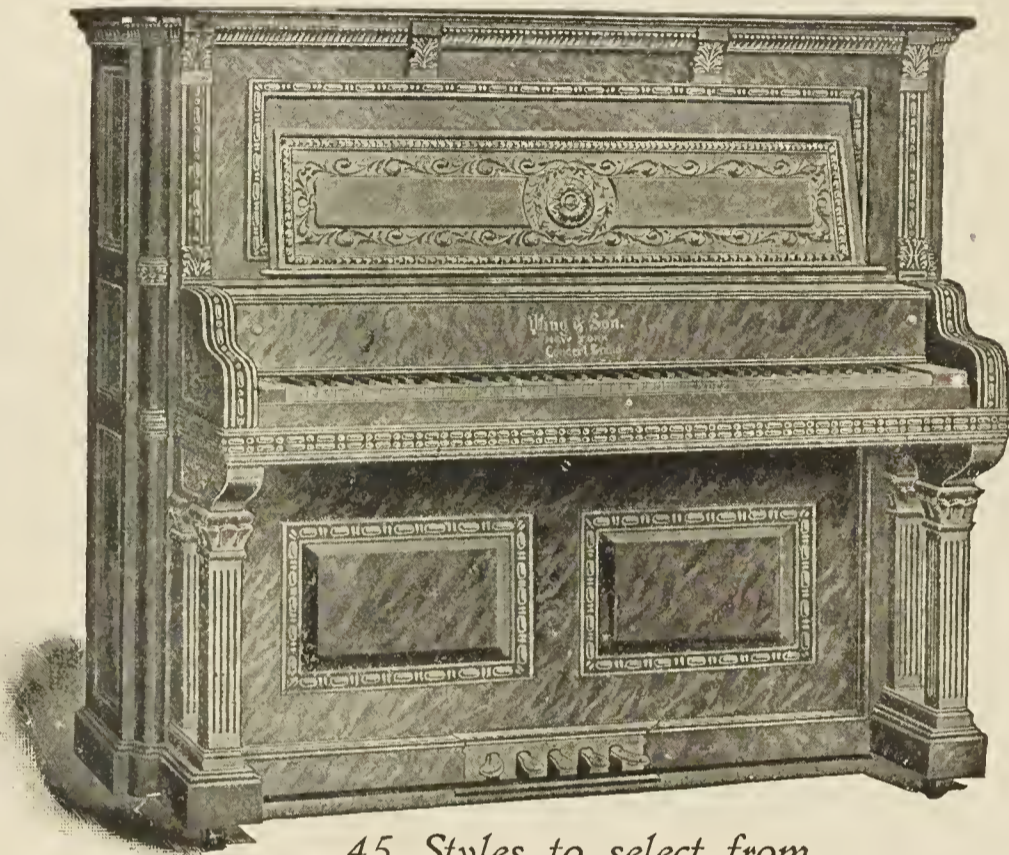
HE WARMED THE MILK AND FED THE LITTLE KITTEN.



A SECOND LATER THERE WAS SHAKEN OUT A SQUIRMING KITTEN.

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ened, not to be opened until the Hartford office was reached next morning.

When Mr. Wilson came to his desk the next morning, Tommy Postoffice was missing. Peggy meowed and tried to tell him what had happened, but Mr. Wilson could not understand.

"Hustle, boys! Hustle! Uncle Sam doesn't often give his officials a half-holiday! Thanksgiving comes only once a year, and my landlady has the prize turkey of the town waiting for me," cried Robert Weston, as he bustled about. "Open up those pouches, Ben. Where do they come from, R——? Down, Koko! What's the use of your trying to stick that snub-nose of yours in this? We can attend to this little business and not half try."

The last words were spoken to a handsome little spaniel which, perched high upon a shelf, was fussing and whining to be taken down. His master always put him there for "safe-keeping," and there he would remain for hours, watching all that went on with his sharp, black eyes, and awaiting his master's "Come, Koko!" to spring fully six feet into his outstretched arms; for had not his mother before him sat upon that broad shelf day after day for years and trained her son to do likewise?

But Koko's ears were sharper than his masters, and he had heard a sound proceeding from one of those mail-bags, the like of which he had never heard before. A second later there was shaken upon the mail table from out one of the bags a wee, squirming, half-dead kitten. One wild leap and Koko was upon the table beside it, licking and whining over poor little Tommy Postoffice.

This chapter is not long enough to tell how Koko's master picked up the forlorn little mite, how he sent one of the men out for milk, and, funniest of all, a tiny nursing bottle; how he warmed the milk and fed the little kitten, with Koko sitting close beside him and intently watching every motion.

Tommy heartened wonderfully under this care, and took his dinner like a little major. Then Koko's master said:

"Here, old man; you've got your hands full now. Lie down there and take care of this infant until we can go home."

And Koko was proud of his honors. The kitten snuggled close to Koko's side and went fast asleep, and neither animal stirred until the Office closed and its officials went home. Then the kitten took another journey, in Robert Weston's pocket, and not long after was the centre of an admiring group in the big boarding-house where he lived.

An exchange of letters between the two post-offices brought about explanations, and that was how Tommy Postoffice's true name was learned.

But Tommy was destined to have an eventful life, and his journey was only the beginning of his experiences. You will learn later how Tommy was adopted and cared for, and how he proved before he was three months old, that he had two lives. Later he gave unmistakable proof that he had at least nine.

ROUND THE WORLD WITH THE NATIONS

BY LINA BEARD, One of the Authors of "What a Girl Can Make and Do"

AN INDIAN ENCAMPMENT—PART ONE

AN INDIAN ENCAMPMENT for your very own! A wigwam, campfire, Indian travois, blanket-weaving loom, gorgeous feathered headdress, bow, arrows and shield, tomahawk, wampum, and a little copper-colored papoose in its funny stiff cradle, hanging on a tree entirely alone! Does not all that sound

of the Indians, the bronco pony and the dog, for all Indians possess dogs of some description. If you have a toy dog of suitable size, stand him by the fire where he will be comfortable. Before the red men owned horses, a dog was always used to drag the travois, and to this day the braves care as much for a dog as does any pale-faced boy—which is saying much, for a white boy and any kind of a dog make devoted friends and comrades.

Now that we have our camping ground, the first thing we must do is to put up the wigwam for shelter. Draw an eight-inch circle on the grass near one end of the ground. Fold a strip of paper lengthwise, stick a pin through one end of the paper and drive it down into the board where you wish the centre of the circle, push the point of a lead pencil through the other end of the paper four inches from the pin; keep the pin steady while you move the pencil around many times until a circle appears plainly on the grass (Fig 1). Cut twelve slender sticks eleven inches long and sharpen the heavy end of each into a flat point (Fig. 2). The sticks must be straight, for

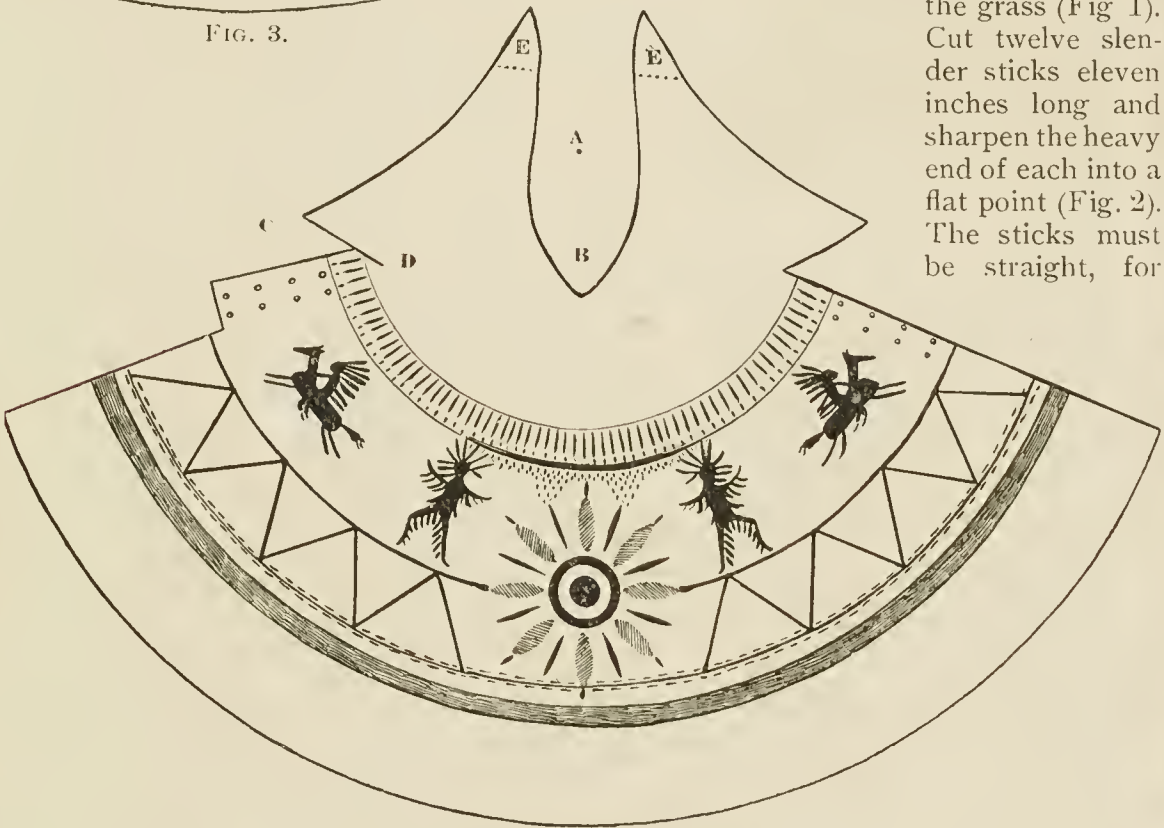
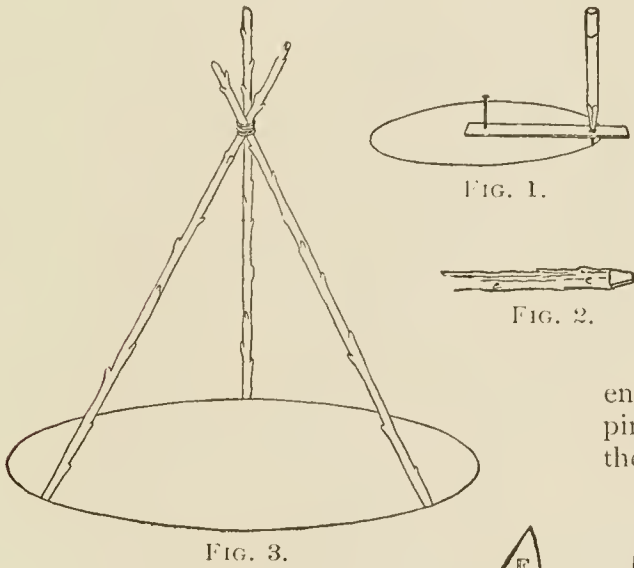


FIG. 4.—COVER FOR WIGWAM.

delightful? The complete scene can actually be made to appear in your room at home.

Take for the ground a common pastry board or any kind of board of the desired size—about nineteen by twenty-six inches—and for grass cover one side and the four edges of the board with a piece of light-green cotton flannel stretched tight, fleece side up, and tacked to the under side of the board. Sprinkle sand and small stones on the grass at one side of the wigwam, to show where the grass has been worn off by the tramping

they are wigwam poles. Tie three poles together two inches from their tops and spread out the sharpened ends at nearly equal distances apart on the circle line; mark the spots where they rest and bore gimlet holes in each place through the cloth into the wood. Enlarge each hole with a penknife and insert the poles, pushing the sharpened points down firmly into the holes (Fig. 3). Add seven more poles around the circle, keeping the spaces between all about even. Sink these last poles in the ground as you did the first three; then tie the tops together



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around the first three poles, and you will have the wigwam framework of ten poles standing strong and firm.

Make the cover of unbleached or brown-tinted cotton cloth cut like Fig. 4. Mark the curved lower edge with the home-made compass used for the grass circle. Fasten the pin and pencil in the paper strip nine and one-half inches apart; draw almost a half circle, then an inch and a half from the spot A

acorn kettle or any little kettle of the right size for the Indians to use, and the camp will begin to look cosy for the red men to enjoy. Hunt up a jointed doll about five inches high, paint it copper color and ink its hair, and the doll will be a fairly good Indian. If you can find a Zulu doll of the required size, with long, straight black hair, and give him a wash of dull-red paint, you can turn him into a fine Indian. Failing these dolls, make an Indian doll of dull-red raffia or cloth. This you can do if you try, and remember to have your red man a little more slender than store dolls; most of these are rather too stout to make good Indians.

Real chiefs like Turning Eagle, Swift Dog, Crazy Bull and others wore gorgeous feather head-dresses, and gloried in the strange war bonnets, not because they were gay and startling, but for the reason that each separate feather in the head-band meant that the owner had performed a brave deed of which the tribe was proud, and the greater the number of brave deeds the greater the number of feathers; consequently the longer the bonnet trail. This explains the real meaning of the common expression, "A feather in your cap."

Your Indian must be a mighty chief and will need a very long-trailing war bonnet. Cut the head-dress like Fig. 6, of white paper. Paint all the paper horsehair tips on the paper eagle feathers red, the tops of the feathers black, and the band in which they are fastened yellow, red and green, leaving white spaces between the colors (Fig. 7). Cut out, then turn the end of the band F (Fig. 6) until the loop fits the Indian's head, and glue the end of the loop on the strip (Fig. 7). Paste fringed yellow paper around each of the chieftain's feet, fringed edge uppermost, to serve as moccasins. Part the Indian's hair at the back, bring the two divisions in front, one on each side of



FIG. 5.—WIGWAM AND CAMP FIRE.

(Fig. 4), where the pin is stationed, begin to cut the opening for the top of the wigwam poles, B (Fig. 4). Slash the point C in as far as D, sew pieces of cloth over the points E and E, leaving the opening at dotted lines to form pockets for the smoke poles. Cut two rows of little holes on each side of the upper part of the wigwam to run the pin-sticks through when fastening the wigwam together (Fig. 5).

Now comes the fun of decorating the cover. Pin the cloth out flat and smooth, and paint in brilliant red, yellow, black, green, white and blue the designs given in Fig. 4. When finished, fit the cover over the wigwam poles and with short, slender sticks pin the fronts together. Peg the lower edge down to the ground with short black pins and slide a pole in each pocket of the smoke flaps, E and E (Fig. 4). Bring the poles around and cross them at the back of the wigwam. As you do this you will exclaim with delight at the result, for the little wigwam will be very realistic.

In front of your tepee build a make-believe fire of bits of orange and scarlet tissue paper mixed in with short twigs, and then you must make something to cook in. Bore a hole in the ground near the fire and fit in the fire pole, making it slant over to one side and hang directly above the fire. On the pole suspend an

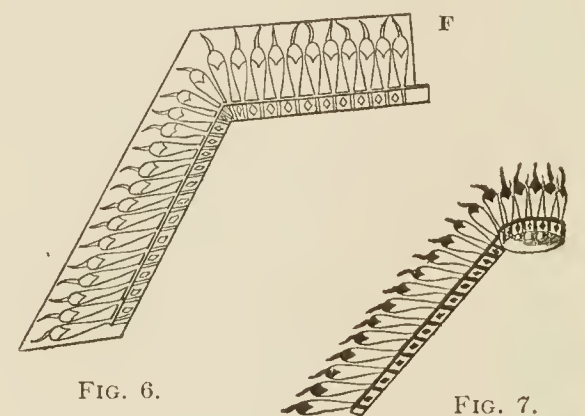


FIG. 6.

FIG. 7.

the head, and wind each with scarlet worsted as the real Indian wears his hair, then wrap around your red man a soft, dull-colored cloth, extending from the waist to the knees. Pin the drapery

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in place and the chief will be ready to take charge of his broncho pony, which may be any toy horse you happen to possess. The horse in the illustration is an ordinary cloth toy.

Red men are not fond of remaining long in one place, and naturally your

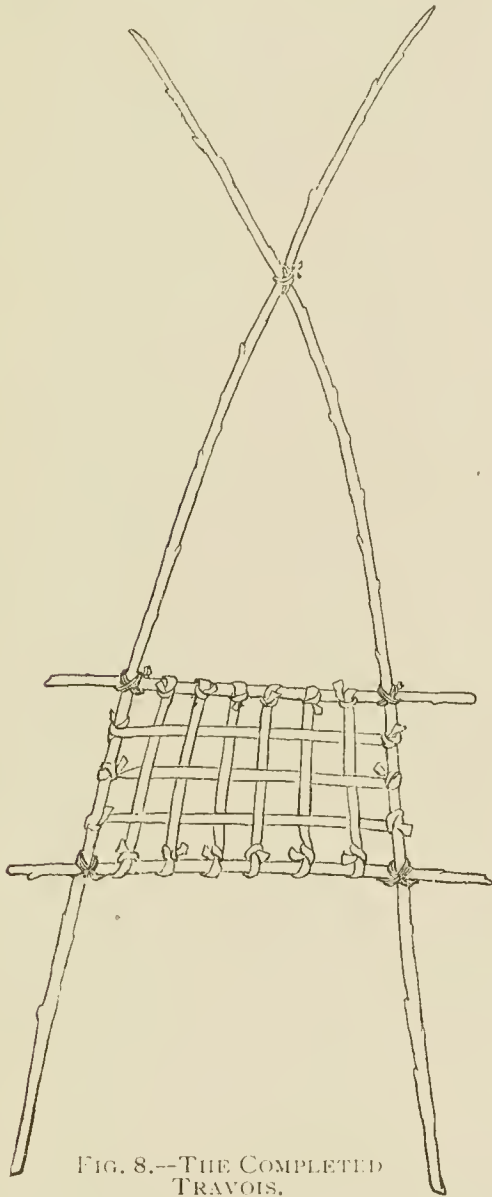


FIG. 8.—THE COMPLETED TRAVOIS.

Indian will soon want to break camp and carry his belongings elsewhere. Help him prepare by making a travois. You will need four slender poles, two fifteen and one-half inches long, one five and one-half and another six and one-half inches long. Bind the six-and-a-half-inch pole across the two long poles four inches from their heavy ends; fasten the five-and-a-half-inch pole across the long poles two and one-half inches above the first cross-piece. Instead of thongs of buffalo hide, such as the real red man would use, take narrow strips of light brown cloth to form the rude network over the space bounded by the four poles. Tie the top ends of the long poles together (Fig. 8), then tie the travois to the horse, as in Fig. 9. In place of a network in many of these conveyances the thongs are tied across one way only, from short pole to short pole, form-

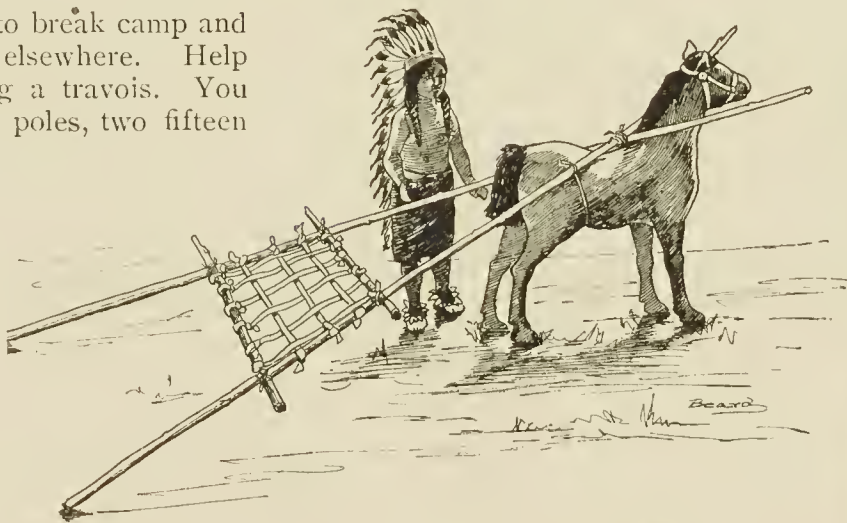


FIG. 9.—THE TRAVOIS READY TO RECEIVE THE CAMPING OUTFIT.

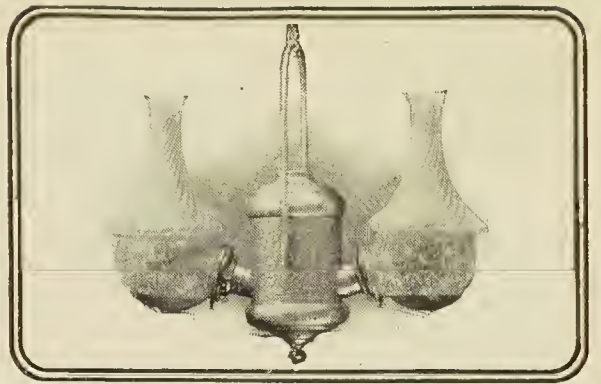
ing a ladder-like arrangement; the network, however, is the better method, because more reliable.

A chief must always have his calumet or "pipe of peace" to smoke and pass around the council circle, when all the leaders of the different tribes meet to talk over important matters concerning the welfare of their people. Real calumets are generally large and of goodly length, some of them being four feet long. They are made of dull-red stone, which, when first cut from the large mass, is soft enough to be carved out with a knife; later the pipe becomes hard and capable of receiving a polish. But as the red stone is not within our reach, we must use dull red-colored straw for the calumet. Soak the straw in hot water to render it less brittle. Then cut a three-inch length piece; make a hole in it a short distance from one end (Fig. 10, G) and insert a three-quarter-inch length of straw for the pipe bowl (Fig. 10, H). For the mouthpiece take a half-inch length of white straw (Fig. 10, I) and slide it in the other end of the pipe. Glue both bowl and mouthpiece in place and decorate the calumet with red, green and white silk floss tied on the pipe stem (Fig. 11).

The tomahawk must not be forgotten. Soak a stick two and a half inches long in hot water; when it is pliable, split an end down one inch, no more (Fig. 12, J), and in true Indian fashion bind a stone hatchet (Fig. 12, K) between the split sides of the stick handle with thongs of hide. Whittle the little hatchet from a piece of wood, cover it with glue, then with sand. When dry it will be difficult for others to believe that the implement is not of real stone. Instead of thongs use thread (Fig. 13).

The chieftain's shield is of hide taken

from the neck of the bull bison; the piece must be twice the required size for a finished shield to allow of the necessary shrinkage. Over a fire built in a hole in the ground the skin is stretched and pegged down. When heated, it is covered with a strong glue made from the hoofs and joints of the bison, which causes the hide to contract and thicken. As this process goes on the pegs are loosened and again adjusted until the



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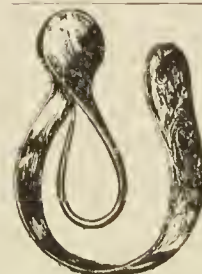
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AN INDIAN ENCAMPMENT

(Concluded)

skin ceases to contract and absorb the glue. Then the hide is much smaller and thicker than at first. When it has slowly cooled, the skin is cut into a circle and decorated. Though pliable, the shield is strong enough to ward off blows from arrows or spears.

DIFFERENT PARTS
OF STRAW
CALUMET.

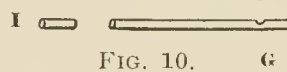


FIG. 10.

THE CALUMET
FINISHED.



FIG. 11.

Bison hide is something you cannot obtain, so take writing paper for the shield. Cut it into a circle an inch and a half in diameter, with an extension for the handle (Fig. 14).

Glue the free end of the handle on the opposite side of the back of the shield. Make ten paper eagle feathers (Fig. 15), hang seven on the bottom of the shield with red thread, after first decorating the centre of the shield

with given designs and the edge with colored bands, using any or all of the following colors, but no others: Red, positive, true red, blue for the sky,

green for the grass, yellow for the sun, white for the clouds and snow, and black. To the Indian color is a part of religion. Purple, pinks and other colors, the red man, loyal to his beliefs, can never bring

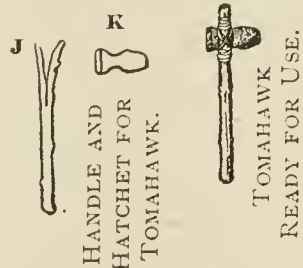


FIG. 12.

FIG. 13.

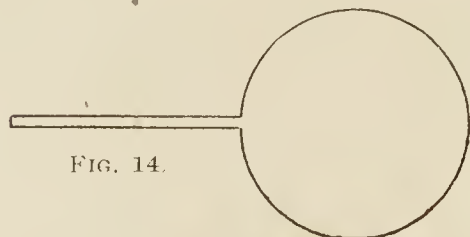
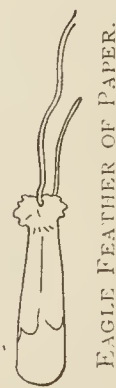


FIG. 14.



EAGLE FEATHER OF PAPER.

FIG. 15.



DECORATED INDIAN SHIELD.


FIG. 16.

himself to use. Attach two of the remaining feathers at the top and another on the centre of the shield, as shown at figure 16.

In the next number we will give pictures of other articles the Indians used, and will show young folks with ingenious fingers how to make them.

WHY ARE MEN NO LONGER COURTEOUS TO THEIR WIVES?

A REPLY TO THE ARTICLE "A PLEA FOR MORE COURTESY BETWEEN HUSBAND AND WIFE" IN THE OCTOBER DELINEATOR



CLAIM first that the majority of marriages are failures — which claim will, of course, be denied. As an answer I say, let each one who denies the statement make a list of all the married people with whom he is acquainted, and check off those whose married life he *knows* to be happy. Of course, I do not mean by a happy marriage one that has

no cares or troubles. These do not cause unhappiness. I mean those couples who are still as devoted to each other as they were in their courting days. I imagine the list of happy marriages will be an extremely limited one. From the list we must also deduct the names of those who appear to strangers to be happy, but who, in their private intercourse, are at variance with each other. A prominent divine recently said that the saddest task he had to perform was a marriage ceremony—a most significant pronouncement.

Now, what are the causes that have led to the utter failure of the married state? I pass over such trifling incidents as the "want of courtesy," mentioned in the article in the October number. A woman would be silly if she expected her husband to get up every time she entered a room. This is simply a polite *formality*, and its presence neither adds to, nor does its absence subtract one iota from, conjugal happiness. In the same way it may be asked why a man will keep on his hat in his own house in the presence of his wife when he will not do it in the presence of a stranger. Probably ninety-nine men out of a hundred do this. It is simply the inevitable and necessary breaking down of barriers of *formality* between husband and wife. Surely the absence of formalities is not the same thing as the absence of courtesies?

What, then, are the reasons that can be advanced to account for the unhappy state of affairs that exists? First and foremost, of course, lack of affection. We simply cannot control our affections. Love comes not at our bidding, and when it does come, it has a way of cooling. Many people marry without love. Such marriages are bound to end disastrously, unless we openly adopt the French "*mariage de convenance*." Under this system, at least, wives know what to expect, and the result is often not by any means bad. Many young people, on the other hand, do sincerely love one another at first, and still the love gradually decreases, until finally it disappears altogether. Is either side to blame? I think not; it is simply the gradual tiring of one another, which is almost inevitable and which is beyond the control of man. Now, I am writing as a man, and possibly a few hints to young brides may be useful, coming, as they do, from one who has been married many years, and

who has tested a few of the sweets and much of the bitterness of married life.

FIRST—Do not set your husband on a pedestal. He is but a man and would much rather not be placed on a pedestal, because you will be obliged, sooner or later, to take him off.

SECOND.—Do not think that, however much he cares for you, he does not sometimes prefer to be alone. Cake is good, but too much palls on the appetite. If, then, your husband has a den, or a study, do not consider it *always* necessary to be with him. There are times when every man, even the most devoted husband, wants to be alone. This applies more especially to those men who have their work at home. Clergymen, authors, principals of boarding-schools, of necessity spend most of their time at home. They simply must be able to shut themselves up in their studies without the company of their wives, and for **wives** continually to follow them there is absolutely fatal.

THIRD.—Do not think a man is selfish if he wants to spend an evening occasionally at his club. I have known many a wife to say, "Oh, of course, if you prefer the society of other men to my own, why then," etc. You like to have friends of your own; then allow your husband the same privilege.

FOURTH.—Do not always expect your husband to admire everything you say, or everything you do. You are human, like he is, and he cannot always approve of all your words and acts. Of course, he will do so during courtship, but he cannot forever. He will soon discover your weaknesses, just as you will soon find out what his are.

FIFTH.—Don't open each other's correspondence. Men find it most galling to think they cannot receive a letter without a wife's seeing it. I am quite aware that a wife will say that her husband ought to have no letters which he cannot show her. That is one thing—the feeling that he *must* let her see every letter is another thing. As a general rule, a man will not mind his wife's seeing his letters, but he wants to be free to show them to her of his own free will.

SIXTH.—Rejoice in that holiest of things—motherhood. It is incompatible, I am aware, with a gay "society" life. But for producing contentedness and happiness, five or six children are far more effective than the continual whirl of excitement and amusement to which the modern woman devotes herself. As a rule, the large family (provided the mother knows how to make a home in the real sense of the word) will have fewer jars, fewer discords, less unhappiness, than the extremely limited family.

If women will take these few hints at heart, and endeavor to act on them, much unnecessary unhappiness, I feel sure, will be avoided.

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The material selected for the foundation of the table-cover illustrated at figure 1 is a large-meshed, écreu cotton canvas. In this instance, it is cut by the woven bars one yard square, but the size may be

shades are used, predominating. Two shades each of gobelin blue and a rich old pink, in union with three tones each of a lively yellow and a soft green, complete the color scheme.

Several fancy stitches are employed, and some are made by following the weave of the canvas.

The embroidery is begun at the uppermost point of the centre of the design. For the star-shaped flowers, which are done first, pinks are used, the light shade for the centre flower, and the dark for the others. A solid darning stitch is employed, while in



FIGURE 1.—CANVAS TABLE-COVER IN CONVENTIONAL DESIGN.

varied to fit any table. Measure in, to a width of four inches on all sides, where the threads of a single bar of the canvas are removed; a hem is placed by turning up the canvas to this point, and it should be securely basted in place with the raw edges turned under. A hem-stitching is executed by using for each stitch the cluster of threads that come between the bar-rings. Cross all corners of the cover with hemstitching running to the edges. The conventional design is next stamped by the thread of the crossbars in the corners. Wool crewels are used in the cover pictured, but heavy embroidery silks may be chosen, if preferred. Four colors, with several variations of the same color, are employed, a rich brown, of which five

the centre a cross-stitching of the second shade of the wood brown fills in the space; and the outlining of the flowers is black. The two darker shades of green are used for the conventional stems and leaves, formed of cross-stitches surrounded by an outline of black. The lighter shade of blue is used for the conventional design under these flowers, the upper part being worked in solid darning stitch, while the remainder of the design is in lattice stitch, in the lighter shade, held in place with tack stitches of the palest shade of wood brown. This is also outlined in black.

The scroll portion is worked in the various shades of brown, keeping the lighter tones toward the centre and working each distinct portion in one shade. The stitch



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employed is a modified brier-stitch, worked by placing the needle in the canvas alternately from side to side to a centre line. The crown-like figures are in cross-stitch of the darkest shade of blue, while the small diamonds at each end are of the darkest green. Cross-stitches are again employed in the working of the sunflower-shaped design, using the palest shade of blue, while the centre is light brown. The scrolls at the sides are executed in the same stitch that is employed in the making of the ones above, and the two lighter shades of brown are employed. Inserted in these scroll-like forms are two small figures, done in cross-stitches, in light pink. The remaining upright centre figure is cross-stitched in the dark brown. This, as well as the sunflower, is outlined in black. A pretty finish is achieved by placing a border of ecru guipure lace on the edge.

SOFA PILLOW COVER ON WHITE CANVAS.—Symmetry of design is the attractive element of this piece of embroidery, and will appeal to the needlewoman who aims at unconventional effects.

Mercerized cotton, in five shades of yellow, from a very deep cream color to a golden brown, with a tiny touch of black, constitutes the color scheme.

The meshes of the canvas are followed, and an upright stitch over five threads of the material is employed. This is clearly shown in the illustration. The lighter shade forms the outer edges of all parts of the design, while succeeding spaces are filled in with all the shades. Around the square design and along the edges is a touch of black. After the working of

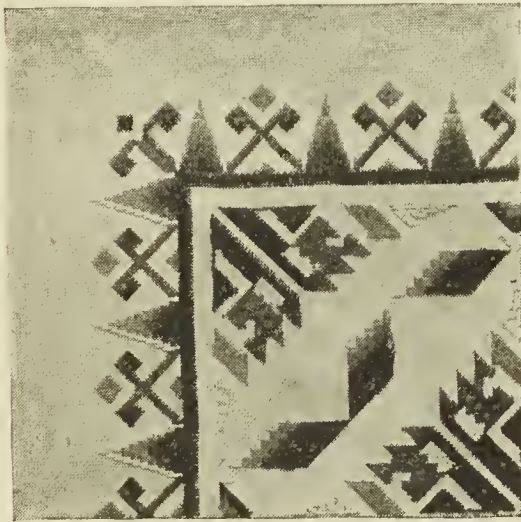


FIGURE 2.—SOFA-PILLOW COVER IN WHITE CANVAS.

the design has been finished, a rich effect may be obtained by covering the unworked canvas with dark brown silk.

The back of the pillow is covered with brown velveteen while a cord woven to match, with a touch of gold metal thread intermingled, is placed on the edge. Heavy tassels carrying out the same combination are on each corner.

The colors in this piece of embroidery, as well as the table cover, may be varied to harmonize with the color arrangement of the room of which it is to form a part. But if the pillow is to be above criticism, it is advisable that the color scheme carry out the idea of a one-color arrangement, using the required number of shades.

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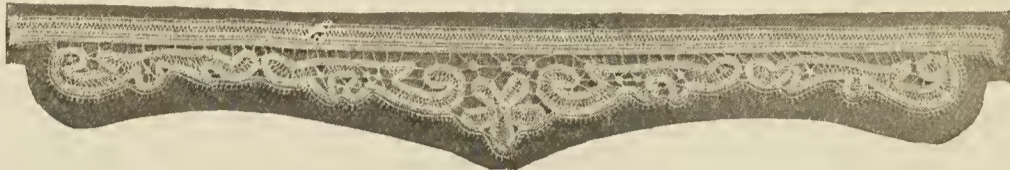
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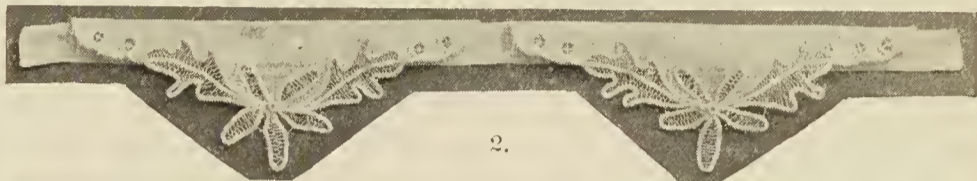
MODERN LACE-MAKING

A protection collar and a pair of protection cuffs form an addition to almost every bodice and invariably give a certain

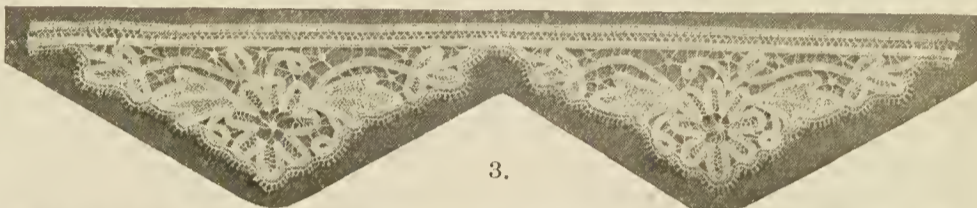
throughout the entire piece of work. This is done with matching silk thread. When finished the lace is mounted on a



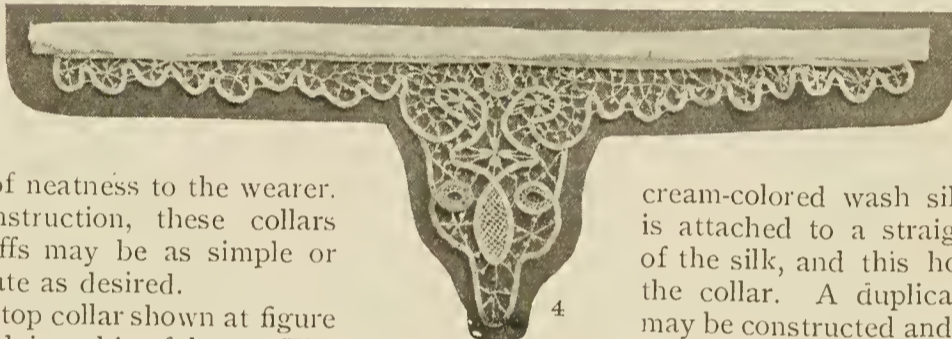
1.



2.



3.



4.

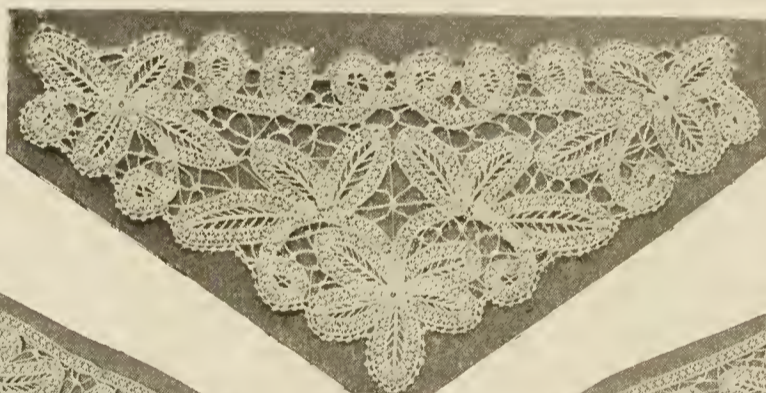
FIGS. 1-4.—LACE PROTECTION COLLARS.

mark of neatness to the wearer. In construction, these collars and cuffs may be as simple or elaborate as desired.

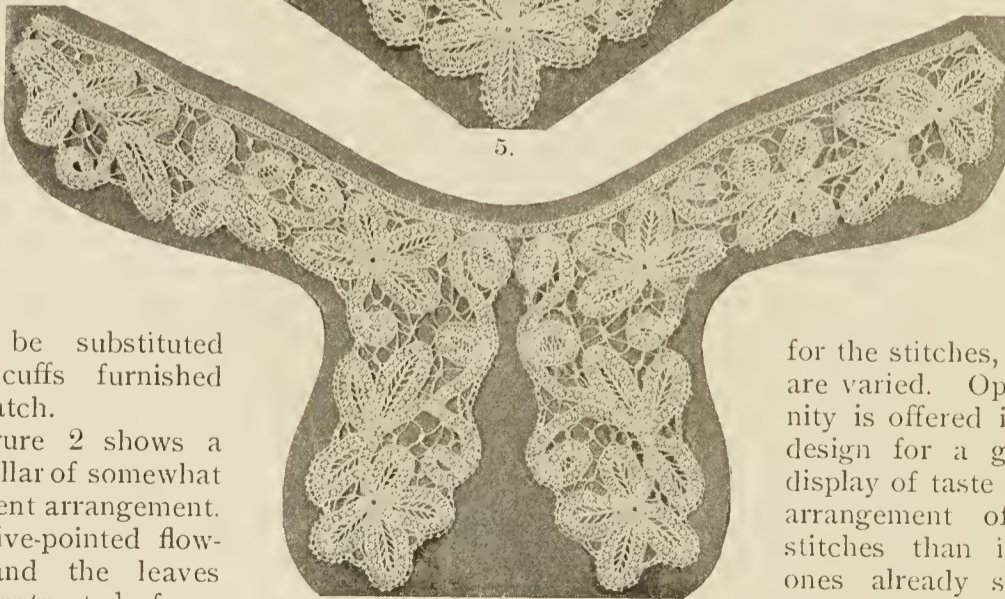
The top collar shown at figure 1 is a dainty bit of lace. The braid is one of the point lace variety, and the stitches are done in linen thread No. 500. Other stitches than those shown in the illustration

cream-colored wash silk, which is attached to a straight band of the silk, and this holds it to the collar. A duplicate collar may be constructed and divided, half being used for each sleeve.

A protection collar of greater depth is pictured at figure 3, and the design is carried out in white point lace braid with linen thread No. 400



5.



6.

FIGURES 5 AND 6.—LACE SET.

may be substituted and cuffs furnished to match.

Figure 2 shows a top collar of somewhat different arrangement. The five-pointed flowers and the leaves are constructed of one of the new cream-colored silk braids woven in a cord effect. The mark of variation is the placing of a stitch of one style

for the stitches, which are varied. Opportunity is offered in this design for a greater display of taste in the arrangement of the stitches than in the ones already shown. Designs similarly patterned may be utilized for the cuffs. By no means the least attractive is the top collar illustrated at figure 4, and the



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HEALY, 227 WOODWARD AVENUE, DETROIT, MICH.

arrangement of the braid with cutting but once is an attractive feature. Silk novelty braid is employed in the construction, and silk thread forms the stitches. The picot stitch is used to advantage to hold the braids together and to attach them to

decoration of the table for a wedding party, especially when enhanced by the addition of a few doilies made in corresponding designs and of various sizes.

In addition to the point lace braid, Honiton braid of three varieties is used

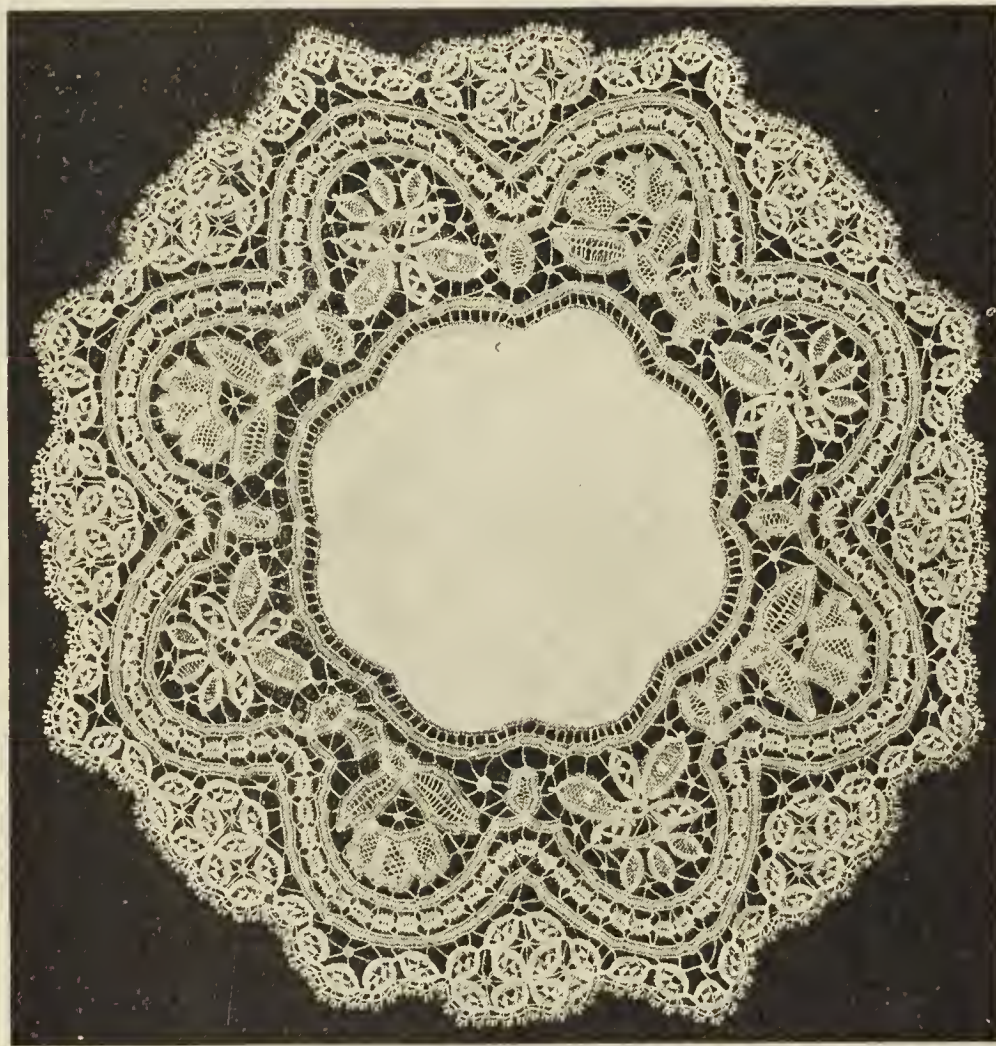


FIGURE 7.—CENTRE-PIECE OF POINT LACE.

the banded top. A Greek cross-stitch woven upon three threads is placed in the centre of the point of the collar.

The fifth and sixth illustrations show a lace set of more elaborate construction. Fine white lacy braid is employed, and linen thread No. 400 is used for working the stitches, which, as will be seen, are simple. Cream-colored braid and thread may be substituted.

CENTREPIECE AND DOILY IN POINT LACE AND HONITON.

In the attractive centre-piece pictured at figure 7, the braids employed are so filmy and the stitches placed with linen thread of such fineness that one can readily see the necessity of careful treatment. In the arrangement of the braids care should be taken to have every portion in the proper position if the symmetrical scalloped effect is to be retained. This style of lace is particularly suitable for the

for this centre-piece, and around the edge when finished is placed an edge-braid of a picot variety. The arrangement of these braids is clearly depicted, and the stitches are the point de Bruxelles and point de Venise in several variations, with an occasional use of a turned-centre veining stitch to fill in the spaces. The joinings are spider-web stitches.

The fine linen centre is held in place by button-holing a row of flat braid over the edge of the linen, and this is caught to the braid of the finished lace by a ladder-stitch. Doilies may be arranged in any size, matching the centre-piece.



FIGURE 8.—DOILY OF POINT LACE.

though the design is different. This pattern is also arranged in sizes suitable for centre-pieces and doilies for various uses.

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ANCIENT BEADWORK



COLLECTORS are ever busy in
 search for curiosities, and
 every shop, town and country
 is thoroughly canvassed for
 something novel, yet it is
 usually an old-time relic,
 from which the owner has parted either
 for purposes of maintenance or for want
 of knowledge in regard to value, that falls
 into the hands of the collector. While
 other articles of untold age are handed
 down from generation to generation until
 their present owners place exorbitant val-
 uations upon them, nowadays there is no

from all parts of the country, wherever
 it is to be found of the most brilliant and
 rich shading.

It is due to the Indians that this
 particular class of relics was first intro-
 duced in this country, and it will be
 found the further West one goes the
 more industriously the modern woman
 works out the intricacies of beadwork.
 Inhabitants of the streams and woods
 were called upon to furnish material for
 the beads, and such neat and dexterous
 workers were the North American
 Indians that beads of the most beautiful



FIGURE 1.—BEADWORK SOFA-PILLOW.

subject of such distinct interest to the
 searcher for novelties as beadwork of
 every description. Bearing this in mind,
 perhaps it may be interesting to know a
 little of the origin of the making of beads.

It is generally known that, from time
 immemorial, beads have held an impor-
 tant place in almost every religion of the
 world, and so devout were the ancient
 worshippers, that, from mere handling,
 the strings of beads, each of which had
 its particular significance, were worn far
 below their original size.

The variety of beads is almost endless,
 and particularly is this true in the Persian
 nation, where nearly one hundred varieties
 are recorded, each one bearing the name
 of an ancient god. In construction they
 are supposed to be made of earth gathered

construction were formed from the teeth,
 horns and hoofs of their native animals,
 together with the bones and teeth of
 fishes.

At the first illustration is shown a bead-
 work square that is intended to be used
 for a sofa pillow. It is gorgeously deco-
 rated in leaf and conventional design in
 beads of every hue of the rainbow and
 will unquestionably produce a striking
 effect when finished and deposited on a
 couch or cosy corner. The background
 of this piece of work is filled in with silk
 cross-stitches, and this particular com-
 bination of beadwork and cross-stitch em-
 broidery will show to the quick observer
 the characteristically German touch, which
 properly enough explains its having been
 found in Berlin, queen city of the Empire.

Occasionally it happens that one comes across remarkable pieces of beadwork which are the handicraft of deft-fingered squaws in the Indian nations. A

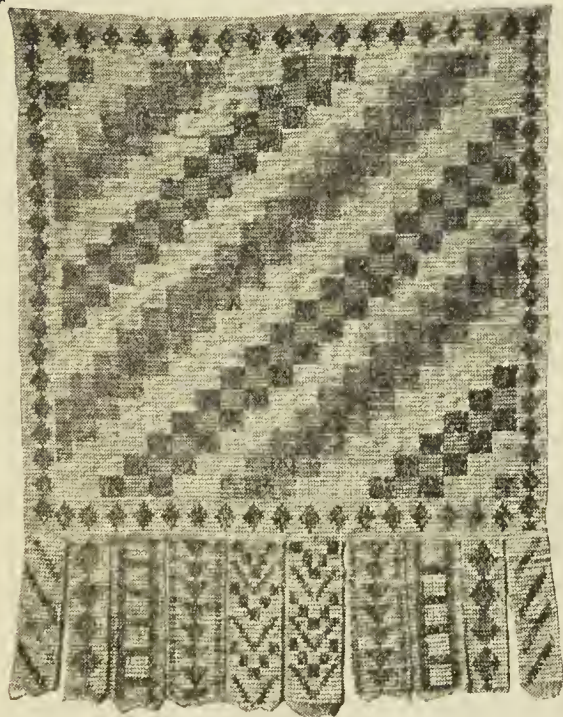


FIGURE 2.—BEADWORK FIRE-BAG.

couple of samples of the work are shown. One of these items is in the shape of a square, with strips forming a fringe, the entire piece being developed in squares, triangles, etc., distinctly Indian



FIGURE 3.—A BALDRIC OF BEADWORK.

in effect. This piece is the outside portion of the fire-bag of an Indian warrior, which no doubt saw service by many a "flood and field." Fire-bags of modern

for January, 1904

1892

12

1904

y'r's *on the* m'k't—

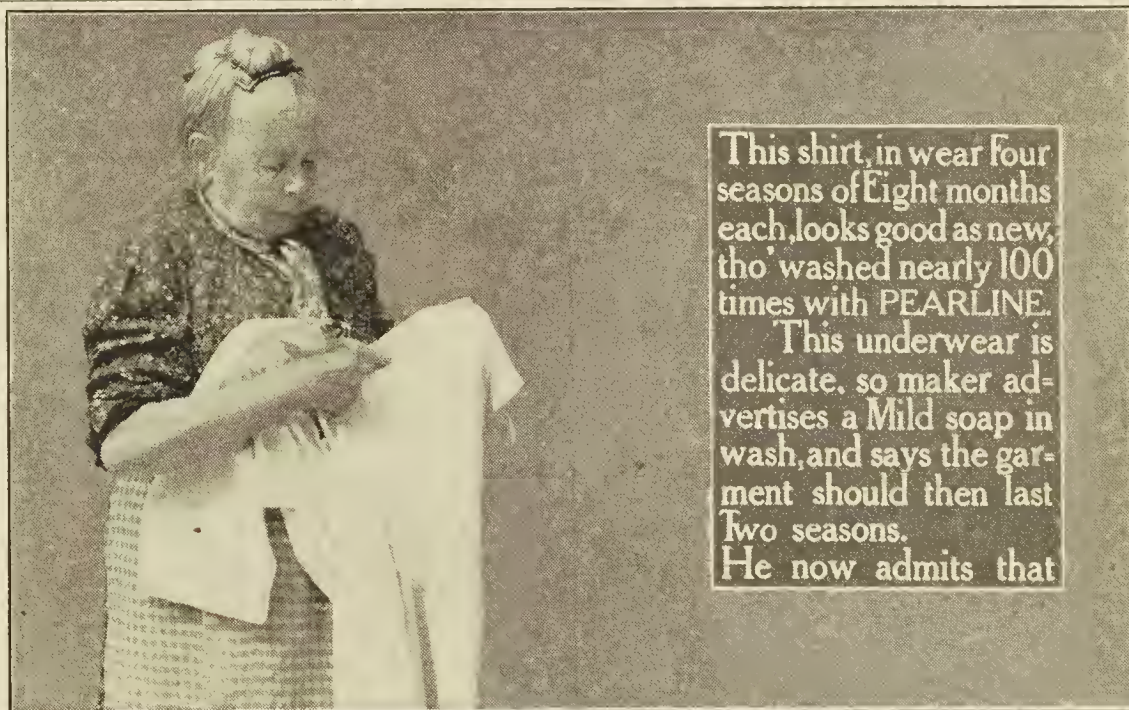
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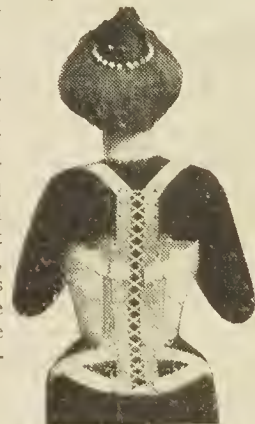
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(Continued)

make sometimes find their way East through members of hunting expeditions, and are occasionally displayed for sale in Winnipeg and other towns in the Northwest, in the warerooms of the Hudson Bay Company.

The next item pictured is in ribbon form and is a sort of baldric worn by the warrior from shoulder to side, chiefly for decorative purposes but occasionally as a support for the fire-bag, being attached to its upper corners. This ribbon is ornamented with a floral design and, like the fire-bag, is completely covered with beadwork. It is the intention of the owner of these two examples of Indian craft to have them converted into

initial "D" is to be observed, surrounded by horns-of-plenty filled with flowers, the



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FIGURE 4.—A FLORENTINE BEAD-BAG.

a hand-bag, which will no doubt look very attractive when completed.

Many a storehouse of antique furnishings has been explored to find beadwork available for bags, and it oftentimes happens that a story, tragic, amusing or otherwise interesting, accompanies the article which finds its way into the hands of the worker in metals, who converts the beadwork into the fashionable bag. In figure 4, for instance, is a bag that back in the sixteenth century was carried by a lady of Florence, Italy, and which, through the mutations of time, found its way eventually into a curio-shop in Dresden, Germany, where an American lady, at present a resident in that city, found it. As it is now pictured, it was carried originally. The mounting has been refinished to adapt it to the dainty taste of the modern owner, a real American Beauty. On the side presented to view the



FIGURE 5.—A RELIC OF DUTCH NEW YORK.



FIGURE 6.—A BAG FROM CONNECTICUT.

being intermingled with other designs. On the opposite side an equally if not

more interesting scheme of design is presented, but without the initialing.

The fifth picture in this collection shows a bead-bag owned by a lady of New York City, the tobacco-pouch of a Dutch ancestor, who was one of the early settlers of New York State. To-day, however, it is perfumed with the delicate odors of my lady's dressing-room and presents an appearance that would probably surprise her Knickerbocker progenitor could he see the bag which formerly carried the pungent solace of his idle hour.

The next sample is a bead-bag retrieved from the attic storeroom of an old Connecticut home. This bag has seen about a hundred years of American history and has been intimately associated with the fortunes of a notable American family. To-day the charming wife of a New York

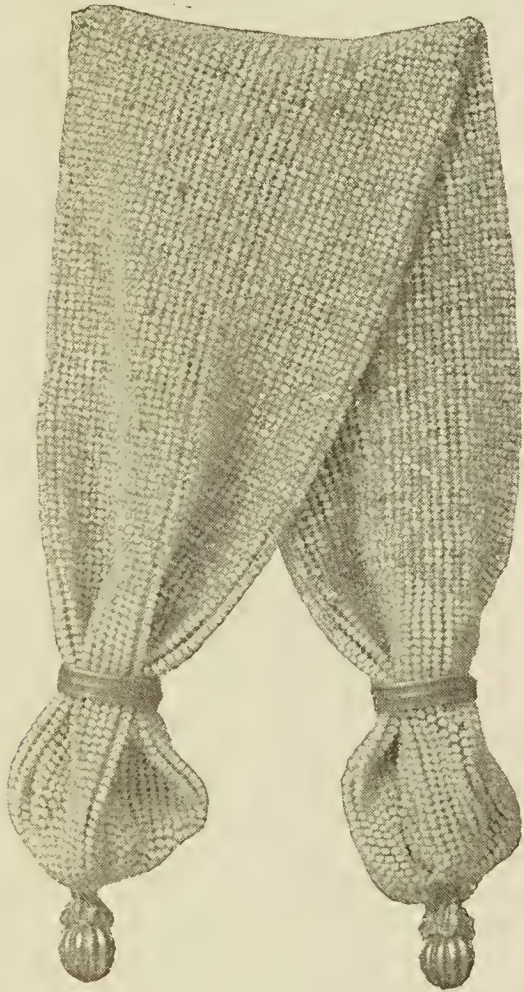


FIGURE 7.—BEADWORK PURSE.

editor carries it, as she fares forth to do her shopping on the Avenue. On the outer side is wrought with beads, suitably colored, a garden scene representing a maiden pensively leaning against the wall of an enclosure. No doubt, this design had its significance at the time of the making.

In figure 7 is shown a relic of Nuremberg, which is the most ancient of German towns. Years and years ago, fully one hundred, this beadwork purse was probably woven and carried by some yellow-haired maiden, a daughter of the old noblesse.

And thus it is, of a verity, that with every beautiful development of to-day there may be said to go hand in hand equally beautiful developments of remoter times, whereby, as Jerome tells us, "the world grows very full of ghosts."



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KNITTING

k.—Knit plain. p.—Purl. sl.—Slip a stitch. n.—Narrow. k 2 tog.—Knit 2 together. o.—Thread over.

KNITTED TORCHON EDGE.

FIGURE 1.—Cast on 11 stitches.
First row.—Sl 1, k 1, o 2, n. k 6, o 2, k 1.
Second row.—K 2, p 1, n. k 6, o 2, n.

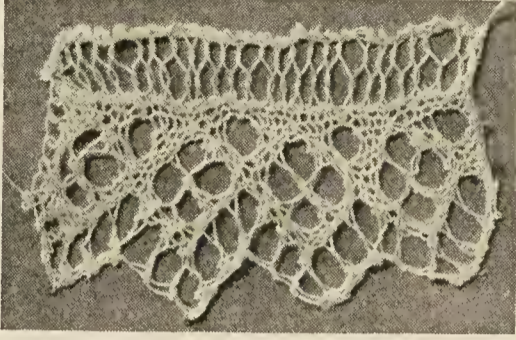


FIGURE 1.—KNITTED TORCHON EDGE.

Third row.—Sl 1, k 1, o 2, n. k 3, o 2, n. k 2, o 2, k 1.
Fourth row.—K 2, p 1, n. k 2, p 1, n. k 3, o 2, n.
Fifth row.—Sl 1, k 1, o 2, n. k 2, o 2, n. o 2, n. k 2, o 2, k 1.
Sixth row.—K 2, p 1, n. k 2, p 1, k 2, p 1, n. k 2, o 2, n.
Seventh row.—Sl 1, k 1, o 2, n. k 3, o 2, n. k 1, n. o 2, n. k 1.
Eighth row.—K 2 tog., k 1, p 1, n. k 2, p 1, n. k 3, o 2, n.
Ninth row.—Sl 1, k 1, o 2, n. k 4, n. o 2, n. k 1.
Tenth row.—K 2 tog., k 1, p 1, n. k 5, o 2, n.
Eleventh row.—Sl 1, k 1, o 2, n. k 1, o 2, n. k 1, o 2, n. k 1.
Twelfth row.—K 2 tog., k 1, p 1, k 2, k 1, p 1, n. k 1, o 2, n.

KNITTED TORCHON INSERTION.

FIGURE 2.—Cast on 28 stitches.
First row.—Sl 1, k 1, o 2, n. k 6, o 2,



FIGURE 2.—KNITTED TORCHON INSERTION.

k 2, k 1, p 1, n. k 2, p 1, k 2, p 1, n. k 2, o 2, n.
Second row.—Sl 1, k 1, o 2, n. k 3, o 2, n. k 1, n. o 2, n. k 2, k 1, p 1, n. k 6, o 2, n.
Third row.—Sl 1, k 1, o 2, n. k 3, o 2, n. k 2, o 2, k 1, n. k 1, p 1, n. k 2, p 1, n. k 3, o 2, n.

Fourth row.—Sl 1, k 1, o 2, n. k 4, n. o 2, n. k 2, k 1, p 1, n. k 2, p 1, n. k 3, o 2, n.
Fifth row.—Sl 1, k 1, o 2, n. k 2, o 2, n. o 2, n. k 2, o 2, k 1, n. k 1, p 1, n. k 5, o 2, n.
Sixth row.—Sl 1, k 1, o 2, n. k 1, o 2, n. k 1, o 2, n. k 2, k 1, p 1, n. k 2, p 1, k 2, p 1, n. k 2, o 2, n.
Seventh row.—Sl 1, k 1, o 2, n. k 3, o 2, n. k 1, n. o 2, n. k 1, n. k 1, p 1, k 2, k 1, p 1, n. k 1, o 2, n.
Eighth row.—Sl 1, k 1, o 2, n. k 6, o 2, k 1, n. k 1, p 1, n. k 2, p 1, n. k 3, o 2, n.
Ninth row.—Sl 1, k 1, o 2, n. k 4, n. o 2, n. k 1, n. k 1, p 1, n. k 6, o 2, n.
Tenth row.—Sl 1, k 1, o 2, n. k 3, o 2, n. k 2, o 2, k 2, k 1, p 1, n. k 5, o 2, n.
Eleventh row.—Sl 1, k 1, o 2, n. k 1, o 2, n. k 1, o 2, n. k 2, k 1, p 1, n. k 2, p 1, n. k 3, o 2, n.
Twelfth row.—Sl 1, k 1, o 2, n. k 2, o

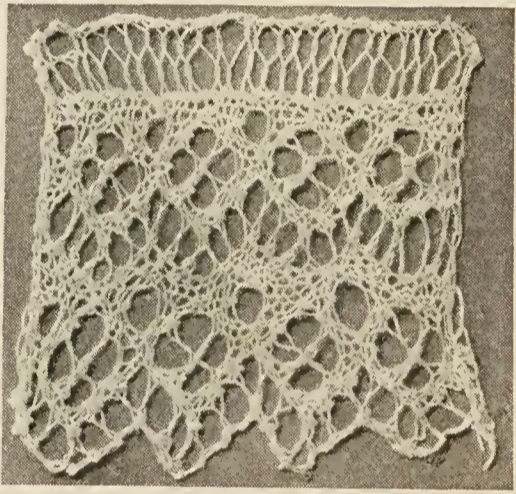


FIGURE 3.—KNITTED TORCHON LACE.

2, n. o 2, n. k 2, o 2, k 1, n. k 1, p 1, k 2, k 1, p 1, n. k 1, o 2, n.

KNITTED TORCHON LACE.

FIGURE 3.—Cast on 20 stitches.
First row.—Sl 1, k 1, o 2, n. k 6, o 2, k 1, n. k 6, o 2, k 1.
Second row.—K 2, p 1, n. k 6, k 1, p 1, n. k 6, o 2, n.
Third row.—Sl 1, k 1, o 2, n. k 3, o 2, n. k 2, o 2, n. k 3, o 2, n. k 2, o 2, k 1.
Fourth row.—K 2, p 1, n. k 2, p 1, n. k 2, k 1, p 1, n. k 2, p 1, n. k 3, o 2, n.
Fifth row.—Sl 1, k 1, o 2, n. k 2, o 2, n. o 2, n. k 2, o 2, k 3, o 2, n. o 2, n. k 2, o 2, k 1.
Sixth row.—K 2, p 1, n. k 2, p 1, k 2, p 1, n. k 2, p 1, n. k 2, p 1, k 1, k 1, p 1, n. k 2, o 2, n.
Seventh row.—Sl 1, k 1, o 2, n. k 3, o 2, n. k 1, n. o 2, n. k 4, o 2, n. k 1, n. o 2, n. k 1, n. o 2, n. k 1, o 2, n. k 1, o 2, n. k 1, o 2, n. k 1, o 2, n. k 1, o 2, n. k 1.
Eighth row.—K 2 to., k 1, p 1, n. k 2, p 1, n. k 3, k 2, n. k 2, p 1, n. k 3, o 2, n.
Ninth row.—Sl 1, k 1, o 2, n. k 4, n. o 2, n. k 4, n. o 2, n. k 1.
Tenth row.—K 2 tog., k 1, p 1, n. k 5, k 1, p 1, n. k 5, o 2, n.
Eleventh row.—Sl 1, k 1, o 2, n. k 1, o 2, n. k 1, o 2, n. k 1, o 2, n. k 1, o 2, n. k 1, o 2, n. k 1.
Twelfth row.—K 2 tog., k 1, p 1, k 2, k 1, p 1, k 3, k 1, p 1, k 2, k 1, p 1, n. k 1, o 2, n.



CHILDHOOD

PAPERS ON THE MENTAL, MORAL AND PHYSICAL
DEVELOPMENT OF CHILDREN

BY MRS. THEODORE W. BIRNEY, Honorary President of The National
Congress of Mothers

It is just a year since I began the series of articles on Childhood in THE DELINEATOR. Since then I have come, through correspondence, in close touch with many of its readers. Their assurance that what I have written has been helpful to them has given me great pleasure and a sense of gratitude that I have been able to serve those to whom I have consecrated my energies: first, the children of America; then, the children of the world. It is through the parents the children can best be helped, and the Editor of THE DELINEATOR has granted space in the columns of the Magazine, where I shall be glad to answer, as far as possible, any questions that may be asked. Those desiring a personal reply must enclose a stamped and addressed envelope. It will be an inspiration to me to hear from readers, and if the mothers or others who have the care of children will express a preference for some special topic related to childhood, it may enable me best to meet the wishes of the majority during the coming year.

ALICE M. BIRNEY.

A CHAPTER ON MANNERS

THERE is so much to be gained through the exercise of good manners that it is amazing, in a world where success is such an idol, that greater attention is not paid to training the young in this very important branch of education.

Genuine courtesy, thoughtfulness, consideration for others, are usually the result of what is termed good breeding and are most effective when practised unconsciously or as a matter of course.

It is quite true that children are apt to reflect their parents both in principles and actions, and they acquire by example nothing so easily as good or bad manners. There are a few resolutions which parents should repeat each day, and one of them is this: "If I wish my children to be thoughtful and considerate of me and polite to others I must be thoughtful and considerate of them and polite to all with whom I come in contact." In no other phase of home life is example more potent.

In the simple matter of requests, how few people there are, comparatively, who throw any graciousness into their manner of asking favors of children. For instance, a group of women were engaged in preparations for a lawn fête for the benefit of some charity; the dress of one of them had become disarranged in her arduous efforts in decorating a booth, whereupon she turned to the woman nearest her, saying with a very pleasant smile: "Mrs. Blank, I'm so sorry to trouble you, but have you a pin and will you please fasten this ripped place for me?" A moment later she called out in a peremptory tone to a small boy who was having a grand time with a lot of other youngsters on an adjacent lawn, "Johnnie, come here this minute." Very reluctantly the little fellow sidled up to her, when she continued, "Go straight up to the

house and get that ball of twine on my writing desk. Now, don't dilly dally; I need it right away."

"But, mama," Johnnie protested, "it's so far to the house, and I've been six times already this morning; can't you wait until we come back from lunch?"

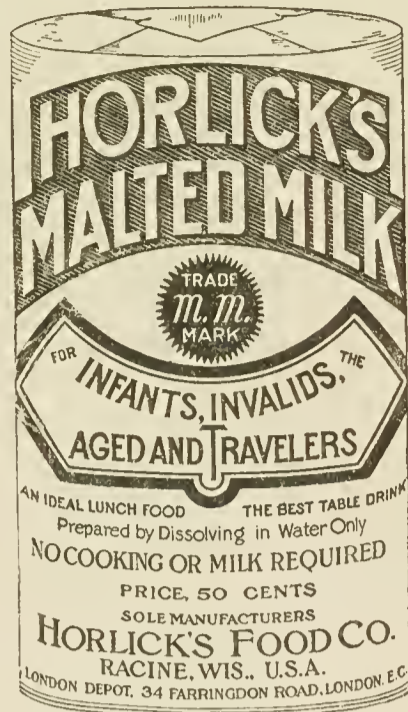
"Certainly not; go this instant, or I will tell your father not to take you to the football game on Saturday.

Another mother, on a similar occasion: "Henry, dear; mama is so sorry to take you away from your game, you seem to be having such a nice time, but I cannot hang these beautiful Japanese lanterns until I have more twine. Will you please help us out?" adding with a smile, "Let me see; there are twelve lanterns and only this tiny scrap of string."

Off went Harry at a run to do his mother's bidding, and if his childish mind could have expressed in words what he felt it would have been something after this fashion: "I'm a great boy to help people; my mother tells me all the time she does not know what she would do without me. She's so sweet, I don't care if I have been to the house six times; those lanterns have to be hung, and I'm the fellow to get the string." This is no self-glorification; he is simply expanding under the influence of recognition and affection; he is glowing with the joy of service; he is but feeling as we all do in an atmosphere of appreciation. Contrast his state of mind with that of Johnnie, who performed his errand with rebellion in his heart and heaviness in his footsteps.

It is the hundred and one small courtesies that add to daily life its sweetness and charm. It is not enough to be merely polite: children should see graciousness as well in the manners of those about them. To the mother who realizes that her home is lacking in this essential I would say: Do

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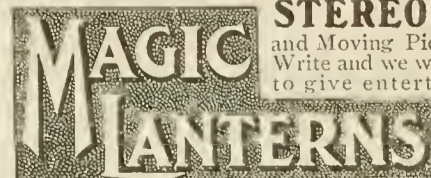
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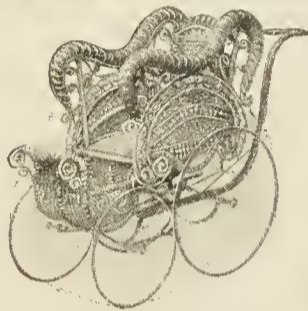
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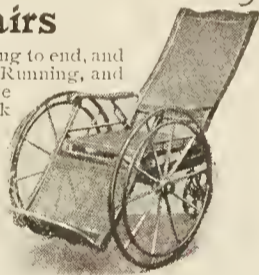
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not be discouraged; begin to-day, and try the effect of extreme courtesy in your own conduct. If there are members in the household older than yourself, make your consideration toward them so marked that it cannot fail to impress the children. Always offer them the most comfortable chair in the room; ask them if the light is agreeable, etc., etc. If you have been negligent in such matters, you will have to overdo in the beginning in order quickly to establish a standard for the children.

An easy and effective method of teaching children good manners is for mama to play with them; sometimes they are all little girls, and mama, of course, without being priggish, tries to be just such a little girl as she would like her little girls to be. Sometimes they are all ladies, and the little girls in long skirts visit back and forth with mama, lunch with her, have afternoon tea and thus acquire niceties of speech and manner which could hardly be given through precept.

The first requisite of good manners is self-forgetfulness. I have seen people whose social opportunities had been extremely limited appear to better advantage than those who had been accustomed to the usages of polite society all their lives, simply because they had no desire to outshine or impress other people, were good listeners and observant enough not to commit a breach of manners.

Politeness in the home should be a matter of course, and equally a matter of course should be appreciation. A pleasant sense of obligation should pervade all the household. If Kate has taken a little of her allowance to purchase flowers for the dining table or sitting-room, it is well for mama to say before all the family: "Kate, your flowers are beautiful; it is very sweet of you to give all of us the benefit of some of your pin money." This will bring a little glow of satisfaction to Kate's heart and will be suggestive to the other children.

I recently heard a party of six or seven women commenting on the lack of manners among children. It was the experience of each that their friendly salutations to the children of their acquaintance were either ignored entirely or received but scant recognition. One woman said: "I try to be charitable in my judgments of all children, but I must confess there are some who rather repel than attract me. Many appear so indifferent that my heart always goes out to two little girls whom I frequently meet and who always give me a smile and bright greeting."

It is usually a lack of training that makes children habitually negligent in this direction, though we must always bear with the shy, timid child or the dreamy, absent-minded one, whose thoughts may be far away even while she looks at you.

The shy and self-conscious child is at a serious disadvantage, for he is often too timid to do the thing he knows is proper. Such a child should be frequently praised, and opportunities afforded him to express himself in play and word and action.

One mother secured immediate and happy results in several directions by losing no chance to praise judiciously the manners of those about her. For example, she said to the children:

"Whom do you think I met this morning? Little Thelma D—, and what a dear little girl she is; she always gives me such a pleasant smile and bow, I really enjoy meeting her. I hope you always speak to mama's friends as pleasantly as she does to me." It is quite true that grown people are very often remiss in the matter of speaking to children. I once heard an old gentleman express enthusiastic admiration for a friend of mine, closing his remarks by saying, "Even when she was a little girl she never passed me on the street without a pleasant bow." When I told my friend of this she laughed heartily and said her reward had come after many years; she said her bows were received with such indifference that at first it required some courage to continue them. After a time, however, it became such a matter of course to her to bow pleasantly to him that she never stopped to consider his manner of response.

This is the great secret of the best manners. It is the being polite as a matter of course; nowhere does habit stand one in better stead.

Almost all affectation, save that which has its origin in a species of nervousness, arises from a desire to impress people in one way or another, and children should be carefully guarded against this demoralizing tendency. It is one thing to desire the approval and affection of those about us; it is quite another to assume various affected poses in an effort to obtain them.

When children are urged to be polite and thoughtful the primary motive should be the simple one—because it is right; secondly, because it makes others happy and comfortable as well as themselves, and lastly, because only through the exercise of true courtesy can they win love and friendship.

Parents often do their children serious injustice by criticizing or speaking harshly of their relatives, neighbors or acquaintances in their presence. Such conversation, though the child may comprehend little of it, prejudices his mind and unconsciously affects his manner when he is thrown with the objects of his parents' disapproval. Children cannot discriminate and are likely to confound criticism of trifling faults with serious condemnation.

Refined table manners are an almost invariable accompaniment of good breeding; they are more difficult of acquirement and retention than any other class of manners, since children are usually blessed with good appetites. To restrain these at table, to teach the child to eat slowly, to masticate thoroughly each morsel of food, to hold knife, fork and spoon properly, to take but a sip of water at a time instead of gulping down a tumblerful—all these things require unceasing attention on the part of parents or caretakers.



ALL the stories that have been written about man's faithful friend the dog, Jack London's *The Call of the Wild* (The Macmillan Co.) is the strongest—not the best, for *The Bar Sinister* is, to my mind, superior to it in some ways. Mr. London's story weakens inexplicably at the end, and yet it is a story to take hold of one in a very tenacious manner. Many believe with Mr. London that the veneer of centuries of civilization would drop like tattered rags from man were he allowed to return for one generation even to primitive conditions, that the tendency is to revert to the original type; but it is not a pleasant belief. "Buck" is a prince of dogs, who, when taken from the "sun-kissed Santa Clara valley" to Alaska and beaten and bruised out of all semblance to his former self, feels or hears the "call of the wild," the call of his kind, the wolf; and finds it stronger than his love for Thornton, which had seemed to be more than that of man for his brother or than ever dog felt for man before. Buck's struggle with trace and trail and later with his love for Thornton and the calling of the primordial instinct are ably set forth in Mr. London's usual clear and concise manner. One sees the conditions in Alaska soon after the discovery of gold, and realizes as never before what gold seekers must endure in their search for the shining metal.

Journey's End and *The Garden of Lies* have taught us what to expect from the pen of Justus Miles Forman, and his latest book, *Monsigny* (Doubleday, Page & Co.), will disappoint none of his readers; they will find the same subtle essence of beauty in the language and delicacy of expression; the same finish and polish which to the author are really more than the story, and withal a fragrance of blossoming France that leaves a pleasant trace in all the senses. It is a good old-fashioned story in its manner of ending: virtue is rewarded, and the wicked cease from troubling while they take their just punishment. Mr. Forman strains a point when he makes his hero suffer the shame and disgrace of the co-respondent in a divorce suit, when he is innocent, and leaves him tongue-tied when the woman turns and rends him, accusing him in order to save herself and because she is determined he shall not marry the heroine. One does not admire a man who will let a bad woman deprive him of a good one because he does not like to say that she is a liar. Better let the truth prevail. This is the only weak point in a charming book.

A charming Christmas book is the new edition of *A Child's Letters to Her Husband*, by Helen Watterson Moody, which Doubleday, Page & Co. are bringing out. The book is full of whimsical humor and feeling. There's wit, mellow and soft, and many a touch of sarcasm, with the sting removed, that makes the small volume one to enjoy and laugh over.

If there is any corner of the world that Clifton Johnson has not visited with his camera I do not recall it. His latest volume, *The Land of Heather* (The Macmillan Co.), is equal to his former ones. There are two hundred and fifty illustrations, showing various phases of life in Scotland, and all are so well done and so simply written about that they make one homesick for another glimpse of that quaint and picturesque country. Mr. Johnson takes the readers with him to Drumtochty, where he finds the people and the places that Dr. Watson has written about. What could be more fascinating than the picture of a corner in a Drumtochty college, or more quaint and curious than the window in Thrum's House or more unreal than the crofters of Skye! The places made famous by Ian Maclaren and J. M. Barrie are historic ground, and one goes over them with Mr. Johnson as a guide, feeling that this volume puts a new reading into all the books.

Homes and Their Decorations (Dodd, Mead & Co.) is a comprehensive title, but in this case the book justifies the title. Lillie Hamilton French has written one of the most helpful, one of the simplest, one of the most delightful books of its kind ever published. It reminds one of an English book published many decades ago, entitled *Enquire Within*, where, upon inquiry, one found anything and everything one wanted in the way of conducting a home. Miss French sticks to her text and wanders not off into by-paths of cookery and household management; she tells what homes should be like and then tells in plain and simple language how even the most inexperienced housekeeper may make her home, be it a flat or a brown stone mansion, conform to the general rules of art. She preaches the gospel of simplicity and takes cognizance of one's limitations and shows that to make a home artistically beautiful there need not be a large expenditure of money. The book will make a most useful as well as pleasing holiday gift.

One hardly expected from E. Nesbit, a volume like *The Literary Sense* (The Macmillan Co.). The surprise is an altogether delightful and charming one. All writers, young and old, will find much of

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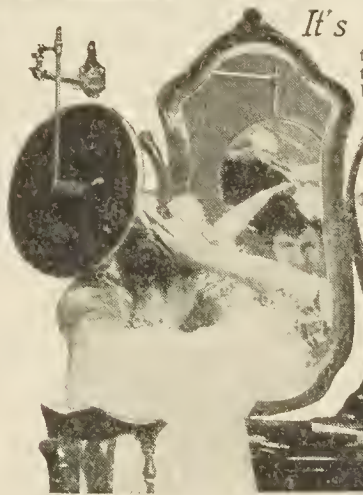
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interest in the book; the young ones will see, if they have the literary sense, what to avoid, if they have not already learned that the poser comes to grief in a literary as well as every other way, and the older ones will perceive, perhaps for the first time, the causes of some of their earlier failures. The author is known in private life as Edith Nesbit Bland, and is one of the most popular writers of books for the young.

The Young Woman in Modern Life (Dodd, Mead & Co.) is a book that sets forth in plain terms some of the problems with which the young woman in modern life is bound to concern herself. The Rev. Beverley Warner writes from the standpoint of one who believes that with women to a greater degree than with men, lies the weal and woe of to-morrow. It is a companion book to *The Young Man in Modern Life*.

A charming collection of verse is gathered into a quaint volume, *Ventures into Verse* (Marshall, Beck and Gordon). They are fugitive poems that have seen the light before. The author, Henry Louis Mencken, tells us that they have been rescued from a potter's field of old files and that they are here given decent burial, and furthermore declares that this is a first and last edition.

Gorgo, a romance of old Athens (Lothrop Pub. Co.), is a story dealing with men and manners of the time of Pericles in Greece. Famous men like Socrates and Alcibiades figure in the varying scenes. Charles K. Gaines, Professor of Greek in St. Lawrence University, brings to the work of novel writing a mind stored with knowledge of the Greek language and country. He is thus able to give this romance of his a unique setting and a fascination not always to be found in a story which takes place in the dim recesses of a half-forgotten past.

In Old Alabama (Doubleday, Page & Co.) is a delightful book for those who enjoy darkey songs and stories. "Miss Mouse" is a colored heroine, who tells some very interesting happenings in a small Southern town. The author, Miss Annie Hobson, is a sister of Richmond Pearson Hobson.

The Man with a Wooden Face (Duffield, Fox & Co.) is a clumsy title for an interesting story. There is nothing startling or new in plot or style; only the Indian Summer love affair of two persons who chanced to meet in Wales. The cumbersome nickname given to every character in the book by the author, Mrs. Fred Reynolds, is a mistake, but otherwise is a pleasing story.

Mr. Eugene Thwing has entered upon a field which he may practically call his own. In the *Red-Keggers* (The Book-lover Press) we find pictured real scenes from a Michigan logging community, and tales of the wild ways of the lumbermen. Mr. Thwing is apparently an experienced writer, but he lacks what E. Nesbit calls the literary sense: he makes some of his people talk as nobody out of a book ever

did talk, and when he turns the wayward Sam, the veriest rascal that ever lived into a hero, it requires a more forgiving spirit than most readers have. The story moves quickly, and there is much to commend in the book.

A reading version of *Mary of Magdala* (The Macmillan Co.) has been prepared by William Winter, the doyen of dramatic critics in New York. It is founded upon the German prose of Paul Heyse, and has the added charm of great refinement, poetical and spiritual atmosphere.

CALENDARS

Among the most beautiful art calendars are those of the Taber-Prang Art Co., Springfield, Mass. Strikingly original and artistic are *A Marken Dude*, a series of pictures representing quaint and picturesque types of Dutch children, reproduced in facsimile colors from pastel paintings by Miss M. A. Post, and mounted on ripple paper, and a *Whist Calendar*, illustrated in colors, in mediæval style, from drawings by Susanne Lathrop, with the rules for play written in rhyme. *Scenes from Christ's Life* consists of handsome reproductions in sepia of pictures of Christ by Hoffman, mounted on cream-colored paper, and *Early Madonnas and Modern Madonnas* are illustrated with reproductions, also in sepia, of ten of the most famous pictures of the Madonna and the Christ Child. Other attractive calendars are: *From Classic Times*, five originals, by Magnus Greiner, printed in purely Grecian style and reproduced in color on white mounts; *The Kitten Calendar*, four leaves, illustrated with designs in black and red, by Miss Julia Greene, each containing a quotation from Shakspeare, Isaak Walton, Kipling and an old English ballad; *The Outing Calendar*, picturing delightful outdoor pastimes; *Colonial Days*, reproductions in color of four paintings, by Frank T. Merrill; *The Peace-Pipe Calendar*, an Indian prairie scene, reproduced in a flame-colored platinum print on a black mount; *Jewels of the Year*, a twelve-leaf turn-over calendar, with the calendar dates for each month and verses describing the appropriate jewel and flower; *Recreation*, representing fantastically the sports and pleasures of different seasons of the year. *My Lady's Engagement Calendar*, a novelty, consists of thirteen leaves, the inside twelve ruled with a space for engagements for each day in the year, and there are many others exquisite in design and mounting, among them several handsome church calendars.

From Frederick A. Stokes Co., New York City, comes an exceptionally artistic assortment. *The Girl and the Dog* and *The Girl and the Cat* are two handsome calendars, each consisting of six reproductions of drawings of American girls and their pets, by Clarence F. Underwood. A *Calendar of American Beauties* is illustrated with photographs of beauti-

ful women, and a *Calendar of American Actresses* comprises reproductions in half-tones of photographs of Miss Julie Opp, Miss Elizabeth Tyree, Miss Margaret Anglin, Miss Cecilia Loftus, Miss Bonny Maginn and Miss Minnie Ashley. Not less attractive are *The Mrs. Leslie Carter Calendar*, which shows the talented actress in the rôles she has made famous, and a *Calendar of Modern Artists*, consisting of six photogravures of paintings by modern artists. *The Calendar of Twelve Temptations* shows twelve handsome young women bearing the names of the months. Three novelty calendars are *The Girl*, six facsimiles of beautiful designs in water-color by Florence England Nosworthy; *The Child*, reproductions of water-colors depicting the American child of to-day; *The Cat*, six plates of cats and kittens in color, by Elizabeth F. Bonsall. Beside these there is an attractive *Calendar of Prize-Winners*, illustrated with pictures of prize dogs of the Westminster Kennel Club Show, in New York; *The Goop Calendar*, comprising twelve of the famous Goop pictures by Gelett Burgess, accompanied in each case by a humorous verse, and many others equally attractive.

JUVENILE BOOKS

Cheerful Cats and Other Animated Animals (The Century Co.) is a new edition, with new material, of sketches and jingles, by J. G. Francis. The antics of these jolly cats and their friends are well calculated to tickle the fancies of little ones. The sketches are real laugh-provokers.

Entirely unique in juvenile literature is *The Rambillicus Book* (George W. Jacobs & Co.), by Walt McDougall. The stories comprised in the volume are striking and ingenious, and the wondrous creatures depicted form an astonishing zoological collection. There is a delightful reality about the boys and girls in the tales, though the animals are very curious.

The Surprising Adventures of the Man in the Moon (Lee & Shepard), by "Ray M. Steward," is a record of the wonderful travels by sea and air of a merry party of the best-loved of the mythical heroes of childhood, under the leadership of the Man in the Moon. The full-page illustrations in color by L. J. Bridgman fit into the story well.

Baby Days (The Century Co.) is an attractive book for the little ones. The stories, pictures and verse are some of them amusing and some serious, but all deeply interesting to children. The book contains the work of some of the best known children's illustrators and writers of the day, and the editor is Mary Mapes Dodge.

A picture book that will delight the little ones is *The Golliwogg's Circus* (Longmans, Green & Co.). This is not the first appearance of Golliwogg and his funny companions, but the incident of the circus is as amusing as any other enterprise of this queer fellow. The book will be enjoyed for its quaint verse, by Bertha Upton, as well as for the

absurd pictures, which are the work of Florence K. Upton.

A book that will appeal to the boys is *Defending the Bank* (Lothrop Pub. Co.), by Edward S. Van Zile. It is a tale of two boys and a girl who turned themselves into amateur detectives and nearly lost their lives in defeating a band of bank robbers.

Children of the Arctic (F. A. Stokes Co.), by the "Snow Baby"—Marie Ahnighito Peary—and her mother, will entertain youthful readers with its pictures of the strange young people of the North and their methods of living. The "Snow Baby" is now a girl of six years old, and is quite as interesting as when she was the chief one written about.

The Life of a Wooden Doll (Fox, Duffield & Co.), by Lewis Saxby, is a pretty holiday book, showing Dolly in various household duties and entertaining her friends. The illustrations are quaint and amusing.

Another book for young people is *The Frolicsome Four* (Lee & Shepard), by Edith L. and Ariadne Gilbert. It is a story of the frolics and escapades of a family of four children who had moved from the city to the country, all amusing and well told.

Here's another Quinnebasset story: *Joy Bells* (Lee & Shepard), by Sophie May, that incomparable writer for young people. Persis, the heroine, is an altogether delightful creation, and the young men of the story are fine specimens of New England manhood. Another volume sent out by the same publishers is *Following the Ball*, by Albertus T. Dudley. This is the story of an American boy at an American school where football has a prominent place, but where development of character stood for more than glorification of sport. It is a book to do any boy good.

Camp Fidelity Girls (Little, Brown & Co.) is a delightful picnic tale. It is only the story of four school girls who were disbarred from home during vacation time by typhoid fever, and who were sent into the country to live on an abandoned farm until school opened again. Annie Hamilton Donnell has the gift of bright dialogue and the ingenuity to invent many laughable situations. It is a book that will make the reader wish she had been one of the Fidelity girls.

Thistledown (The Century Co.) is a book that should be in the hands of every juvenile reader. It is the tale of a shipwrecked waif belonging to an old Southern family, who is brought up by an old Italian to become an acrobat. Mrs. C. V. Jameson, the author, who won her spurs with that most charming volume, *Lady Jane*, has a wonderful charm and power of portraying child-life. The scene of Thistledown's adventures is laid for the most part in New Orleans, which has been Mrs. Jameson's home for a number of years. Thistledown himself is the dearest, most daring, high-minded little fellow that ever turned somersaults or did tricks with ball and hoop, and he is not a creature altogether of fancy.

LAURA B. STARR.



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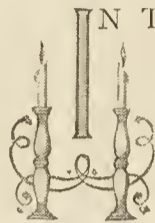


THE OBSERVANCES OF SOCIETY

BY MRS. FRANK LEARNED



CONCERNING HOSPITALITY



IN THESE DAYS it would seem that the word hospitality has assumed a new and strange significance or rather suffered a transformation, and we who float along on the stream of social life accept the idea with thoughtless ease and take it for granted that mere forms and ceremonies, social bargaining, lavish display, and elaborate entertainments stand for true hospitality. When we are so exact as to look up the meaning of the word we find that, according to the best authorities, hospitality is "the reception and entertainment of guests without reward, and with kind and generous liberality"; also, that to be hospitable is to be "sociable, neighborly, given to bounty, generous, large-minded."

There is something that pleases our imagination when we read about the hospitality in the olden times, when life was simpler and when a delightful leisure existed which does not belong to modern days. Wedding festivities were kept up for several days, and the wedding party, after feasting at the bride's home were invited to that of another friend and then to another.

In an old-fashioned novel we read that the heroine, in the fourth week of her visit at a friend's house, was in doubt whether she should continue her stay, and the painful consideration made her eager to be rid of such a weight on her mind. She resolved to speak to her hostess, propose going away and be guided in her conduct by the manner in which her proposal was received. It was directly settled between her hostess and herself that her leaving was not to be thought of and the limit of her visit depended on her own inclinations.

Not so the hostess of these days, who invites a guest for a stated period, and it is tacitly yet positively understood that "from Saturday to Monday," does not even include luncheon on the day of departure. All this is far more sensible and more satisfactory, although so very business-like.

To-day we are told that those who entertain consider that they are paying their acquaintances a sufficient compliment by inviting them to a crowded reception, where the hostess has hardly time for a greeting. Society is nothing if not "practical and business-like," and if a hostess "entertains lavishly and is well gowned" she does all that could be required and "cannot be expected to take much interest in her guests." This touch of satire

shows how hospitality masquerades under false colors.

Social bargaining is not hospitality. Under this head I would include the false spirit which aims at inviting friends and acquaintances in order to receive gifts on anniversaries or at weddings. It is necessary to remember that genuine hospitality is to entertain gratuitously, "without reward," and we must apply this text to our own actions. Every good hostess should ask herself: "Am I offering my guests that which is my own idea of enjoyment, or am I providing that which I believe is theirs?"

We should provide our best, but our best may be very simple. We should not be so foolish as to strain at imitating those whose means are far beyond our own, but we should not hesitate to bring our friends together because we cannot give expensive entertainments.

All of us know what it is to enter a house where true hospitality reigns, where there is a spirit of generous intention to welcome cordially all who cross the threshold, where there is a subtle influence which makes us happy and at ease.

Hospitality is not in giving elaborate feasts or displaying fine furnishings, costly gowns and jewels, but is the "sweet and noble practice" of receiving and entertaining guests in genuine "liberality," and this liberality is not merely in material things but in the heartfelt and inspiring kindness which gives to hospitality its true meaning and value.

REPLIES TO CORRESPONDENTS.

May.—I am much interested in your plans for your wedding and in the description of the pretty home to which you will go on your return from the wedding trip. The house will be cosy and comfortable and large enough for entertainments of moderate size. I am glad that you understand that it would not be good form to have any entertainment at the new home until after your marriage. The proper plan is to be married quietly at your mother's house with only a few friends present, or to be married at a church to which all your friends may be invited to witness the ceremony. After your return from the wedding trip you can have an evening reception at your new home. Try to have the affair an informal "house-warming," having the entire house thrown open for the inspection of guests.

Lake.—A bride's duty is to do all in her power to please the family of which she has become a member. She should try to make herself acceptable in every way to her husband's relatives and enter into their plans for her interest or entertainment and not seek to oppose them. If they wish to have her visit them with her husband while the new house is being made ready, it would be sensi-

ble to accede to their wishes instead of returning to the home of her own parents. She must remember that she is not less the daughter of her own parents, but she has assumed new duties in becoming a wife, and she is bound to try to make herself an agreeable wife and daughter-in-law. Her parents should encourage her to try to please her new relatives. By being sensible and conciliating about small matters in the beginning of married life and not permitting petty jealousies to arise, much annoyance may be avoided for the future.

Decatur and M. B.—1. In large cities it is usual for persons living in the same neighborhood, who have the same friends and acquaintances to have the same day for being at home, as this is convenient for those coming from a distance to make a round of calls. A hostess sends cards to her men friends and must include husbands with their wives. Cards are issued two weeks in advance. 2. The furniture should be arranged so that the rooms may look attractive, not stiff and formal, and as many flowers as may well be afforded can be in vases on mantel and tables. On the day for receiving you should be in the drawing-room by three o'clock in the afternoon, wearing a pretty dress, high in the neck with long sleeves. If many guests are expected, have the table in the dining-room with flowers in the centre, and your best silver tea service, daintiest china and finest linen. Ask one or two of your women friends to pour tea. Serve tea, chocolate, thin sandwiches, little cakes and bonbons. If only a few guests are expected have a small table arranged in the drawing-room and pour tea yourself.

E. O.—A young girl who is a professional musician and engaged to play at drawing-room entertainments in the evening would best have it understood that her mother is to come with her to the houses where she is to play. It would not be good form to be escorted by a man friend, nor would it be correct to ask the hostess for an invitation for him.

P.—It is obligatory that an invitation to a dinner should be answered within twenty-four hours after its receipt. The reply must be written on note paper, not on a card. There must be no provisional acceptance, but a positive answer, either of acceptance or regret, because a hostess wishes to know whom she may expect and to fill the place if a guest cannot come.

E. C.—It is certainly very embarrassing to have a friend offer a gift of money to your child, and it is not advisable to let a child accept such a gift. Without wounding a friend's feelings you could say, very kindly, "I am sorry that I cannot let Alice take a gift of money, but I am trying to bring her up on certain rules of conduct, and I am sure you will understand that I must keep these rules consistently."

M. B.—When you wish to consult your lawyer on a business matter you would best call at his office rather than send for him to call on you. When going to the office send in your name by messenger or clerk. Be brief and business-like in your call.

Little Sister and Reader.—Your letters were received many weeks too late to be answered in these columns in time for the dates of your parties.

Pansy.—1. A well-bred man would not smoke when making a call on a lady, or when walking in the street with her. 2. It is the accepted rule that young girls should not go to theatres or public places alone with men but be accompanied by a chaperon. 3. The article on "Shaking hands," on this page in October, would aid you. When making a call it is not necessary when taking leave to shake hands with other callers who may be present.

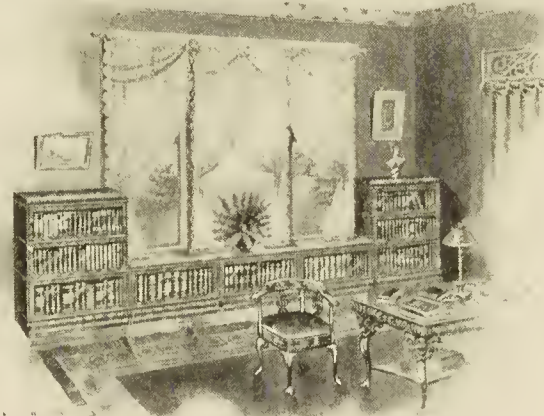
F. S.—Your embroidery club may be a centre of enjoyment and friendship. Ask your friends verbally or by note. Have the meetings at your own house or arrange to have the club meet at different houses, once a week, from three to half-past five o'clock in the afternoon. Select a good book and have some one read for an hour; then discuss the book informally. At five o'clock serve tea.

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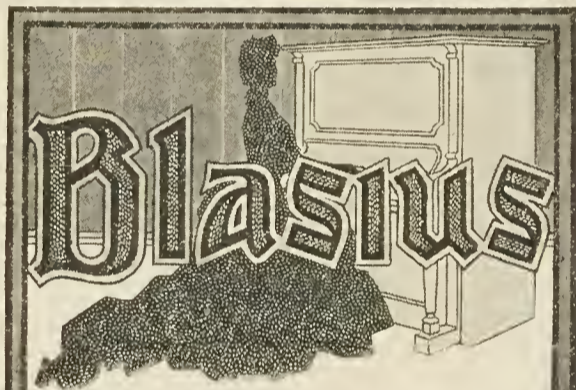
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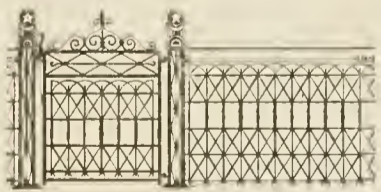
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Problems in House Furnishings

BY ALICE M. KELLOGG

THE INTRODUCTION OF WALL SHELVES

A WELL-KNOWN Boston architect has said that no room is interesting without shelves built against the wall. The mantel shelf in the formal rooms of the house responds to this statement, but in many homes of moderate cost the fireplace with mantel does not exist. On the other hand, the opportunity is usually present for introducing a shelf of some kind in every room.

In the illustration a variety of articles has been gathered in a row upon a plate shelf, some blue-and-white china handed down from grandmother's closet, with some modern examples of mineral painting and some odd bits picked up in trips abroad.

In arranging any such collection both form and color should be carefully studied to make a pleasing result. Pottery



SHELVES IN A RECESS, FORMING A SETTING FOR A PICTURE.

A shelf for the dining-room seems at first thought to be almost entirely utilitarian in purpose, while, in reality, it is distinctly ornamental. The china that is exposed to the dust and dirt is never available for emergencies, and the vacancies it leaves when taken away rob the room of its attractiveness.

"Plate" shelf is the popular name for a narrow shelf built against the wall of a dining-room, but it may be used for pieces of pottery, copper or plaster. In fact, the older fashion of keeping bric-à-brac on the mantel and tops of tables has very much been given up to the newer style of having it appear on the wall shelf.

of the same color but of different shades should be separated by some harmonizing color, and pieces of one height and size should be varied by contrasting shapes.

Cups and saucers can be displayed by standing the latter on the shelf and hanging the former from a small hook that is screwed to the under part of the board. This plan is often followed in corner cabinets with glass doors, where the china can be examined from the outside.

The plate shelf becomes an architectural feature of the room when it is designed to correspond with the lines of the other woodwork. Although simple in

construction this shelf can be treated in a way to add to the dignity of the room, or to destroy its proportions. Before adding a plate shelf the wall spaces should be well looked over to see if there is any one position that is better than another. The height of the wall should be over eight feet, the spaces not too long, and the placing in proportion to all the dimensions.

If the shelf can be kept on a line with the tops of the mantel, door or windows,

satisfactorily, making the larger space green and the narrow upper portion of oak. The picture moulding should not be omitted when a plate shelf is put up, as it finishes the cornice and is often of use in hanging a plate or tile.

The corner shelves shown in the third illustration are of a very plain construction, supported from beneath by iron brackets painted white like the shelves. The space below the shelves may be utilized for a writing desk or a writing



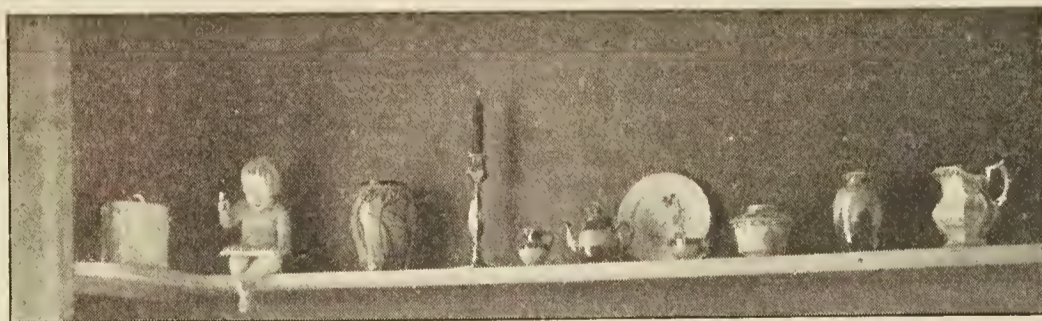
SIMPLE BOOK-SHELVES.

a better effect will be gained than if it forms a separate track of its own. It is not necessary to carry the shelf entirely around the room; in fact, it is often of advantage to fit it into certain angles or "jogs" in the room. The material of which the shelf is made should be the same as that employed in the doors, windows, etc., and finished with the same paint or stain. An inexpensive plate shelf can be found at many of the paper hangers' establishments made up in oak, cypress, mahogany or white enamel. This is sold by the foot.

table, or a chair may be stood against the wall.

In the large illustration an original arrangement of book shelves makes a pleasing setting for a favorite picture. This idea could be carried out on a larger scale and with numberless variations. In another room a row of shelves was left with a space in the centre in which a sofa was placed, and in still another home the shelves were built with a settle as a part of their design.

The opportunities for shelf building are as extensive as the individual need



A POTTERY SHELF.

The wall back of the plate shelf is an important item. If it is desirable to have the pottery stand out as a decoration the upper part of the wall should be of a plain color and lighter than the body of the wall. A striped paper should not be used in connection with a plate shelf, but a closely-set pattern below the shelf serves to set off a plain paper that is used above. Two colors that are adopted in a dining-room—green and oak, for example—may be repeated on the walls very

requires. While they do not appeal to those who never have a permanent home, they are, nevertheless, one of the most successful means of making a homelike atmosphere.

SUGGESTIONS TO CORRESPONDENTS.

TREATMENT OF PLAIN BURLAP.—The prepared burlap may be painted with oil or water colors; the first, however, is the more durable. These plain burlaps never give the effect of



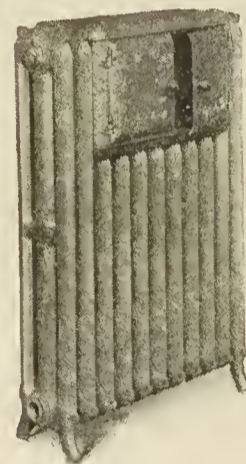
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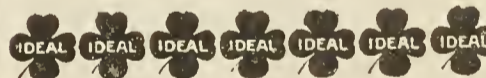
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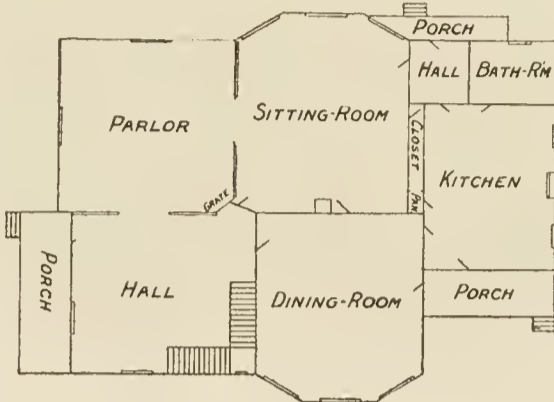
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PROBLEMS IN HOUSE FURNISHINGS

(Continued)

a woven texture which is the beauty of the dyed fabric, but they are capable of being tinted to match any color scheme desired, and are also cheaper than the other kind.

WALL COLORS AND WOODWORK FOR A WESTERN HOME.—The reception hall, dining-room and sitting-room may have the woodwork finished in weathered oak, and, as new furniture must be bought for these rooms

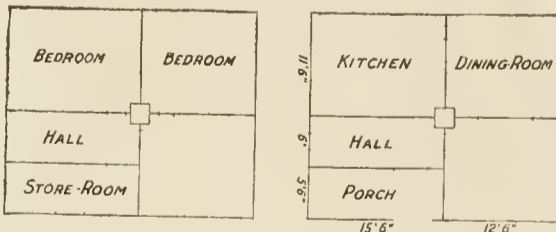


the preference may be given to the plain (or mission) designs in weathered oak finish. In the hall there should be a mirror with wrought-iron hat hooks, a settle, an umbrella holder and small stand. In the sitting-room in addition to the chairs and tables there should be a comfortable divan or lounge and some book shelves. As to the wall colors of these rooms, the hall may have a landscape design in an imported tapestry paper, the sitting-room a soft red and the dining-room either dull blue or green in two tones. The parlor having mahogany furniture is best treated with white woodwork painted in a flat finish, with the walls hung with a Colonial pattern in yellow.

SCHOOLROOM DECORATIONS.—A schoolroom that cannot be papered or painted in suitable colors can still be made attractive by fastening up a width of good ingrain paper about six feet from the floor and covering the the upper and lower edge with a picture moulding. On this background some colored prints in poster style can be either tacked or first framed and hung up. The least expensive framing that can be done by an amateur is with glass and paper binding.

FITTING UP A DRESSING-ROOM.—The dressing-room should have as nearly as possible all the fittings of a bath-room with a chiffonier for underwear and a long mirror added. If running water is not available in this room, the washstand should have a pretty toilet set with a tin foot bath or a long tin bath tub. The wall may be covered with a sanitary paper in a chintz pattern, and a wool bath rug in mottled colors laid on the floor.

NAMING THE ROOMS IN A RUSTIC COTTAGE.—The two large rooms that are to be used by the family on the first and second floors of the Summer cottage may be called



the living-room (down-stairs) and den (upstairs). The plan of this Summer cottage gives a great deal in a small space and is interesting from the fact that too much has not been attempted for a small cost.

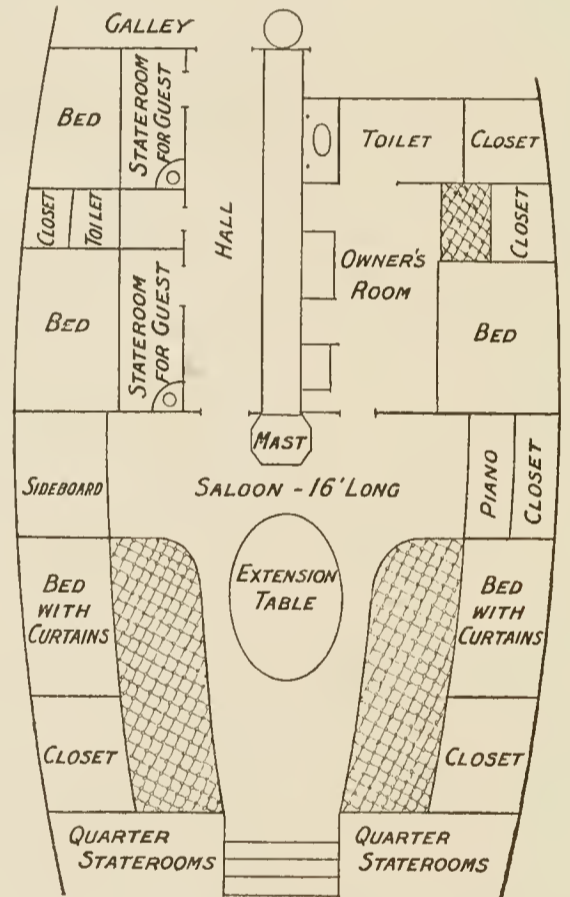
WINDOW SHADES FOR LEADED GLASS WINDOW.—The windows with leaded glass should have the shades placed at the top of the casement just like the ordinary windows. In the daytime a thin silk or very fine muslin

may be drawn across the glass and still show the pattern made by the leads. Such a curtain as this would hang only to the sill.

WEATHERED OAK FINISH.—Any reliable paint-shop will have a good weathered oak finish on sale. This is generally applied with a wax finish, giving a smooth but unpolished appearance. It is more pleasing than the bright varnish of yellow or golden oak, and is coming into very general use.

MATERIAL FOR RE-COVERING A COLONIAL SOFA.—The color that will harmonize with the other furnishings in the room is the first and most important matter to decide. The choice of the goods depends on the amount that can be paid a yard. Two standard materials are the single-faced velours and cotton or wool tapestry. The first is procurable only in plain colors.

REFURNISHING A YACHT INTERIOR.—A new carpet to lay over the entire floor of the yacht might be chosen from the English Wiltons in copper tones and invisible figure. In the staterooms finished in sycamore the hangings and cushion covers might be of green velveteen, velour or corduroy. In the other rooms finished in mahogany the color might be an old blue and the material any one of the three named for the sycamore-finished rooms. The curtains in front of the berths might be of imported linen taffeta in flower



design with ribbon knots of blue, pink or green. The lining should be of the same color as the ribbons.

COLOR FOR BLINDS.—The house painted gray, or stone color, with white trimmings, may have green blinds of a medium dark tone.

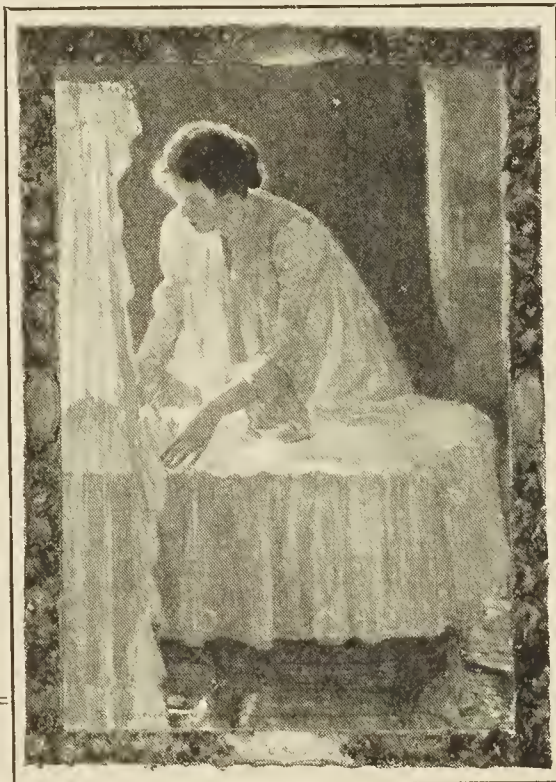
COLOR SCHEME FOR A YOUNG GIRL'S ROOM.—As green is the color preferred by the occupant of this room, it may be combined with pink to make a charming room. The floor may be covered with a plain velvet filling in moss green, the walls papered with a pink-flowered paper, the curtains of white muslin with a band of pink roses down the front. The sofa in the corner may be covered in plain green with pillows of cretonne in rose pattern. The furniture may be stained to match the carpet, or be of white enamel with a white iron bedstead. If a plainer wall be desired than the flowered paper, the new white stripes or moiré paper may be used with the ribbon-and-rose borders six inches wide that are put on the walls to follow the lines of the woodwork.



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NEW YEAR, good resolutions and calendars arrive together and are just about due. Apropos of this, have you seen THE DELINEATOR CALENDAR for 1904? It makes a most acceptable New Year's offering for friend or relative—if you can part with it after once seeing it. On cartridge board of a rich crimson shade are mounted color plates representing the Four Ages of Woman, instead of the Seven Ages of Man. (You will grant ours is the more attractive subject.) The first leaflet introduces some new arrivals from Storkland, and for the framing of these baby débutantes are massed forget-me-nots. The second pictures, amid clusters of lilacs and violets, little folks growing old enough to be interested in the stories and games provided for their special entertainment by THE DELINEATOR. In the third leaflet roses just bursting into bloom symbolize the sweetest of all ages of woman, Girlhood, with its shy interest in

THE DELINEATOR love stories; while the fourth and last, with the morning glories twining all about it, shows the young mother, her face illumined by the sacred halo of maternity, bending over the cradle of her first-born. To subscribers to THE DELINEATOR this Calendar will be sent to any address on receipt of 25c.; to others the price is 50c.



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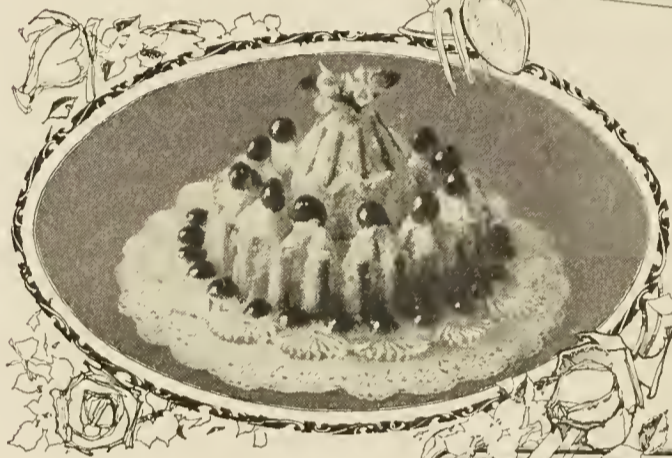
A RUSSIAN DINNER

BY ANNA W. MORRISON

TCHAI.—BLACK JAPAN TEA IS BREWED IN A BRASS OR COPPER SAMOVAR, Poured INTO BEAUTIFULLY DECORATED CUPS AND SERVED AT THE END OF THE MEAL. IT MUST BE VERY STRONG, AND SEVERAL CUPS OF TEA ARE CONSUMED BY THE NATIVE RUSSIAN. CREAM IS NOT USED BUT LUMPS OF SUGAR ARE RUBBED ON LEMON, DIPPED IN THE TEA AND NIBBLED AS A SWEET.



TAGANROK.—ADD TO TWO CUPS OF HOT HOMINY ONE CUP SUGAR, PINCH SALT, TABLE-SPoon BUTTER, CUP CURRANTS AND RAISINS, JUICE AND GRATED RIND OF ONE LEMON, ONE TABLE-SPoon TOKAY WINE, STIFFLY BEATEN WHITES OF THREE EGGS; STEAM IN MOULD LINED WITH ANGELICA 30 MINUTES; SET ON ICE; CHERRY GARNISH.



ROASTED PIG.—FILL A MILK PIG WITH BREAD DRESSING HIGHLY SEASONED WITH ONION, SAGE, BUTTER, PEPPER AND SALT; SEW UP AND ROAST; BASTE WITH BUTTER; WHEN TENDER SLASH BACK; SERVE ON SILVER DISH GARNISHED WITH CELERY FOLIAGE, TART BAKED APPLES, LEMON AND CABBAGE BALLS.



RUSSIAN PUNCH TART.—BAKE LOAF OF SPONGE CAKE. FLAVOR WITH ARRACK; REMOVE CENTRE AND CRUMBLE. THIN CRAB APPLE JELLY WITH A LITTLE BRANDY; ADD CRUMBS; FILL CAKE SHELL; COVER WITH ICING FLAVORED WITH ALMONDS; DECORATE WITH WALNUTS AND CHERRIES, PINEAPPLE, ORANGE, AND OTHER CANDIED FRUITS.



RUSSIAN BEEF. CHOP FINE TWO POUNDS OF LEAN RAW BEEF, ONE-FOURTH POUND BEEF SUET, TWELVE CANNED MUSHROOMS, TWO ONIONS, PARSLEY, SALT, PEPPER, HERRING; ADD ONE CUP OF BEEF BROTH, HALF CUP BREAD CRUMBS; SAUTÉ UNTIL HEATED AND BROWNED; GARNISH WITH BOILED ONION RINGS AND CAVIAR ON TOAST POINTS.



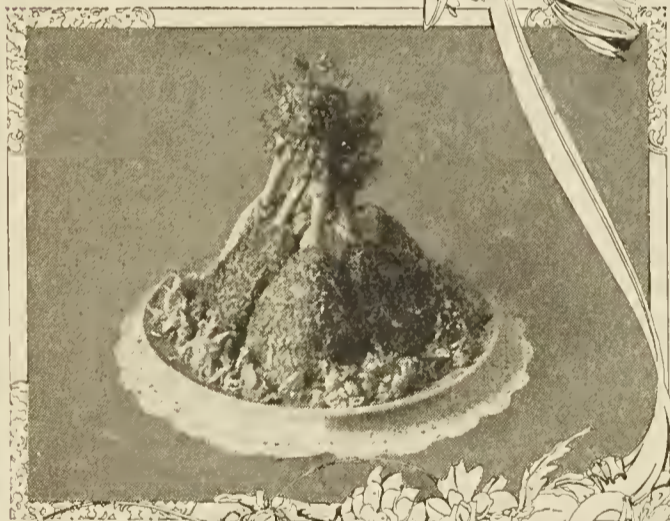
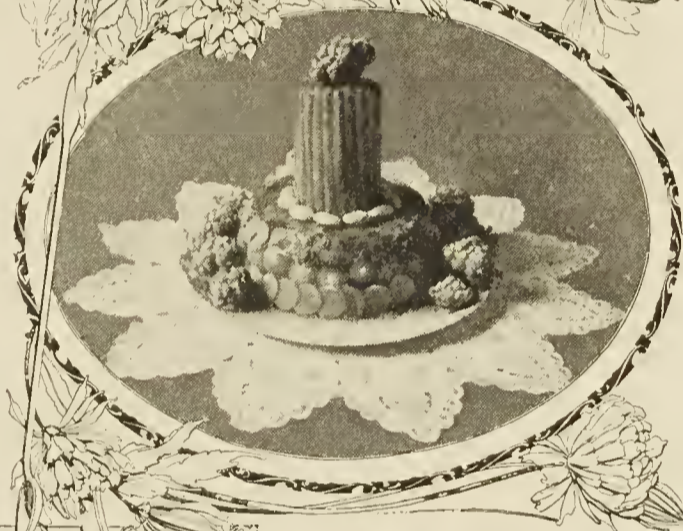
The dinner is for eating, and my wish is that guests, not the cooks, should like the dishes.

—Bacon.



INDIVIDUAL SOUP SERVICE.
—BORTCH MADE FROM STRONG HIGHLY SEASONED MUTTON BROTH, COLORED RED WITH BEET ROOT; IN BOTTOM OF EACH BOWL PLACE A COOKED TOMATO, AN ONION AND LOIN CHOP. THIS IS A NATIVE SOUP. RUSSIAN BISCUIT AND FROTHED SOUR CREAM ACCOMPANY IT. ZAKIESKA, A NATIVE BEVERAGE MADE FROM RYE AND POTATOES, IS DRUNK BEFORE THE MEAL.

NATIONAL SALAD.—COOKED BALLS OF POTATOES, TURNIPS, CARROTS, STRING BEANS, ASPARAGUS, OYSTERS, KIDNEY BEANS CAULIFLOWER. PUT ASPARAGUS AND BEANS IN HALF-SET ASPIC IN CYLINDRICAL MOULD. OTHERS IN BASIN WITH ASPIC; CHILL; UNMOULD; GARNISH WITH CAULIFLOWER. WITH THIS SALAD SERVE MAYONNAISE.



JOARSKY CUTLETS.
THIS DISH IS COMPOSED OF COOKED CHICKEN, TRUFFLES, SPECK ONION, RED PEPPER, SALT, POUNDED TO A PASTE; THIS IS PRESSED ON CHICKEN LEG BONES, EGGED, CRUMBED AND FRIED IN DEEP HOT FAT. A GARNISH OF PARSLEY, BORDER OF SHREDDED CABBAGE FERMENTED IN VINEGAR, SALT AND CELERY SEED, IS USED.

FISH SALAD.—ONE PINT COLD FISH, FLAKED, ONE TEASPOON GRATED ONION, YOLKS OF THREE HARD-BOILED EGGS, MASHED, PEPPER, SALT TO SUIT; MOISTEN WITH DRESSING; PACK FISH SHAPE; PLACE HEAD, WITH OLIVE IN MOUTH, AND TAIL IN POSITION; COVER WITH SCALES FORMED OF THINLY SLICED, COOKED CARROTS AND RAW CUCUMBERS, PARSLEY GARNISH.



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SERVING OF AND WAITING AT THE TABLE



I.—PRELIMINARIES

IN THE correct serving of a meal, whether it consists of the simple home luncheon or the more elaborate, ceremonious dinner *à la Russe*, well-bred housekeepers, of all nationalities, observe nearly the same standard of excellence and are unconscious of conforming to any special rules.

The proper understanding of these perfect conditions is of vital importance to the young housekeeper, since a daintily served repast, even of simple viands, is infinitely to be preferred to an overladen table improperly served. Although you may have only one maid, who is necessarily cook, laundress, housemaid and waitress combined, with a little care and patience on your part, she can be trained at least to arrange the table attractively, garnish the different dishes in a tempting manner, take proper care of the linen, china, silver and glass, and serve the meal deftly and neatly.

The first instruction to be given to the waitress or general maid is the proper care of the dining-room. Once a week the room should be thoroughly cleaned, the windows washed, and the rug covering the floor taken outdoors for a beating and sweeping; while this is being done, the floor should be gone over with an oiled cloth, and the dining chairs and table treated in the same manner, particular pains being taken with the table top, which should be polished with a dry cloth, so that the wood may shine through plate and tumbler doilies when luncheon or supper is served without a cloth. If heavy draperies or portières are used at the windows and doors, they should be brushed and sunned if possible, as odors of cooked food are hard to eradicate.

If an amount of silver is kept on the sideboard and is not in daily use, it may be cleaned at the housekeeper's discretion, care being taken that it is always ready to use, for the good housekeeper is prepared for the arrival of a guest at any time. All flat silver and table cutlery should be cleaned and polished once a week. Egg spoons and small silver dishes, used either as receptacles for olives or salted nuts, need careful attention, as they quickly become discolored. Hot soap suds, to which has been added a little baking soda, is excellent for washing silver so as to retain the high lustre so much desired.

The really necessary table silver, which

the young housekeeper who occasionally entertains informally should provide, consists of one dozen tablespoons, one dozen dessert spoons, one dozen soup spoons, two dozen teaspoons and twelve after-dinner coffee spoons; one dozen each of dinner and dessert forks, twelve oyster forks, one dozen steel-bladed dining knives with ivory handles, and one dozen silver tea knives; twelve fruit knives, a soup ladle, pie slice, sugar tongs, butter pick, salad set, ice cream cutter, gravy ladle, cheese scoop and olive and bonbon spoons.

It is the best plan if the family is small to have in daily use only half a dozen of each. Of course, if elaborate entertaining is to be considered the list can be supplemented by the addition of bouillon spoons, orange spoons, chocolate spoons, berry forks, ice-cream forks (a compromise between a fork and spoon), and odd conceits which the silversmiths have

named, cold meat forks, game clippers and vegetable spoons. Of the large pieces of silver, the silver service, with out which, it is said, no ambitious housewife is quite satisfied, has preeminence. Silver dishes of plate or filigree design add attractiveness to the table and are useful for bread, rolls, cake or confections.

Probably the most important requisite for imparting refinement is the linen. Natural bleached linen, heavy but firm, is what the connoisseur in damask approves, rather than the high glaze and the stiffness of the artificially bleached linen. A dozen napkins to match each cloth selected should be purchased, those of the dinner size having the crest or full monogram embroidered in the lower right-hand corner. Probably one regular dining cloth of Irish linen damask, with napkins to correspond, is all the young housekeeper will require. This should measure two and a half yards by three and will answer for the average dinner party; for ordinary use, smaller cloths will be found more practical, both for breakfast and dinner, and the napkins may be simply embroidered with the initial of the surname.

For afternoon teas, receptions and card parties, many housekeepers are making elaborate tea-cloths of Chinese linen with *entre-deux* of lace. This linen is very

durable, looking more silky after it is laundered and retaining its crispness to the end. Lunch cloths also done in German pattern, on heavy linen, with corner pieces of Saxon drawn-work, are extremely beautiful with a border of strawberries sweeping loosely around the entire cloth, a berry or two resting on the drawn-work corners. For the woman who is an adept with her needle, innumerable doilies, tray covers and carving cloths can be provided, with little expense, that will add materially to the appearance of the table. Be sure the table linen is hemmed neatly by hand with a convent hem.

For luncheon or the Sunday night supper, nothing is daintier than a polished table with a complete set of doilies. These should comprise a centre-piece, plate, tumbler and relish doilies. These doilies may be rich in embroidery or plain, according to the housekeeper's taste, but the correct napkins to use are fashioned of Irish linen, having deep hemstitched borders. Stocking the linen

closet with a complete assortment of Irish damask table linen is like supplying a side-board drawer with solid silver forks, knives and spoons and is necessarily costly, but once possessed, it constitutes a treasure for all time.

The matter of the china that is essential for the young housekeeper is a comprehensive subject which can be touched upon only lightly in this preliminary article. In the present day a complete "set" throughout for breakfast, luncheon and dinner has given place to variety, allowing both taste and purse greater freedom. The housekeeper need not hesitate to adopt the plan of utilizing different wares for different courses, bearing in mind to choose china that signifies for the breakfast service the freshness and simplicity of the morning; for luncheon, dainty informality and for the dinner table, exquisite service.

I see no reason why a woman desirous of having her table perfectly appointed, and who is willing to assume the extra care and responsibility that the possession of such fragile commodities entails, should not indulge in the luxury of having her fine china on the table. The mistress must instruct the maid, that although hot dishes should be served hot, and cold ones cold, the fine china should never be chilled in the ice-box or heated in the oven; and that in washing china with gold ornamentation warm and not hot water should be used. In fact, unless the housewife has a very experienced servant, she should superintend the operation of washing and drying the expensive china.

In touching upon glass, the pride of every dainty housekeeper, cut glass should be first considered. As America now leads the world in the glass-cutting industry, prices are not excessive, and the housekeeper will find in the shops nearly

every article for the table, fashioned in cut glass, from the massive punch bowl to the tiny bonbon dish. A cut-glass salad bowl, celery tray, two water carafes, and a few odd small dishes to use for olives and salted nuts form an excellent nucleus for the glass closet, as it is advisable for the young housewife to build up her glass supply as she would her china cabinet, piece by piece, not forgetting that it is a luxury to indulge in on birthdays and wedding anniversaries. If one entertains frequently, a glass service of Bohemian ware is desirable, as, unlike china, the glasses when grouped together do not show any marked discrepancy.

The maid should be taught that the glasses must be washed in warm soap-suds, dried carefully and polished, and under no circumstances should a cloudy glass appear on the table. Probably no other article of the table furnishings will require as frequent replenishing as the drinking tumblers in daily use; fortunately they are inexpensive. They should be of dainty, thin glass with an etched design. Finger-bowls are another necessity and may be purchased in great variety to suit all tastes and purses. Colored-glass bowls are to be avoided.

In lighting the table, have the sunshine and natural light if you possibly can; otherwise use candlesticks of silver, glass or china for the simple luncheon or dinner, reserving the more elaborate candelabra for formal occasions. Many prefer



four candlesticks fitted with tiny oil lamps, (resembling candles), and supporting large fluffy shades of silk and chiffon, even at ceremonious dinners.

In instructing the waitress, see that she has the proper facilities for serving the meal correctly, and teach her that faultless waiting consists of absolutely noiseless movements, quick yet without seeming haste. The dumb-waiter must roll up and down quietly, and a tall screen should protect the guests' eyes from fleeting glimpses of the pantry, as the maid passes back and forth. A serving table is of great assistance to the waitress.

If possible, have each article presented at the table resting on a small silver tray, covered with a small fringed doily. It should be proffered at the left hand of the person seated. Of course, no word of comment or invitation from the servant is permissible. In setting the table, see that the cloth is exactly straight, the centre-piece and carving cloth right side up, and laid precisely in their correct positions; the cutlery and small table silver arranged neatly at each cover, and the small dishes, containing bread, butter, olives, celery, nuts or confections made as attractive as possible. With a little care and practice the right-minded girl will find that to meet her mistress's requirements and set the table artistically, is no more trouble than promiscuous arrangement.

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LESSONS IN CARVING

BY KATHERINE E. MEGEE

No. 2.—MEATS

NO matter how thorough the carver's knowledge of the construction of the various joints of meat, or how skilled he may be in handling the tools, it all counts for nothing if the wrong cut has been selected or if the meat has been improperly shaped before cooking. It becomes the duty, therefore, of

instructed to separate the joints to facilitate carving.

The breast of veal is a delicious portion for a stew. The chump end of the loin is also a good roasting piece. For baking, select a fillet which lies just below the chump end of the loin. This is the most economical cut, and when prop-

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ILLUSTRATION I.—SIRLOIN OF BEEF.

every housewife who desires her meat served neatly and economically to inform herself as to the pieces best suited for certain modes of cooking, and how to treat them.

For instance, if she is buying a roast of beef, she should know that the choicest cuts for this purpose are the standing ribs, which are six in number, and the sirloin. The former is taken from the

erly rolled and cooked with a highly seasoned dressing of breadcrumbs it forms a most savory dish.

A leg of mutton, also the fore-shoulder, should be boiled; the loin should be roasted. Neck of mutton, though commonly used for stewing, makes a good roast.

When buying a pork roast, select either the lean portion of the back or the loin.

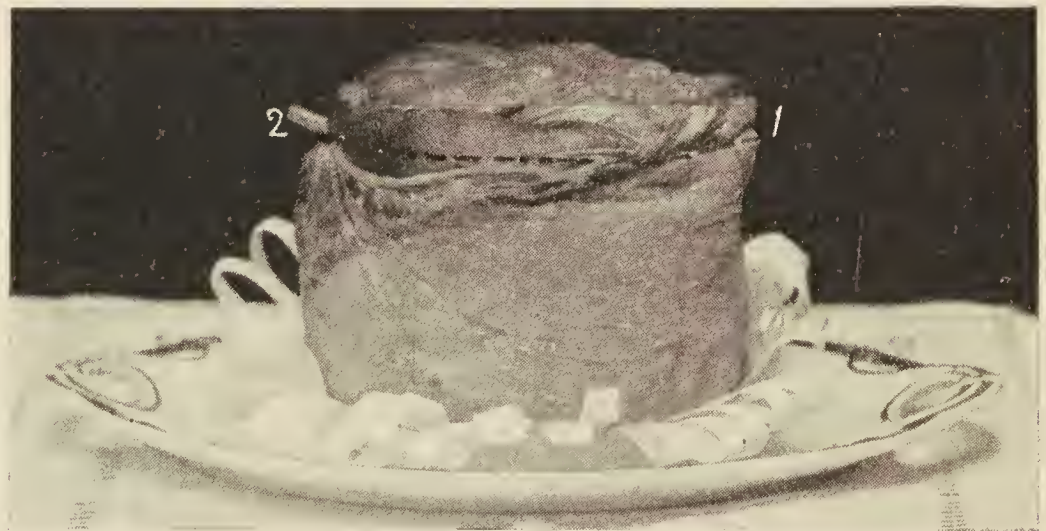


ILLUSTRATION II.—FILLET OF VEAL.

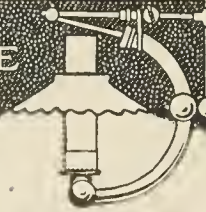
fore-quarter and the latter from the hind-quarter of the beef. Also, the chuck rib-roast makes an excellent pot-roast or boiling piece.

A roast of veal should be cut from the loin, though many persons think a roast cut from the breast is just as savory and possesses the further quality of being a little cheaper. The butcher should be

A pork ham, either green or cured, may be boiled or baked.

Every kitchen cabinet should contain a trussing needle and a ball of clean twine to be used in shaping meats and poultry. Before cooking this is easily done; afterward it is impossible. When skewers are employed, they should be of steel and should be removed by the cook

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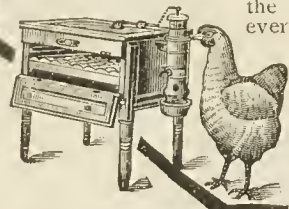
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before the meat is sent to the table. Meat that is to be carved ought to be sparingly garnished and dished on a platter large enough to allow the joint to be turned if necessary. The dish should be placed directly in front of the carver and so near that he has full control of it. Otherwise, he cannot avoid appearing awkward while carving.

A proper set of carving tools comprises a solid two or three-pronged fork, a light, sharp-bladed knife of a size to be handled conveniently, and a pair of carving scissors for clipping the joints of poultry and game.

It is always desirable that the slices of roasted meats shall be thin, smooth and neat. To have them thus the meat must be cut across the grain, a firm stroke being made from end to end of the joint.

SIRLOIN OF BEEF.—There are two acceptable ways of carving this. Long, even slices may be cut in the direction of 3—4, as indicated in illustration 1., serving with each slice a bit of the fat lying underneath the ribs; or thicker slices may be obtained by cutting through the tenderloin (1—2).

Many cooks prefer converting this roast, before cooking, into a fillet. When this is done, the matter of carving is greatly simplified. It is better to have the butcher bone the meat. It should then be rolled and the end fastened securely. To serve such a roast stand it on one end, as shown in the picture of a fillet of veal, and carve thin slices across the grain of the upper surface. The economical housewife notes that the meat is weighed to her before the bone is removed and orders it sent along with the roast to replenish her stock pot.

RIB OF BEEF.—When carving a rib of beef, first run the knife with a firm, sharp stroke along between the meat and the end and the rib-bones; then carve in thin, neat slices, directing the strokes of the knife from the thick end to the thin, as when carving a sirloin.

FILLET OF VEAL.—To be prime, such a roast should weigh from ten to twelve pounds. Fill the cavity caused by the removal of the bone with highly seasoned bread stuffing, then roll and fasten the end. To carve, cut thin slices from the whole of the top, directing the strokes of the knife from 1—2. By this method the neat appearance of the fillet is preserved, and with each helping a portion of the stuffing is also served.

BREAST OF VEAL.—A breast of veal, which usually weighs nine or ten pounds, comprises two portions: the rib-bones and the gristly brisket. The separation of these parts is the first duty of the carver. To accomplish this separation most effectually, pass the knife with a firm stroke in the direction of the line from 1—2, and when the parts are entirely divided carve the rib-bones by cutting from 5 to 6. To serve the brisket, cut slices in the direction of the lines 3—4.

CARVING HAM.—There are several ways of carving a ham, and in his choice the carver must be guided according as he desires to practise economy or cater to

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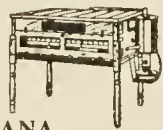
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(Continued)

the palate only. If the choicest portions are to be helped, regardless of saving, cut long, thin slices from 1 to 2, taking care to extend each cut to the bone. This method insures delicate slices of fat and

ROAST PIG.—It is very seldom nowadays that a roast pig is sent to the table whole. It is partially carved by the cook who separates the shoulder from the body, then the legs in the same manner.

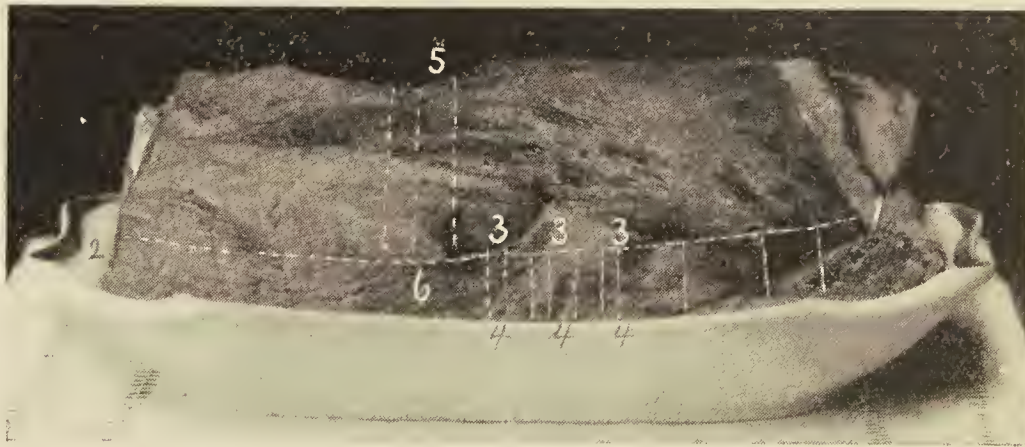


ILLUSTRATION III.—BREAST OF VEAL.

lean together. Again, a ham may be carved by first making a cut to the bone from 1 to 2, then slicing across the other way from A to B.

Another way of reaching the choicest

The ribs are also divided into convenient portions that can be readily handled by the carver at the table. The head is divided and neatly arranged on the platter.

LEG OF MUTTON.—The best slices

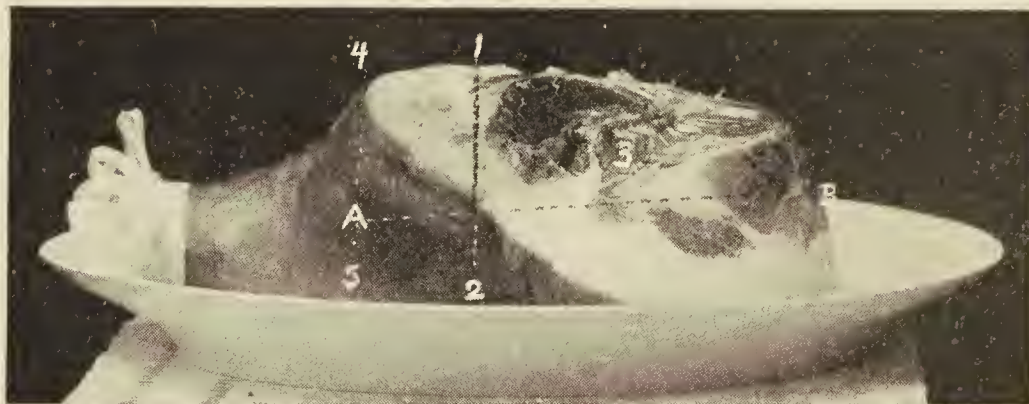


ILLUSTRATION IV.—HAM.

part of the ham at once is to cut a circular hole in the middle of the ham (Fig. 3), using the point of the knife; then serve in thin circular slices, gradually enlarging the hole outwardly.

are obtained by cutting through from A to B. Some very good helpings are obtained by cutting lengthwise above the line C on the broad end. The slices nearer the knuckle end are said to be

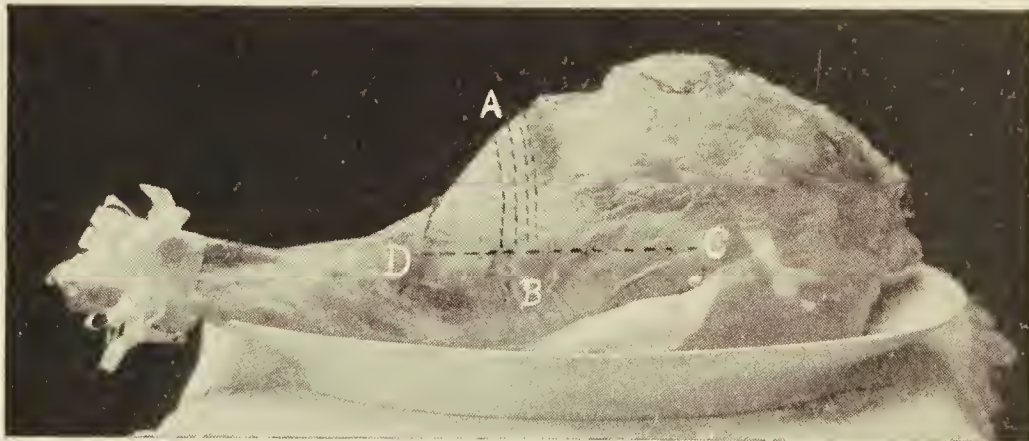


ILLUSTRATION V. LEG OF MUTTON.

By this method the ham is kept moist.

The last, and by far the most economical way to carve a ham, is to begin at the knuckle end, 4—5, and slice upward.

A leg of pork is carved in the same manner as a ham.

the most savory ones in the whole leg, but they are too dry to please many persons.

When buying a loin of mutton have the butcher crack each chop; it will make the carving a much simpler matter.



THE KITCHEN

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UNIQUE

SERVED À LA PLANCHETTE

II.

ROASTS À LA PLANCHETTE are always carefully timed to be done to a turn. Beef is garnished with a wealth of old-fashioned dumplings in new-fashioned miniature dimensions and dressed, as they emerge from the pot, with minced onions browned in butter; or it is bordered with balls, an inch in diameter, cut from boiled carrots and white turnips, and from potatoes, the latter plain boiled, and rolled in minced parsley or browned in deep fat. Other garnishes, suitable for either beef or poultry, are made of hominy and farina boiled soft and poured into shallow pans, or into bowls, to harden, and set on ice until stiff. Cut into slices of fancy shapes (cooky forms answer the purpose) or into balls an inch in diameter, they are dipped into beaten egg, dusted with sifted breadcrumbs, and then crisped to golden brown in boiling fat.

POTATO NESTS.—Slice raw potatoes lengthwise and cut them into straws. Lay these in ice water. Then dry on a towel and brown in deep fat. Drain, dust with salt and pile them into loosely built nests in which rest roasted ducks or chickens.

Birds à la Planchette are served in the scooped-out shells of sweet potatoes. Select large potatoes, peel and divide them lengthwise into halves. Scoop out of each a bed large enough to hold a snipe or a reed-bird. Brush each cradle, inside and out, with beaten egg, put a thin strip of pork in each cavity, lay the bird in it, breast, upward and cook in a hot oven. Serve on a bed of watercress.

Squabs en canape are delicious. Cut slices of bread an inch and a half thick from the wide part of a Vienna loaf. Remove the crust; hollow out a cavity three-quarters of an inch deep and half an inch all round from the edge. While the squabs are cooking, brush the bread inside and out with melted butter and brown in the hot oven. Spread the cavity with a thin layer of hot, mashed potato slightly sprinkled with minced parsley; lay in the richly browned squab, breast up, pour over it a spoonful of the gravy and serve hot.

SALADS.

Salads are Planchette's particular pride; her genius revels here, and never does she serve two in exactly the same way. She hasn't any recipes, and she mingles seemingly impossible ingredients into delightful combinations.

RUSSIAN SALAD.—Four ounces each of boiled knob celery, beets and potatoes; two ounces each of smoked salmon,

smoked ham and smoked tongue; four ounces each of white celery stalks, apple and walnuts. Chopping all of these into dice, Planchette seasons them with salt and pepper and some tarragon vinegar, and puts them on the ice. When ready to serve she piles all into the bowl, draining off the vinegar. Tossing it lightly, she masks it with a mayonnaise sharpened by a pinch of mustard flour. Around the outer edge she puts a crimson wreath of minced beets. Half way to the centre is another wreath of chopped gherkins sprinkled with minced parsley. In the middle rests a pointed star of lengthwise slices of hard egg, the yolk removed and the cavity filled with caviar. Sometimes she rubs the hard-boiled yolks into the mayonnaise, but more often she simply grates it into the finished sauce, making its yellow richer in tone.

DAINTY DESSERTS.

The mystifying element is sure to be present in Planchette's desserts, and it always keeps in touch with the occasion of the dinner or with the season. Ice-cream is rarely served in the ordinary mould. On St. Valentine's Day little red silk hearts, looking like pincushions, are set before the pleased guests. Lifting each by its little ribbon bows, a heart-shaped box beneath comes into view, full of pink biscuit cream. At Easter a crouching hen, feathers and all, is brought in on a platter; from under her wings yellow chicks peep out. The whole outfit is of papier mâché, from the nearest toy shop. Lifting Bidy, behold a nest full of eggs moulded of different colored creams.

FRUIT SURPRISE.—A pineapple is cut away from its plume. Its contents are removed without breaking the outer shell, and the cavity is filled with cracked ice. When chilled the ice is removed, and in its place ice-cream is put, in which various small fruits have been frozen; the plumed lid is set on top, and the base is surrounded with fancy cakes.

Sometimes instead of the pineapple a muskmelon, with its seeds removed and its stem end serving as a lid, is filled with plain ice-cream; or bananas are wiped clean, slit down one edge, their contents removed and used to flavor the ice-cream with which, later on, the skins are filled to their natural size.

Oranges have an upper slice cut away, the contents scooped out, and tiny slits cut into the rind near the top, through which baby-ribbons are drawn and tied, after the cavity has been filled with frozen cream.



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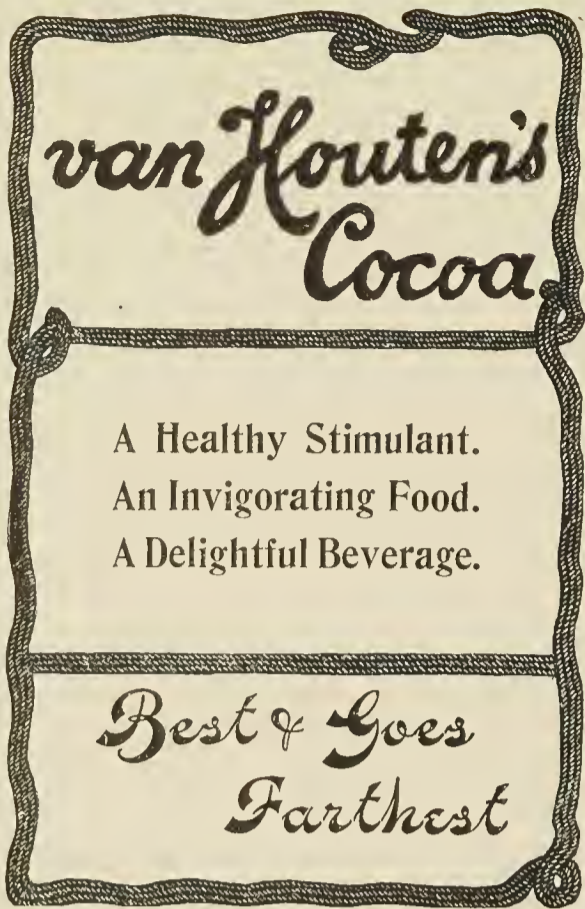
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FRANKLIN H. HOUGH,

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For plainer dinners Planchette serves desserts no less dainty, no less original and often better liked than the ice-creams, which one sometimes tires of.

BIJOU MUFFS.—Make a batter of a quarter of a pound of sugar, a quarter of a pound of prepared flour (or of plain flour into which a level teaspoonful of baking powder has been mixed), four yolks, a teaspoonful of vanilla and lastly add the stiffly beaten whites. Spread thin over a baking sheet or in square layer pans and set in a hot oven. When baked, cut into strips six and one-half inches long and two and one-half wide and roll these, while warm, over pieces of wood sawed off an old broomstick—scoured well, of course. Overlap the edges slightly and hold them together by smearing the upper one with white of egg. When cold slide off the wood, brush them on the outside with the white of an egg and sprinkle generously with grated chocolate or grated cocoanut, or both, mixed or in stripes. Fill the hollow with whipped cream flavored with Mocha or with pistache.

Pommes perdues are served with a foamy sauce flavored with lemon or a

liqueur. The dessert looks like an ordinary well-baked cake. Cutting into it reveals the lost apples, hidden as follows.

Choose apples of even size, enough to fill comfortably a spring form. Peel and remove a slice from the top of each. Core and with a teaspoon scrape out the pulp, but do not break the outer shell. Mix the pulp with sugar, cinnamon, grated lemon peel, chopped raisins, almonds and walnuts. Fill the apple shells and close each with its lid. Make a batter of four yolks, a cupful of sugar, a cupful of flour, a teaspoonful of baking powder, a gill of milk and the whites beaten stiff. Butter the spring form and dust it with flour. Pour into it a thin layer of batter; range upon this the filled apples in close order; bury them in the rest of the batter and bake in a good oven. Serve hot.

For the sauce boil together a cupful of water, half a cupful of sugar, the juice of three lemons, and the well-beaten yolks of three eggs. When thickened remove from the fire and whip in lightly, the whites previously beaten stiff. Set aside in a panful of hot water until needed.

ISABEL R. WALLACH.

NUTS TO CRACK AND HOW TO SERVE THEM

The most popular nuts are almonds, English walnuts, peanuts, shellbarks and pecan nuts. The black walnut is common, and while some people dislike its strong flavor, many more prefer it to the milder English walnut in making cake. For recipes which call for English walnuts, in most instances a proportion of the black walnut may be used, and the result will be a decided gain in flavor.

CHESTNUT STUFFING FOR ROASTED CHICKEN.—Peel and blanch one pint of chestnuts and boil them in slightly salted water until tender; shake dry over the fire and put through a vegetable press, or mash them; add salt, a dash of white pepper, a grating of nutmeg and one tablespoonful of cream; stir six tablespoonfuls of breadcrumbs into two tablespoonfuls of hot butter, remove from the fire and add the prepared chestnuts.

CHESTNUT SAUCE.—Boil three-fourths of a cupful of blanched chestnuts until tender; mash half a cupful and cut the remainder into shreds; make a brown sauce with drippings from chicken, add one-eighth of a teaspoonful each of salt and of paprika and the chestnut pulp, and when it boils smooth add the nuts.

NUT CAKE.—Take half a cupful of butter, three eggs, one cupful of sugar, two cupfuls of sifted flour, two teaspoonfuls of baking powder, a few drops of almond or vanilla flavoring, and a cupful of chopped nuts of any preferred variety. Add sufficient cold water to make a rather stiff batter and bake in a moderate oven. Ice with plain white icing decorated with whole or chopped nuts, or spread with whipped cream ornamented with nuts.

NUT FROSTING.—Use one cupful of

confectioner's sugar and extract to suit the taste, or simply cocoanut, if preferred. Add cold water to make soft enough to spread. This frosting will never dry or crackle. Add half a cupful of prepared cocoanut or half a cupful of chopped nut meats.

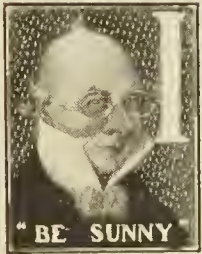
ALMOND AND RAISIN CAKE FILLING.—Blanch the almonds and chop them fine. Allow two-thirds of a cupful for a three-layer cake, and the same quantity of seeded and chopped raisins. Mix together and spread between the layers as soon as they are baked. Ice the cake on the top layer, and while the icing is soft cover it with almonds, blanched in four lengthwise strips. Let the almonds stand up at one end a little by pressing the other into the icing. The nuts and raisins may be mixed with icing or whipped cream for between the layers.

FIG AND NUT FILLING.—Boil a cupful of sugar and one-third of a cupful of water, without stirring, until the syrup threads. Pour the syrup in a fine stream on the white of an egg, beaten to a froth; add one-fourth of a pound of figs, finely chopped and cooked smooth in one-fourth of a cupful of water, and half a cupful of English walnuts or pecans, finely chopped. Beat occasionally till cold, then spread on the cake.

HICKORY NUT MACAROONS.—Take one pound of powdered sugar, one pound of chopped hickory nuts, the whites of five unbeaten eggs, half a cupful of flour and one rounded teaspoonful of baking powder. Drop on buttered paper and dry in the oven.

NUT SANDWICH.—Scald and peel some pistachio nuts and some sweet almonds; pound them in a mortar together,

"Be Sunny"



DO like to get such letters as this. It does me more good than my breakfast — and that's nearly the best thing that happens to one's day, if it's the right breakfast.

DEAR SUNNY JIM:

Enclosed you will find a photograph of my little girl. I send it to you because "FORCE" saved her life. She was as frail as a spirit and could not digest any of the many prepared foods that were recommended, until six weeks ago we commenced feeding her "FORCE," and you can see from the picture how fat and strong she has grown.

We all eat "FORCE" now—from four to five packages a week.

I thought you might like to know.

Yours sincerely,

MRS. J. BLOOMER,
2432 Redner St., Philadelphia.

Now, "FORCE" isn't a baby food any more than it's an old man's food or a blacksmith's — but it's just the best food for every one of us from the time we're able to eat, and just because it's nature's best food cooked the best way for folks to eat it.

Do you know that you get a new skin every month or six weeks—from

four to twelve new skins for every gown or new suit of clothes you buy?

Do you know that your finger-nails are completely renewed every six months, and your toe-nails once a year, and that your eyelashes last about a hundred days?

I grew up with the popular notion that one's body was completely renewed every seven years; in reality, the change takes place within about thirty months; and the only part that undergoes but little transformation is the enamel of your teeth.

No wonder, then, that the food you eat is the all-important thing. From it was made all you are to-day—and to-morrow's breakfast has a mighty big bearing on the way you'll decide an important matter two months from now!

And you know it's not the amount of nutriment in the food, but the amount that is available that counts. "FORCE" is a food containing the highest percentage of nutriment so far as materials are concerned, and the scientific cooking process renders all this nutriment ready for immediate transformation into brain and muscle.

It's because it is so easily digested that it helps us to

Be Sunny!

To really "Be Sunny" the best way, you should join The "FORCE" Society.

To find out about it, send me the application form below and enclose one two-cent stamp each for as many memberships as there are people of your acquaintance who want to be happier than they are.

Send their names and addresses also, of course.

Yours truly,

Sunny Jim

A PPLICATION for
Membership in
THE "FORCE"
SOCIETY—

CUT OFF 

the application coupon, fill in name and address plainly—enclose a 2c. stamp and mail to Sunny Jim

Del. Jan.

Name _____
Address _____

SUNNY JIM
Buffalo, U.S.A.

Dear Sir:—I hereby agree to try, according to the "Sunny Jim" creed, to do but one thing at a time, and to try and think about it while I am doing it.

Enclosed is 2c. stamp for which please send me Certificate of Membership; Badge of the Order; Motto of the Society; Engraved Copy of the Creed,

and confer upon me the Honorary Degree of "M. F. S."

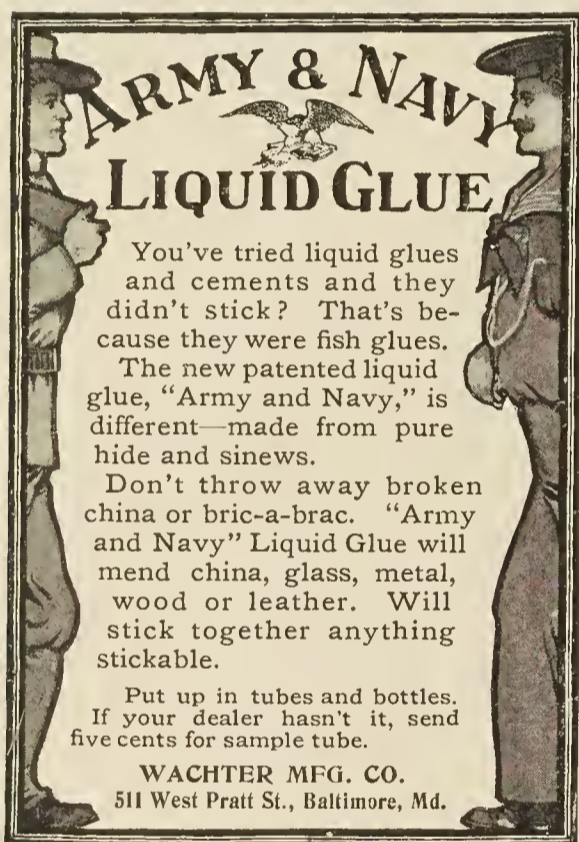
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Put up in tubes and bottles. If your dealer hasn't it, send five cents for sample tube.

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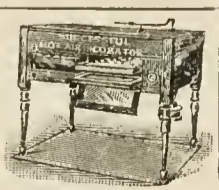


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are truthfully pictured and their actual working told in about 30 of the 80 pages of our new catalogue. The rest of the book gives information about the chicken business. We begin the story in the egg and end it with the marketing of the fowls. There's knowledge which will benefit anyone and may mean dollars to you. Our incubators are driving hens out of business. They work regardless of weather or seasons. You can count on hatching every fertile egg. Money back if not all we claim. We pay freight. The book is free. Just say "Send Victor Book" and we'll do it.

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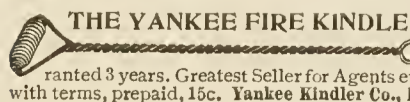
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(Concluded)

add three drops of essence of almonds, icing or powdered sugar to taste, and mix to a paste with thick cream. Spread between slices of nicely buttered bread or on thick slices of sponge-cake, putting two slices together to form a sandwich.

WALNUT SANDWICH.—There is a large variety of sandwiches with which walnuts may be combined. A plain bread and butter sandwich, with finely chopped walnuts between and just a suspicion of salt sprinkled over, is good. The same with the addition of a crisp lettuce leaf and a teaspoonful of mayonnaise dressing is better. A chicken sandwich sprinkled with chopped walnuts has a pleasant flavor. Peanuts may be substituted for the walnuts.

NUT AND CELERY SALAD.—Wash and crisp a head of lettuce. Remove the shells from ten English walnuts; turn boiling water over the meats, drain, remove the skins and chop fine. Prepare one head of celery by washing and scraping; cut into very small pieces all except three stalks, these to be cut into one and one-half inch pieces, curled and used with some half walnut meats for garnishing. Mix the chopped nuts and the celery; marinate with French dressing. Arrange on lettuce leaves, garnish and serve with mayonnaise.

WALNUT AND APPLE SALAD.—Buy the best grade of walnuts, and be sure that not a nut is used which looks as if it might not be perfectly good. Crack the nuts carefully so that the meat comes out of the shell in perfect halves. Line the salad bowl with crisp lettuce leaves. Pare, core and cut into cubes four tart apples. Mix the nuts and apples together, place them in the bowl and pour plenty of good mayonnaise dressing over them; or, from a bunch of celery, take the white tender stalks and cut them in small pieces and use in place of the apples. Other blends, such as nut and tomato, nut and potato or nut and navel oranges, will be equally delicious. These salads should be served at once.

DATE AND ALMOND SALAD.—Re-

move the seeds and white inner skins from half a pound of dates and cut in thin strips; blanch a couple of almonds and cut in thin slices. Gradually stir three tablespoonfuls of lemon juice into three tablespoonfuls of oil, and pour over the dates and nuts; let stand in a cool place an hour or more, then serve on lettuce leaves. The salad will be good, also, with mayonnaise dressing to which whipped cream has been added.

DELICIOUS SOUP.—Cook until tender two cupfuls of shelled and blanched peanuts with a slice of onion and a stalk of celery; press through a sieve, reheat with one pint of white stock and stir into a white sauce, made of one-fourth of a cupful each of butter and of flour and a pint of milk. Season to taste with salt and pepper.

ALMOND SOUP.—Cut four pounds of knuckle of veal into small pieces. Break or saw the bones into small pieces, add three quarts of cold water, and let cook just below boiling point for about four hours; then add one onion, sliced, two stalks of celery, chopped, a sprig of parsley, a tablespoonful of salt and six pepper corns. Let simmer an hour longer; strain and when cold remove the fat and heat again. Cream together one tablespoonful of butter and two tablespoonfuls of cornstarch; thin with a little of the hot soup, then turn into the soup and boil for ten minutes. Add half a pint of cream and season with salt and pepper to taste; then add one-fourth of a cupful of blanched almonds pounded to a paste.

NUT BISCUIT.—One quart of flour, one-fourth of a cup of sugar, half a pound of ground nuts, one-fourth of a pound of butter, three eggs, two rounded teaspoonfuls of baking powder and a pinch of salt. Sift the salt, baking powder, sugar and flour together and rub in the butter. Beat the eggs, stir them into the dry mixture with the nuts and add a little milk or water, if necessary, to mix to a soft dough. Roll out and cut as ordinary biscuit. Bake in a hot oven.

JANE E. CLEMMENS.

FROM AN EXPERIENCE NOTE-BOOK

It is economy in buying stockings for children to get exactly the same kind every time, matching the old ones to new. Every mother knows how school youngsters can wear out a pair of stockings; they tear holes in them, discover dropped stitches and weak places before the stockings have gone through more than one wash. By purchasing stockings which match old ones, it is always possible, when darning is too formidable a task, to mate a certain number of pairs.

Chains of coral and all the beads so fashionable to-day are strung on threads which are easily broken. When they have to be restrung use dentist's floss, waxing one end to make a needle-like point. The floss will stand any amount of hard usage without snapping.

When there are two or three small girls in a family, and the busy mother has to purchase their lingerie ready made, try this small economy: Instead of getting white skirts for each one, which may be long enough yet scant—as all the cheaper grades of white wear are—buy instead a skirt for a girl twice the age. Cut it in two, then, with the slight task of adding a hem or ruffle to one little skirt and a new band to the other, you have two voluminous small petticoats for almost the same price as one.

Dress shields not only prevent soiling a waist by perspiration, but make a bodice wear almost twice as long. It is no economy, however, to buy cheap shields. They are not perspiration proof, and they are so small that they roll up

into exasperating little wads. If it can be afforded, buy a dozen or half a dozen large, guaranteed shields; they will cost less than if purchased singly. At the same time buy a paper of tiny black and white safety pins, and instead of sewing the shields in, pin them. It takes only a minute or two to adjust and take them out in everyday waists. Wash them frequently in tepid water, softened by borax. A dozen shields will last a long time.

When making a garment where there is an unusual strain on buttons and button-holes, reinforce the strength of such a portion by stitching on underneath a double piece of cloth or a strip of wide tape.

It is almost impossible with heavy garments, such as golf skirts, men's overcoats, or Winter capes, to put a neat loop by which to hang them that will last. Try making the loop from an old kid glove. If you save all the old gloves of a household, you will probably find a color among them to match the garment. Cut a strip from it about one by four inches in size, double the narrow width and inside it put a bit of strong cord. Machine-stitch close to the cord with silk matching the color of the kid, then sew it securely to the garment.

When a dress is hung up stuff tissue paper in the bows of ribbon to keep them from being crushed, and be sure that all the folds hang as you wish them to hang when the dress is on. Smooth out the sleeves each time they are worn, and be sure that you never hang the dress up by the collar or the armhole. It should be placed on a clothes hanger.

A sewing rug is a necessity when the Spring or Autumn dressmaking is in progress. Sew together sixteen yards of light-colored denim into a four-yard square, and on the machine stitch all around a two-inch hem. To the back of this hem attach here and there small lead weights, such as are frequently used in bicycle skirts. This will give the rug weight enough to keep it in place. Before the sewing and ripping begin spread the rug over the carpet, under the machine and cutting table. It may be gathered up every night when the day's work is over, taken outdoors and shaken free of all the loose threads and lint which make such a litter when scattered about a house. It also protects fine, delicately colored fabrics from the dust of the carpet.

Frequently when cleansing a soiled fabric, such as a gown or waist, it is difficult to find all the spots except in the strongest light. Try this plan: Take the garment outdoors or to a window where the sunshine pours in and search for every stain. As it is found, sew into the middle of it a thread of white if the fabric is dark colored, and a black thread if the fabric is light. Then you can do the cleaning in any light and have no fear of missing a spot.

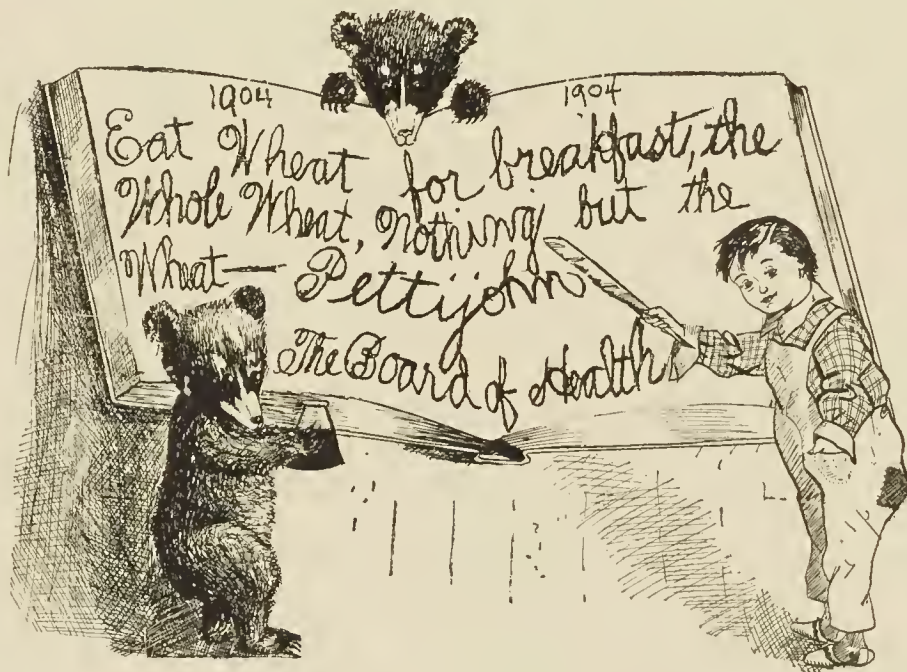
A preventive measure, when a garment begins to wear thin, is to put a piece of material underneath the thin spot and then run it on without letting the thread go through the goods. Darn it closely to the goods, at intervals of half an inch.

ISABEL GORDON CURTIS.

for January, 1904

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Strength, energy, mental force and strong nerves are necessary for your success in 1904.

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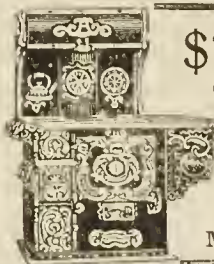
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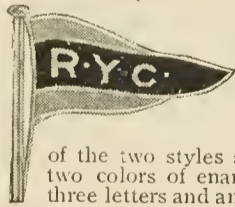
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over the spring prevents tearing the cloth. The point fastens on either side, but can't slip through to stick you. Be on guard for safety-pin perfection.

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P. S.—The latest fad is **Bead Work**, for Belts, Fobs, Purses, etc. Circular of material and instructions free.



BY HELEN M. WINSLOW

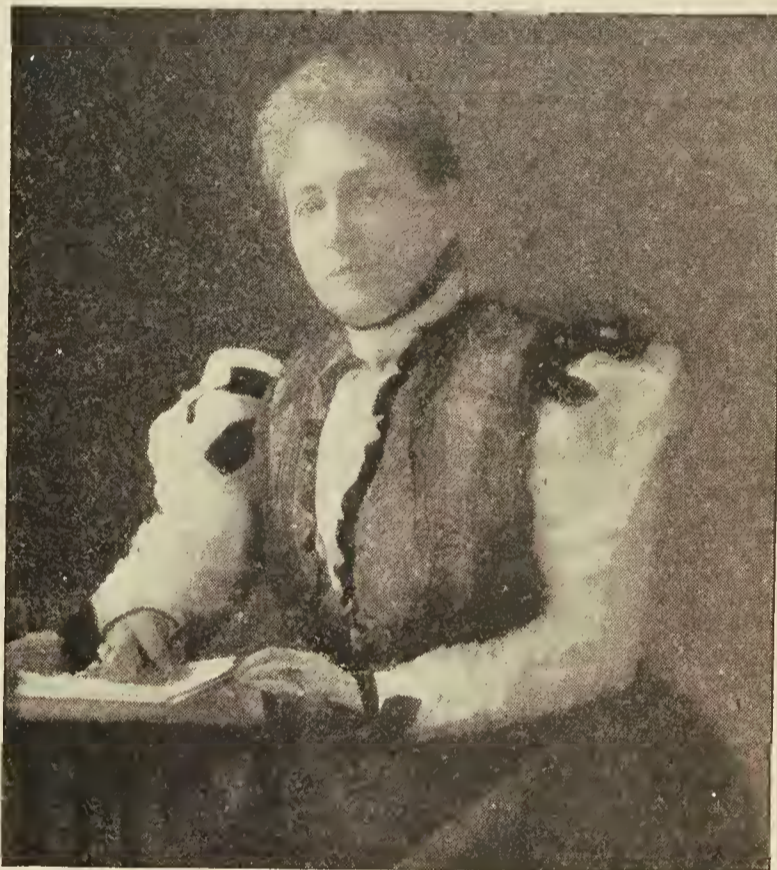


WHILE women's clubs have to do in the main with serious effort, they have, usually, a floral emblem. Even the State federations have adopted a flower, and some of these make a most interesting study. The Floral Emblem Society, which originated in Boston under the guidance of Mrs. Ellen A. Richardson, has for its especial object the selection of a national flower. But the individual clubs do not wait for that; soon after they are fairly formed, a club flower is adopted, with a club color. The color is not necessarily the same as the flower, though it would seem the best plan.

The carnation is the club flower for hundreds of small organizations, while the sunflower, the arbutus, the rose and the violet have many followers. In Colorado the columbine, a beautiful wild flower, is used throughout the State. Maine uses a sprig of pine, Vermont a red clover, and Florida has adopted the symbol of the Palmetto Club, a waving palm branch. Curiously, the older clubs, like the Sorosis and the New England Woman's Club, have not cared for a floral emblem, or if they ever had one, it has fallen into disusage, but they have their banners. At the Biennials it is a pretty sight to see the forty or more State banners marking off the delegations from the different federations.

The thriving city of Albuquerque, New Mexico, has at last formed a fine woman's club, and New Mexico, which has heretofore been behind the rest of the country in this respect, is about to take her place as a progressive club State. Two clubs only have belonged to the General Federation, but they were both small and more or less handicapped; the new one at Albuquerque is flourishing, and it is to be quite alive to the work in that growing city. From the character of the women

themselves, leaders in the social and educational interests of the place, and from the way they are taking hold of club work, the prospect is flattering for a strong and effective organization. The president is Miss Margaret Zearing, and



MRS. ELLEN M. HENROTIN, PRESIDENT OF THE CHICAGO WOMAN'S CLUB.

the founder (who is also the treasurer) is Mrs. E. V. Chaves. The club will soon join the General Federation.

Speaking of emblems, the little blue and red pin of the G. F. W. C. has come to be recognized everywhere the English language is spoken. I heard of two women on the north coast of Africa, Americans of course, becoming acquainted and forming a strong friendship, through this little badge. One was from New Jersey and the other from Oregon. The G. F. W. C. pin, as one writer has said, has become to women what the Masonic emblem is to men, and more. It is claimed that Illinois can display more of these badges than any other State, Massachusetts coming second and New York third. In London, in Berlin, in Paris, in Shanghai, in Honolulu, in fact, wherever there is a club belonging to the international G. F. W. C., this little pin stands for a great deal among women.

It is of general interest to club women to note that Mrs. Ellen M. Henrotin is once more active in club work, occupying no less a position than the presidency of the great Chicago Woman's Club. This organization is one of the finest women's clubs in the world, and the honor of being its president is not much less than that of being at the head of the great G. F. W. C., a position, which it will be remembered, Mrs. Henrotin held for four years.

In Mrs. Henrotin's opinion, it is high time now for the General Federation to awake to a sense of its responsibilities and its possibilities. It is a splendidly organized body of the brainiest women in the country and should now become identified with some special work. In fact it has in some sense committed itself to the abolishment of child labor, while the achievements of committees on education have awakened a general interest in free kindergartens, art scholarships, public play-grounds, technical schools, manual training and outdoor improvements, with several other things. All these ideas have been taken up and carried on in all parts of the country.

The Milwaukee College Endowment Association is the somewhat cumbersome name of the finest club in Wisconsin, and one which does a great deal for the cause of education in that State. Just now it is doing much for domestic science, having pledged itself to assist the State federation in the work of endowing a chair of domestic science in Milwaukee-Downer College. The principal of this popular institution of learning, Miss Ellen Sabin, is an earnest clubwoman, occupying the position of chairman of the education committee for the G. F. W. C. The president of the Association is Mrs. James Sidney Peck, a woman known all over the country as a worker in philanthropic and patriotic circles.

Wisconsin clubwomen are interested in a movement to preserve old landmarks and are talking of having a "landmarks committee," a new thing in club work. Mr. Reuben C. Thwait, of the State Historical Society, has formulated the following suggestions for the work of such a committee:

1. The location, description and preservation of the Indian mounds.
2. The location and history of first buildings in a community—trading posts, fortifications, first dwellings, school houses, churches—obtaining photographs whenever possible.
3. The careful preservation of local records.
4. A study of the nomenclature of towns, streets and natural points of interest.

In the States where the patriotic societies are active the two might cooperate, and clubs and D. A. R.'s work together for the preservation of historical sites. It seems to be pretty clear that the balance of such work to be done in this country will be done by women. The work of a landmarks committee would naturally be connected with the history of events which made a spot interesting,

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BABYHOOD brings you back to the period of infancy when fondled in the arms of your mother. CHILDHOOD pictures a reminiscence of the days when at childish games, notably Hide-and-Seek, you loved to play. GIRLHOOD portrays the collective qualities of the real maiden with her thoughts on books and study preparatory to her future life. MOTHERHOOD vividly represents the ever-watchful mother beside the crib of her slumbering babe. This in itself is a real story without words.

Artistically, it will be one of the prettiest calendars issued for 1904. The color printing used for the illustrations adds a delightful touch of reality that is lacking in black-and-white. Its artistic features and well-selected sentimental subjects will make it an invaluable addition to the cultured home. The calendars will be ready for distribution December 1, 1903.

Fill in blank on the page and mail to-day so that your name may be registered in advance.

THE BUTTERICK PUBLISHING COMPANY, Ltd., 7 to 17 West Thirteenth Street, New York

(Continued)

and such study would be of value not only to clubs, but to individuals and to programmes, and this fact is regretted by nobody but a few old fogies."

The work of the Woman's Municipal League of New York is proof, if any were needed, that the educated woman can do greater work than taking the place of the scrub woman at home. This League kept a series of meetings going in New York City all Summer and Autumn, calling attention to the principles of good government. These have been held, not among themselves or in select parlors, but in halls on the East and West sides, where they have exerted a wide influence. The president of this League is Miss Margaret Astor Chanler, and she is also chairman of the campaign committee, so that she has had to be a very busy young woman. The League has headquarters at 31 Union Square. Among the

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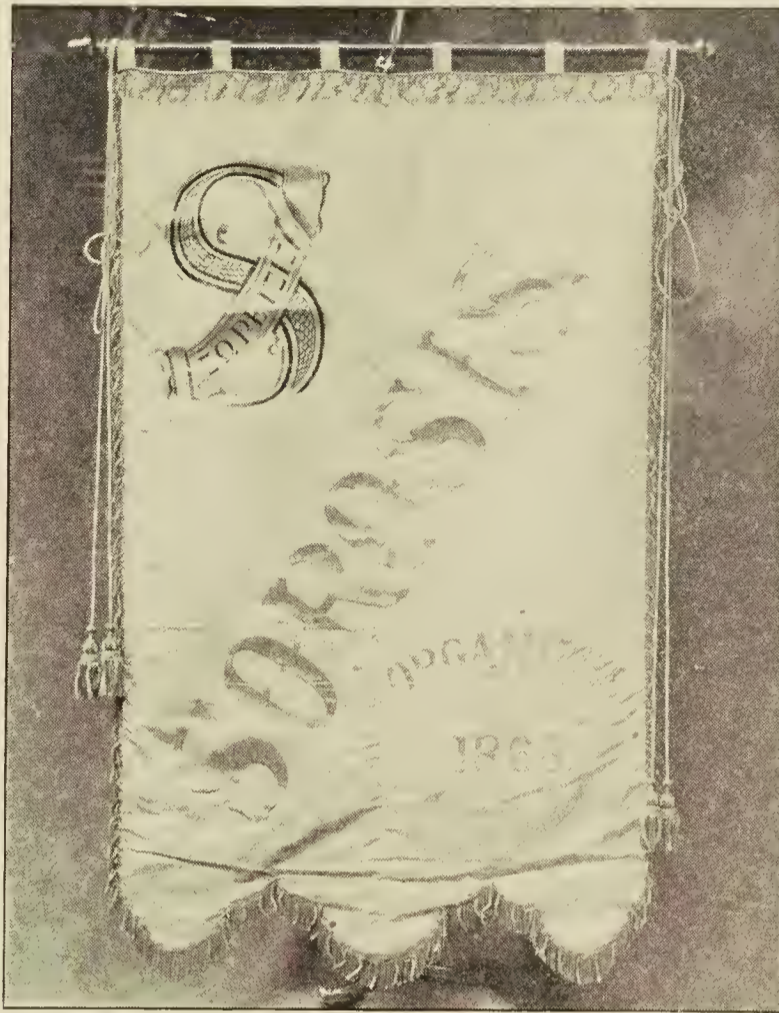
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THE BANNER OF SOROSIS.



THE BANNER OF THE PALMETTO CLUB.

school children. This brings about the old question whether club life is a good thing for women as individuals, aside from what they actually accomplish in the concrete. Science and machinery have made domestic life so much easier that the modern woman has a great deal of spare time in which to amuse herself. In the good old days of which our fathers boast, women wove and spun and churned and made soap, and their work showed substantial results; but to-day modern machinery has made it impossible for women to continue doing these things, if they wanted to, and who shall dare say it is not for the better? As one club woman said recently:

"Prosperity has lifted me from the tub to the club. That the average husband does not want his wife to toil any more than is necessary is a proof that civilization has advanced; that wives can afford to spend wash-day at the club instead of at the washboard is proof that prosperity is widespread. Instead of washing their husband's shirts, thousands of women nowadays spend Mondays reading papers, discussing live topics or enjoying musical

active workers are Miss Grace Dodge, Mrs. Josephine Shaw Lowell, Miss Sadies American and Mrs. E. R. Hewitt.

Beautiful and Good

This accurately describes Antherea—the all-silk lining for gowns. Good stores everywhere sell it at 58 cents per yard, in all colors. Over one million yards sold this year without a dissatisfied wearer. Lasts longer than the gown it lines.

"Antherea" is on the selvage of every yard.

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ORIGINAL CORSET SHOE
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Bowed legs, weak ankles, sore, strained muscles and tendons, menace every child that learns to walk without this scientifically-braced shoe. Soft whalebone and perfect design give positive safety. Baby learns more quickly and falls down much less often. These shoes both prevent and relieve these troubles.

Take No Chances with imitations. Take No Chances with baby's soft bones, anyway. Get The Original from your dealer, or if he has none, send to us for booklet of full information.

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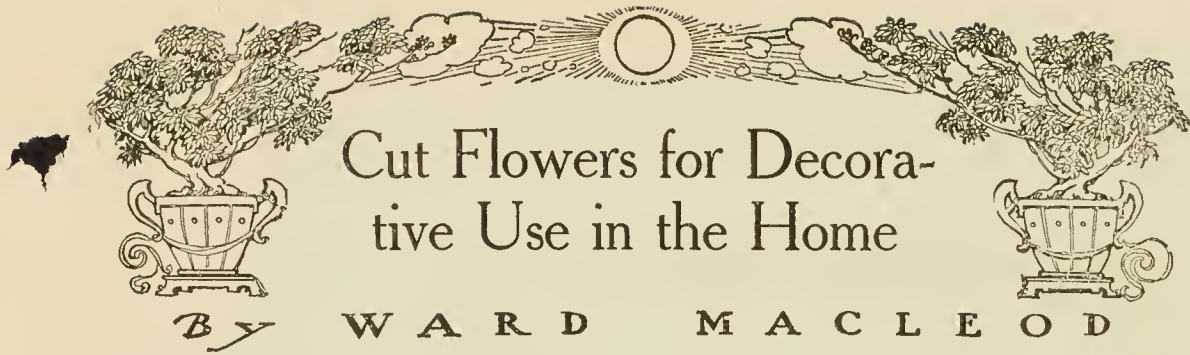
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217 E. Broad St., Hazleton, Pa.

Agents Wanted





Cut Flowers for Decorative Use in the Home

By WARD MACLEOD

[FLORAL QUESTIONS OF A SEASONABLE CHARACTER, TO BE ANSWERED IN THESE COLUMNS SHOULD REACH THIS DEPARTMENT SOME WEEKS IN ADVANCE OF PUBLICATION. WHEN A REPLY BY MAIL IS DESIRED, A SELF-ADDRESSED, STAMPED ENVELOPE SHOULD BE ENCLOSED. ADDRESS COMMUNICATIONS TO WARD MACLEOD, CARE OF THE DELINEATOR.]

CUT FLOWERS have ceased to be a luxury, and are now an accompaniment of everyday life. They mark all social occasions, and are sent with words of congratulation or of tender sympathy on the various momentous occa-

bloomers and bulbs in Winter. Nowhere will plants grow more thriftily or bloom more profusely than on a sunny ledge in a kitchen window, the steam arising from the various domestic operations creating the necessary moisture in the atmosphere.



AN ARTISTIC CENTRE-PIECE OF VIOLETS.

sions that form the landmarks along life's pathway. They are sent to cheer the sick, and find their way even into the abodes of the most wretched poor. There is, really, no time nor occasion when flowers are out of place. In the home they serve a two-fold purpose—beautifying by their presence and refining by their quiet influence.

If one have a greenhouse, a conservatory or bay window there may be flowers the year round. The smallest window garden, well managed, will also afford them. With the utmost limitation, even in the city flat, there is room for veranda, balcony and window boxes in Summer, and for pots and boxes of free-

The ability to utilize bits of space for growing purposes is one that develops with a love of flowers. Flowers grown for cutting will bloom more plentifully if freely cut before they begin to fade.

ARRANGEMENT OF FLOWERS.—A few general rules, borne well in mind, assist greatly in this work, which becomes both a fascination and an art according to the interest and artistic tendency of the worker. One point is generally conceded: that flowers of one kind are more effective than several kinds in one combination, and that a single color in a vase or other receptacle is far more beautiful than mixed colors. If, however, mixed flowers are used, either from necessity or

"A land flowing with milk and honey."

CALIFORNIA IS THE MECCA.

Seekers after rest and recreation in a bracing climate, amid enchanting scenery surrounded by fruits and flowers, are going to California this winter in greater numbers than ever before.

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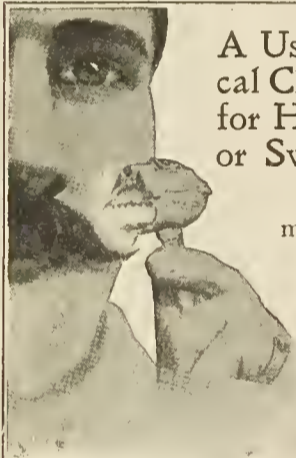
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One may travel through Europe and explore the Far East, but the trip to California never fails to impress the tourist with a new sense of the grandeur, the immensity and the possibilities of this republic. California is quickly reached by the three through trains of the

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F. A. STALLMAN
49 W. Spring Street, Columbus, O.

choice, in order to prove at all pleasing, they must be colors that will not "kill" one another. Scarlet and yellow combined are glaring; scarlet and purple, purple and yellow, yellow and pink, pink and purple, scarlet and crimson, or scarlet and blue, arranged together, are wholly at cross purposes, and the result is inartistic.

Several shades of the same color combine beautifully, the darker for the base and the lighter for the "high-lights." If various colors must be used together, plenty of white judiciously interspersed with a view to breaking the sharp color discord, and with a commingling of airy, tender green, will tone down the incongruity in a wonderful degree. Sweet peas and nasturtiums, in all their extravagant wealth of color, must prove exceptions to this general rule. Gathered at random and held loosely at a point about two inches from the ends of the stems, which should cross and recross each other, swaying at will in uneven length of stems and with a generous addition of buds and two or three long sprays of their own foliage for relief, they arrange themselves charmingly, dropped loosely into bowls or baskets of inconspicuous shape and color. Notwithstanding this floral license, nothing is more beautiful than sweet peas in self colors, preferably creamy white or delicate pink.

As to the addition of green, nothing embellishes a flower like its own foliage; roses, certainly, should have nothing more. Lily of the valley, hyacinths, tulips and other bulbous flowers need only their own pronounced foliage for harmonious effect, and this used sparingly, for nothing robs a flower more easily of its beauty than a preponderance of green. Chrysanthemums, rudbeckia, golden glow, asters, corn-flower aster and all flowers of their habit appear ridiculous with any foliage except their own. Their long stems make them highly effective either in tall vases or massive bowls, and it is almost impossible to arrange them ungracefully unless too many are crowded into a small vessel. They should be cut several connected with a main branch.

In cutting the aster, the whole plant

should be cut—flowers, foliage and buds—close to the ground, and one plant is enough for an ordinary vase. The delicate pinks are exquisite. Cut and arranged after this fashion, they present a varied and undulating outline, and prove extremely graceful with branchlets loosely swaying. Carnations are deficient in foliage, and two or three sprays of *Asparagus Sprengeri* combine with them most artistically.

COMBINATION OF VASE AND FLOWER.—The violet is a favorite of the day. Any one with a little sheltered, half-shaded bit of ground may grow violets. Fragrant and beautiful, the violet lends itself to most artistic arrangement. In shades of either heavenly hue or deep, dark blue, they rest most harmoniously in a receptacle of pale-amber or faintest sea-shell pink. No other color furnishes quite so perfect a setting, and in pure, artistic color effect these outrival cut glass. The foliage is not beautiful, and so a leaf here, perhaps one or two there, is enough, and if a double handful of the modest beauties be taken by their heads, between the two hands, and drooped loosely, just as they happen to fall, into a basket of

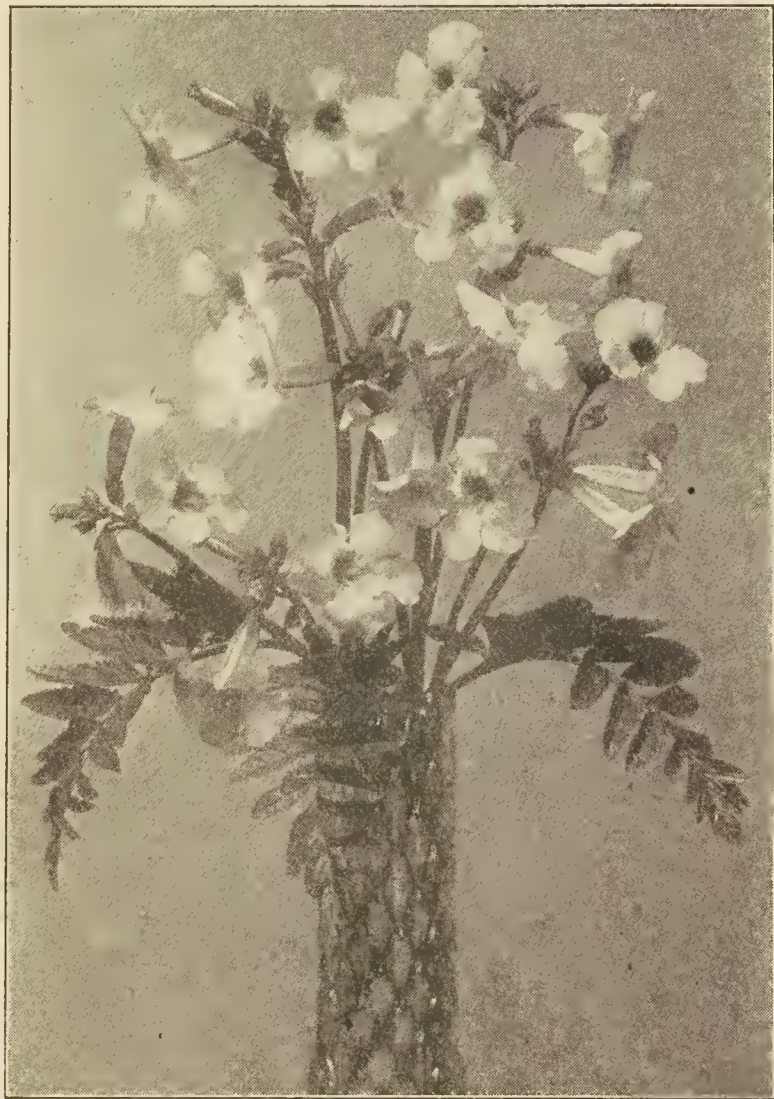


CORN-FLOWER ASTERS ARRANGED AS THEY GROW.

the delicate colors adopted, there will result the effect seen in the first illustration. No costly receptacle is shown. Its charm lies in its form, so wholly adapted to the arrangement of a flower with weak, short stems, and to its soft shade, which

does not rob the contents of their choice color effect.

Artistic combinations of flower and vase are much sought, and it is more important that the receptacle be artistic in shape and color than of expensive cut or decoration. This is the advice of a very prominent florist: Vases should be chosen, as to shape, with reference to the flowers they are to hold and with a view



HARDY GLOXINIA FOR THE MANTEL.

to harmony or artistic contrast in color. White, pale sea-green, very delicate rose, sea-shell pink and pale amber, all are effective as indicated. Sea-green and pale amber are unsurpassed for holding brilliant or decided colors, such as crimson roses or carnations, American Beauty roses, rich dahlias or other classes, and carnations and asters in various shades of pink; sweet peas also. Mauve, purple and maroon flowers combine perfectly with either, while yellow roses, daffodils, chrysanthemums and all flowers of the same color are superb in pale green or white. Choose long-stemmed flowers and clump them loosely and in drooping style.

In this day of artistic achievement the most expensive wares are reproduced in such close imitation that even the stickler for "none but genuine" often requires the aid of the expert to detect the difference. Pretty conceits are found in the creamy belleek ware of American manufacture, in Florentine ware, the daintier majolica, Dutch pottery and the inexpensive bisque. A loose bunch of white daisies intermingled with field grasses would look sadly out of place in cut

glass, but wholly at home in a quaint little bisque bowl of rustic design.

The beautiful blue corn-flower asters (*Stokesia cyanea*), arranged just as they grow, are strikingly effective in their cream-white jar as shown in the second illustration requiring only a congenial background for most artistic effect. A small table, in either a central or corner position, suits this combination, and it is equally adapted to the true aster family, chrysanthemums, dahlias, golden-glow and miniature sunflowers. In choosing inexpensive glassware, the lighter shapes and hinner ware, like the delicately engraved vases, are in better taste than heavy imitations of cut glass.

FLOWERS FOR SPECIAL POSITIONS.

The style of flower and receptacle described above is adapted for corner positions and for small tables in hall, parlor, dining-room or alcoves. A decoration for dining table should not obstruct the view, and for this effect a low basket of violets upon a mat of maidenhair or other delicate fern leaves is beautiful. A mirror plateau, quite inexpensive, makes a centre-piece doubly effective and requires very few flowers—simply its edge hidden by a border of fern intermingled with a very few lilies, Roman hyacinths, narcissus or daffodils, a single

spray thrown loose upon its surface and two or three beside it upon the cloth as "left-overs."

Mantels are no longer cleared of their ornaments for banking. A tall vase or two of graceful flowers, as shown in the illustration, is sufficient. The hardy gloxinia, in exquisite rose color, is the airy, graceful flower here portrayed.

ANSWERS TO CORRESPONDENTS.

MARGARET:—Plant *Lynium trigynum* in good garden loam, adding a little clay. Give it a sunny location and water it moderately. Shower often to prevent attack of red spider.

GEORGINE:—Crinums require special care at this season. Give no fertilizer during the Winter months and reduce the supply of water. At the same time do not permit the roots and foliage to suffer from lack of moisture. They should be placed where they will receive all the sunlight possible, so as to mature the free growth of the Summer previous, and to induce them to bloom freely the coming season.

A SOUTHERNER:—Avoid overwatering plants at this season. Those not in active growth require little moisture at the root, just enough to keep them from drying out, but more as growth increases. Moisture in the atmosphere supplies it in the form most needed.

A GUIDE IN DRESSMAKING

This guide contains nearly 5,000 pictures of present-day garments for every imaginable need of men, women, children and infants. This Guide Costs

TEN CENTS

It is for sale by every Butterick agent over the counter, or it can be secured by mail for 20 cents. The name of this Guide is the

Metropolitan Catalogue

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Late Winter Number Just Out

THE BUTTERICK PUBLISHING CO., Ltd.
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IT WILL INTEREST the readers of THE DELINEATOR to know that there are issued regularly each month more than 925,000 copies. It is the most used of all women's magazines, and costs only one dollar for twelve numbers. Every page of every number furnishes a goodly fund of practical help and entertainment for the women in the home. There is many an hour's helpful interest in the dainty fancy work departments and absorbing fiction by the great writers. For the first authoritative news on all fashion topics

"Just get The Delineator"

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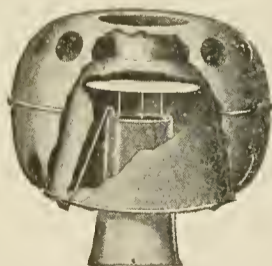
Another interesting feature about THE DELINEATOR, and a vital one, is that in the advertising columns our readers will not find medical or curative advertisements, as we accept only high-class business to recommend to our readers. Neither will be found the extravagantly worded advertisements by which women are so often lured to financial loss by irresponsible advertisers appearing in so many magazines. All advertisements are inserted in good faith and by responsible persons, and you may answer them in the assurance that you will be dealt with honestly.

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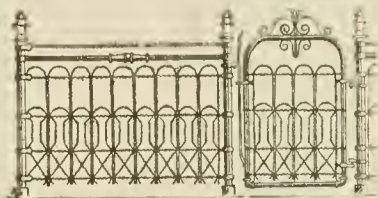
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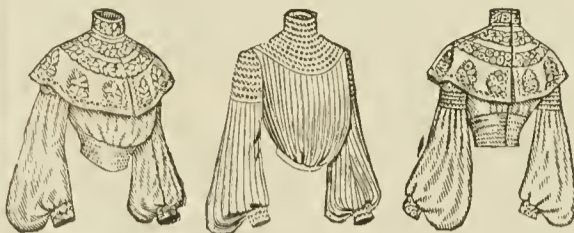
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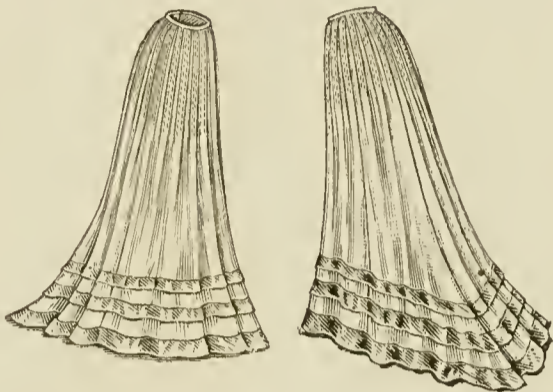
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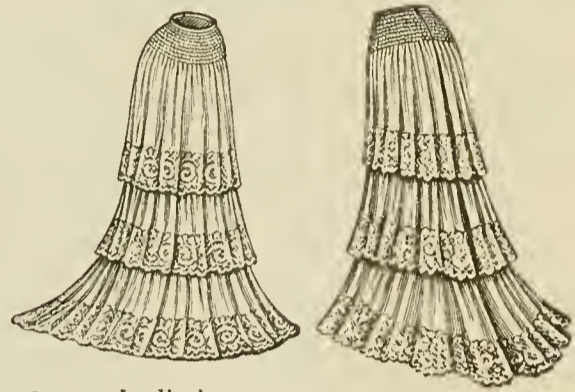
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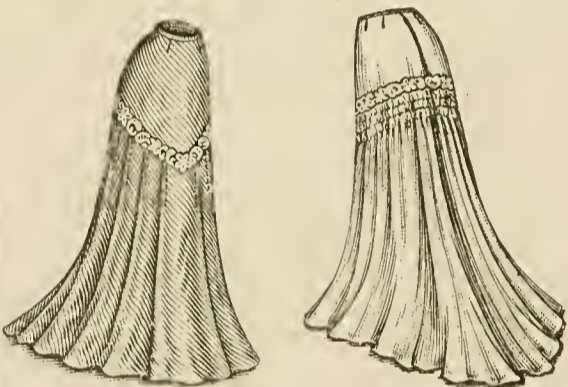
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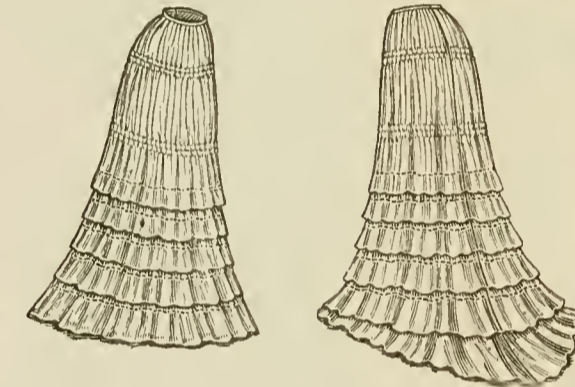
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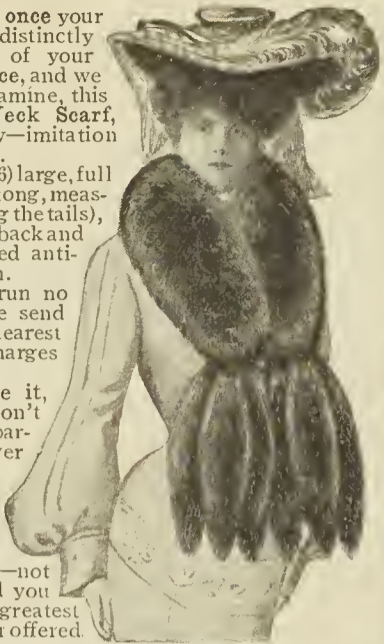
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The scarf has six (6) large, full tails, twelve (12) ins. long, measures 54 ins. (including the tails), is six (6) ins. wide in back and fastens with polished anti-rust steel neck chain.

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If there is no express office convenient to you, we will send the scarf by mail, postage paid for \$1.95, and will cheerfully refund the money if you are not satisfied with your purchase.

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DON'T BE SEEN AS YOU SEE OTHERS



The best article ever made to keep the skirt closed. Appeals to every woman who sees it—light as a feather—no direction necessary—easy to sew in—no small pieces to handle—all in one piece—cannot gap—cannot pucker. Absolute security—will stay closed.

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"Excuse me, Madam, Your Skirt is open!"

LADIES! PEET'S Patent Invisible Eyes

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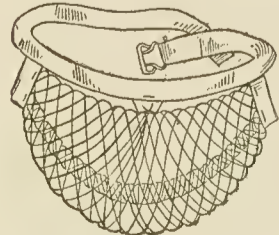
2 doz. Eyes, 5c.; with Spring Hooks, 10c. Black or white. Sizes No. 0, 1, 2, 3 and 4. For sale at all stores, or by mail. Beware of imitations, and see that our trade mark, "It's in the Triangle," is on every package.

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SMART MODES FOR STOUT LADIES

TO be gowned becomingly is most important to success in dress, and this is more than ever true of the woman who is inclined to stoutness, for every garment she wears must be individually appropriate. The soft, billowy fulness that adds grace and beauty to the slender figure must give place to long and even severe lines, and there must be something about even the plainest of gowns to distinguish it. Judgment in the selection of materials is likewise of importance, and the woman who is wise will choose rich textures and plain, solid colors rather than the novelty goods. Handsome cloth, preferably in dark colors or in black, is the material *par excellence* for the street gown, which may be made in two or three piece style, the

The shirt-waist and the shirt-waist costume, which are indispensable to the



SHIRT-WAIST 7169; SKIRT 7141.

well-appointed wardrobe, are adapted to the stout figure and are thoroughly be-



COSTUME 6450.

latter having the bodice to match the skirt and coat, though a waist of contrasting materials is good style. Camel's-hair and zibeline in plain effects will develop stylish and appropriate gowns, while the thin mesh materials, such as voile, veiling and étamine, are used with equally good results for the stout and slender woman. Any trimming applied to produce long lines will prove becoming, for it is in the lines that success chiefly lies. Tucks and plaits may be used judiciously, though frills and flounces should be avoided. Many of the new silks and satins, in plain and small figured effects, are used for church or visiting gowns. Velvet, too, is highly approved for the dressy gown and in black with a touch of white lace is very handsome.



COSTUME 7157.

coming when the correct materials are selected. Striped silks, especially those

in black and white or dark blue, or brown and white, suggest attractive shirt-waist dresses for stout wearers, and they afford a pleasing change from the plain effects.

The success of the gown for generously proportioned figures is largely due to the style of corset worn. This should be in straight front effect and fitted to the figure. The petticoat, too, should be carefully designed and should be fitted with almost the same care as the dress skirt. There should be absolutely no fulness about the hips, while there is a flare at the bottom.

The stout woman must shun the extremely loose coats that are so fashionable for slender figures, and she will wisely choose a semi-fitted mode for dressy wear, while a tight fitting coat, perfectly tailored and made of rich, plain material, is smart for the street costume.



SHIRT-WAIST 7183; SKIRT 7172.

It is better to have the coat and skirt of the street costume to match, though contrasting effects, where harmony is preserved, are worn by stout women. Rich satin-faced cloth is especially desirable for tailored costumes for stout women, and strappings and machine-stitching provide a smart and suitable finish.

The following illustrations and suggestions will undoubtedly prove helpful to those planning or making changes in their wardrobe.

6450—This two-piece costume is especially adaptable to woollens of medium weight. The jacket is characterized by tucks and the sectional peplum and is in double-breasted style. The seven-gored flare skirt is tucked to correspond with the jacket; an inverted box-plait is arranged at the back. Machine-stitching and bone buttons provide the only ornamentation. The pattern costs 25 cents.

for January, 1904

Richardson's Embroidery Silks.



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Top, tinted in colors, including Back, size 22 x 22 inches, if you will send us 24c. to pay the cost of six skeins of silk. The regular price of Richardson's Embroidery Silks is 4c. per skein, and we are making you this exceptional offer because we guarantee Richardson's Silks to be the best and want you to know that they are the best.

We will also include, free, a complete Diagram Lesson, by our expert Japanese Embroiderer. In this Lesson every stitch is numbered, making it perfectly simple for anyone to follow instructions.

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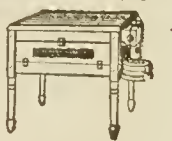
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FUR SCARF 598
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As illustration of Sable Fox (very dark brown) trimmed with two fox brushes and four claws.
No. 8928 D. Same as 8927 D, of gray fox, . . . \$5.98
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No. 8426 D. Ladies' walking skirt of Meriden cloth in black, blue or medium gray, strap trimmed, finished with satin piping and cloth covered buttons, rows of stitching at foot.

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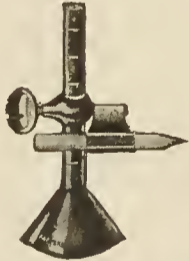
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Mrs. Ayer's Hair Emporium
148 Quincy St., Chicago



SMART MODES FOR STOUT LADIES

(Continued)

7169, 7141—This attractive toilette combines a shirt-waist and skirt. Tucks in box-plaited effect modify the waist, which has a fanciful yoke and stock, and introduces all-over lace. The skirt is of five-gored shaping, its salient feature being a fanciful facing at the bottom. The back fulness is arranged in an inverted box-plait. The patterns—waist

to embonpoint. Two under-arm gores adjust the bodice, the fronts of which are tucked to yoke depth, and separate to disclose the vest with ornamental sections of contrasting goods. The sleeves are unique, in that below the elbow they are shaped in mandolin fashion, and in band effect at the wrist. The price of the waist pattern, 6683, is 20 cents, as is also that of the skirt, 7208. An extension on the lower part of each side and back gore forming a fan plaiting characterizes the skirt. A strap heads each group of plaits.



WAIST 6683; SKIRT 7208.

7097—There is an extremely smart air in this street costume consisting of a coat in short three-quarter length and a seven-gored skirt. The costume is strictly tailored in effect and is fashioned from heavy cloth. Close adjustment is given the coat, and the closing is arranged in a fly. Lapels are turned back on the fronts above the closing, and the neck is completed with a rolling collar. The price of the pattern is 25 cents.

6151, 7258—This simple toilette is particularly becoming to stout women. A yoke terminating in a vest marks the bodice, the fronts of which separate to reveal the vest. Tucks enter into the

7169 and skirt 7141—cost 20 cents each.

7157—This attractive shirt-waist costume, when made of a soft woollen or silk material, will be in excellent taste for a woman who has grown stout. The shirt-waist is tucked in box-plaited effect, and its distinctive feature is a stole yoke having epaulettes. A front-gore extended in a fancy yoke is an item of interest in the seven-gored skirt, which is tucked in box-plaited effect to correspond with the waist. Braid or appliqué lace would provide a pretty trimming for this simple gown. The pattern costs 25 cents.

7183, 7172—Another shirt-waist suit is here shown. Box-plaits are arranged in the full fronts, which round away to reveal the removable chemisette topped by a standing collar, and followed by a strap extending about the back. Rounding straps terminating at yoke depth at the front and back are applied over the plaits. Deep cuffs in fanciful upper outline complete the full sleeves. A pretty effect is produced in the seven-gored flare skirt by the application of straps. Stitching and buttons contribute to the elaboration. The waist pattern, 7183, and that for the skirt, 7172, cost 20 cents each.

6683, 7208—This pretty toilette will lend grace to the woman who is inclined



COSTUME 7097.

decorative scheme. The skirt is of seven-gored shaping with a graduated, circular flounce and the fulness at the back is arranged in an inverted box-plait. The waist pattern, 6151, and the skirt pattern, 7258, cost 20 cents each.

6401, 7055—A rather elaborate decoration is suggested in this attractive toilette. A circular bertha consisting of

three overlapping sections distinguishes the bodice. The sleeve bands are similarly arranged. The fronts separate to



WAIST 6151; SKIRT 7258.

reveal the vest which is extended to form a yoke. The price of the waist pattern, 6401, is 20 cents, the skirt pattern, 7055,



WAIST 6401; SKIRT 7055.

costing the same. A graduated, circular flounce is the point of interest in the skirt, which is a five-gored flare mode.

for January, 1904

METHODS OF MEASURING FOR PATTERNS

SEAM ALLOWANCES—The Allowance for Seams in Butterick Patterns is generally $\frac{3}{8}$ inch, though in some instances only $\frac{1}{4}$ inch is allowed, when it is so specified in the label.

OUTLETS—By the word "Outlet" is meant "material allowed additional to the $\frac{3}{8}$ inch Seam Allowance." Outlets are allowed only on Edges where possibly **additional** or **less** material may be required in fitting. In Patterns for Body-garments Outlets are usually along Shoulder Edges, Under-Arm Edges, Back Edges of Sleeve Portions, and corresponding Edges of other Portions. A **Border Line of Large Perforations** follows each Edge where an Outlet is allowed, and the **Basting should be made along this line.**

There sometimes being a disproportion between the bust, waist and hip dimensions, and more importantly and particularly between the waist and hip, it is thought proper, where the pattern of a lady's skirt or any similar garment is desired, and where the hips are large in proportion to the waist, to advise the taking and supplying of the hip measure, measuring around the hips about five inches below the waist. The scale here-

PROPORTIONATE BUST, WAIST AND HIP MEASURES.

BUST	WAIST	HIP
30	20	37
32	22	39
34	24	41
36	26	43 $\frac{1}{2}$
38	28	46 $\frac{1}{2}$
40	30	49 $\frac{1}{2}$
42	32	52 $\frac{1}{2}$
44	34	55 $\frac{1}{2}$
46	36	58 $\frac{1}{2}$
48	38	61 $\frac{1}{2}$

with of bust, waist and hip measures shows what the regular proportions are. When nearly these proportions appear in the figure, of course only the waist measure is necessary for skirt purposes. In such a case, measure over the dress, at the waist.

In the same way, for a pattern of a lady's waist or other garment requiring a bust measure to be taken, measure around the body over the dress, *close* under the arms. It is im-

portant that the measure should not be taken at the break of the bust, but close under the arms, the tape being drawn above the full part as shown in the illustration.

For a sleeve, measure around the upper arm, one inch below the lower part of the armpit.

BUST MEASURES, AGES AND ARM MEASURES.

Bust Measure	23	25	27	30	33	34	36	40	44	Ins.
Years	5	8	11	14	17					
Arm Measure	7	8	9	10	11	12	13	14		Ins.

PATTERNS CUT IN SIZES "SMALL," "MEDIUM" AND "LARGE," CORRESPOND TO

Bust Measure	30 to 34	35 to 38	39 to 42	Inches
Waist Measure	about 22	about 26	about 30	Inches

In taking Measures, always draw the Tape closely—but not too tight.

PROPORTIONATE AGES AND MEASURES OF MISSES, GIRLS AND CHILDREN.

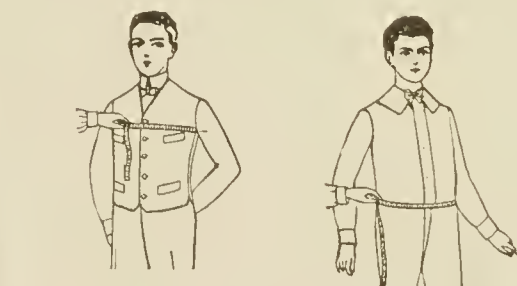
AGE	BUST	WAIST
$\frac{1}{2}$	19 $\frac{1}{2}$	18 $\frac{1}{2}$
1	20	19 $\frac{1}{2}$
2	21	20 $\frac{1}{2}$
3	22	21 $\frac{1}{2}$
4	23	22
5	24 $\frac{1}{2}$	22 $\frac{1}{2}$
6	24	22 $\frac{1}{2}$
7	24 $\frac{1}{2}$	23
8	25	23
9	26	23 $\frac{1}{2}$
10	27	24
11	27 $\frac{1}{2}$	24
12	28	24 $\frac{1}{2}$
13	29	25
14	30	25
15	31	24 $\frac{1}{2}$
16	32	24
17	33	24

In ordering patterns for a miss or girl it is usual to order by the age; but when she is extra large or small for her age, order by bust or waist measure, but give the age also, taking the measures the same as for ladies.

For the pattern of a doll, or for patterns for garments for a doll, take the length of the doll from the top of the head to the sole of the foot, measuring parallel with the doll and not along the contour.

AGES AND MEASURES FOR BOYS.

AGE	BREAST	WAIST	AGE	BREAST	WAIST
2	21	21 $\frac{1}{2}$	10	27	26
3	22	22	11	28	26 $\frac{1}{2}$
4	23	22 $\frac{1}{2}$	12	29	27
5	23 $\frac{1}{2}$	23	13	30	28
6	24	23 $\frac{1}{2}$	14	31	28 $\frac{1}{2}$
7	24 $\frac{1}{2}$	24	15	32	29 $\frac{1}{2}$
8	25	24 $\frac{1}{2}$	16	33	30
9	26	25			



For the pattern of a boy's trousers, measure around the body, over the trousers, at the waist.

For the pattern of a boy's coat or vest, measure around the body, under the jacket, close under the arms. In ordering, give the age also.

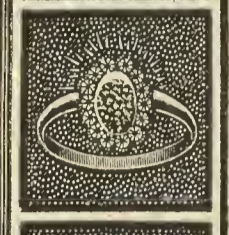
For the pattern of a boy's overcoat, measure around the breast, over the coat that is usually worn. In ordering, give the age also. Breast measures for overcoats should be two inches larger than breast measures for other coats.



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NOVEL USES FOR HANDKERCHIEFS

HANDKERCHIEFS have entered into a new realm of usefulness, being used to make and to adorn wearing apparel of many kinds.

Attractive kimono dressing sacks are composed entirely of handkerchiefs, the cheapest of which are of cotton with borders stamped near the edges. Linen handkerchiefs are shown in great variety, and among them are those of solid color of pale blue, rose pink, lavender and écru. Self-toned lines of various widths bar the surface of some examples, and sometimes hair-lines of black form squares throughout the whole. Beautiful squares of silk are procurable finished with either selvedge or hem, while others are woven in a piece, arranged so that each pattern is a distinct square. Tartan plaids are particularly desirable for kimonos. A nov-

Pattern 7243, price 15 cents, provides a suitable pattern for a kimono dress sack. Two modes of construction are provided. The first illustration shows a sack made of four handkerchiefs or squares. The edges of the hems are overhanded together, and from the directions on the label it will be seen that there is a seam down each arm, beginning at the shoulder and another seam down the back. The second figure shows a sack composed of six



KIMONO 7243.



KIMONO 7243.

handkerchiefs or squares. The mode of joining is a little different, as the seams come one in the centre back and one on each side of the shoulder, and at the fronts the upper ends are permitted to extend one and three-quarter inches, these three-cornered points forming revers.

In pattern 7354, price 10 cents, are provided two collars with cuffs to correspond. The collars are made by cutting the pieces

straight on the handkerchief, arranging the edges to form the finish at the back and also to fashion the turn-overs. Tabs are attached, being formed by using the remaining half of the handkerchief folded in an inverted box-plait in one instance and in the other by using two corners cut in tab-shape and hemmed hand on the sides.

Cuffs to match the first collar fit the

ely is to use handkerchiefs of very dark plain colors, even black being suitable, while around the edge and just inside the hem may be placed a decoration of hand embroidery in brilliant Oriental colors and as elaborate as the maker may choose, or a band of irregularly strewn French knots or of cross stitches in some contrasting color or harmonious tint may form the decoration.

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adapted for covering gray and streaked hair, \$8. Send sample of hair with order.

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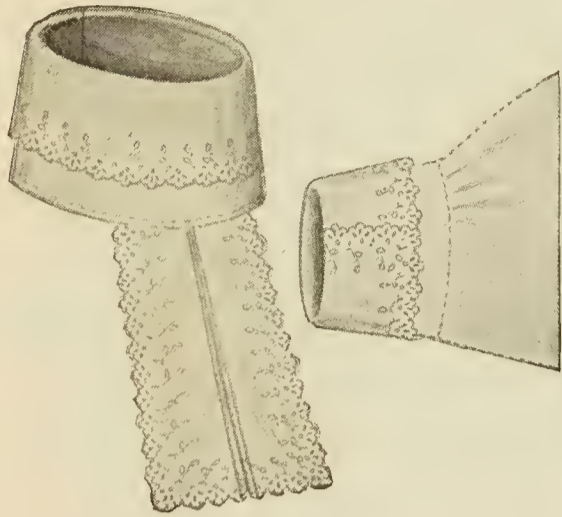


420 Quilt SOFA AND PIN CUSHION DESIGNS

many new, quaint, queer and curious; includes lesson on Battenburg lace making and colored embroidery, with all stitches illustrated; also 100 crazy stitches, regular price, 25 cents; to introduce will mail all the above for 10 cents. LADIES' ART CO., R 18, ST. LOUIS, MO.

sleeves with the scalloped edges overlapping on the outer sides of the sleeves. Matching cuffs for the double-tabbed collar have upward-turning points, and edges to lap on the inside.

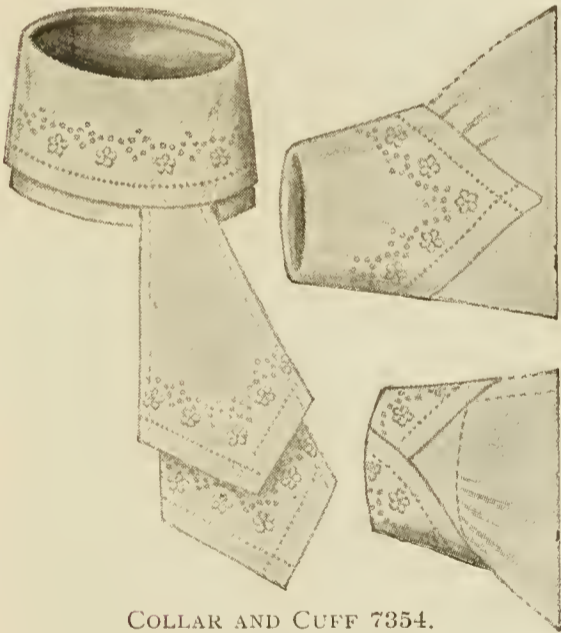
The wee tots may also be provided with articles made from handkerchiefs



COLLAR AND CUFF 7354.

for their especial use, and dainty indeed are the caps pictured, each one made of a fine linen handkerchief with a scalloped edge. The handkerchief is folded in a box-plait at the back of the neck, and the fulness that falls at the front is folded in deep plaits which meet in the centre, with the edges turned back. Ribbon five inches wide, of white, pale pink or blue is tied in bows and is also used to form the tie-strings.

With a little ingenuity almost any pattern for underwear may be transformed into one that may suitably be composed



COLLAR AND CUFF 7354.

of or decorated with handkerchiefs. Lace insertion or beading forms an important item, for it is with these that the handkerchiefs are generally held in place. Various-sized handkerchiefs are employed, and before they are selected it is well to choose the pattern of the garment and then procure handkerchiefs as nearly the proper size as possible. Another item worthy of note is that the width of the insertion will help considerably in arranging the size, as the wider the insertion the larger the garment may be fashioned.

Flounces are easily managed, as both

for January, 1904

Any of these beautiful, genuine Diamonds and fine Pearls, in solid gold, hand-made mountings will be sent direct from our factory on receipt of price, or C. O. D., subject to inspection. Order by number. We send goods prepaid and guarantee safe delivery. Your money back without a question if you are not wholly pleased. Our Diamonds are of superior quality and we sell only fine, high-grade goods and list everything at wholesale prices.

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Little did he know how nearly right he was, for of all the spots the sun's rays shine upon, California most nearly approaches one's idea of an earthly Paradise.

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Double strength;
twice the wear—in

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four-thread hosiery
25 Cents pair—

because knit of yarn spun of four threads of finest combed Egyptian lisle, making it as much better than one or two-thread sorts as four cents are better than two.

Misses' and Boys', single or double knees, fine or Derby rib, medium or heavy, sizes, 6 to 10. Black only.

Men's Half Hose, two weights—medium and heavy. Black, tan, pearl, mahogany, Tourist and Cadet blue: sizes, 9 to 11½.



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SEND NO MONEY



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\$1.95

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Elegant Black Velvet Hat

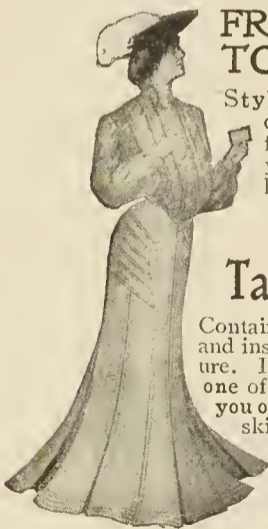
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No. 16—Design by Mme. Poyanne of Paris. Made over buckram frame. Draped full with imported stitched black velvet, ends falling over the hair. Under-facing and stitched crown of black imported mohair felt. Two large, rich, genuine black ostrich plumes on left side. Strap of stitched black mohair felt, caught with two rich jet

black cabochons, entwines plumes and extends to black velvet bandeau, ending in loops. Only \$1.95. Delivered safely, packed in metal bound box. Express charges paid by us. You run no risk whatever, we send the hat to your nearest express office; examine it, try it on, and if it is not the best bargain you ever saw, return at our expense. If you like it, pay the express agent only \$1.95, not one cent more, and keep the hat. All we ask in return for this great bargain is, that you recommend us to your friends. Write for FREE Catalog of Millinery, Corsets, Shoes, Gloves, Furs and Ladies' Wearing Apparel.

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NOVEL USES FOR HANDKERCHIEFS

(Continued)

edges are straight. The handkerchiefs may be cut three cornered in two, four or eight pieces, which may then be cut into

kerchiefs placed with their bias edges joining the bias edges of the ones on the ruffle that has been made like the illustration



BABY'S CAP.

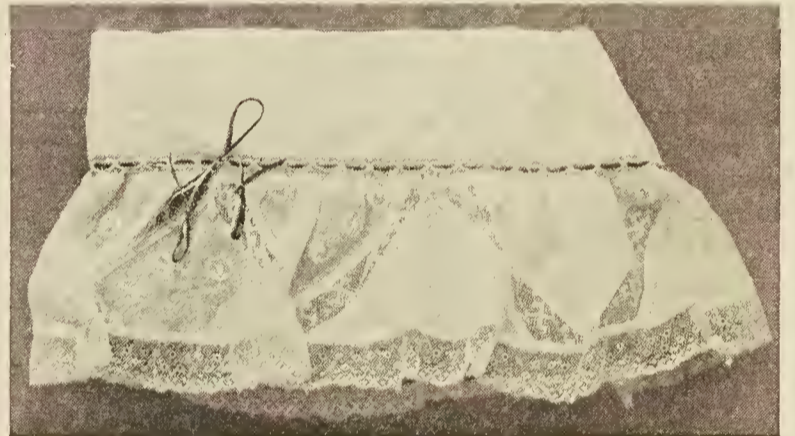


BABY'S CAP.

halves or quarters. Hemmed handkerchiefs are the most desirable, although scalloped ones can readily be used. In

A dainty corset cover is fashioned from pattern 7152, price 15 cents. Two embroidered handkerchiefs are needed, to-

the latter case the scallops are placed over the lace insertion, which should be in a simple pattern, the embroidered scallops supplying the decoration. The raw edges are finished with very narrow hand-made hems before they are arranged in position, and if the handkerchiefs are cut in small pieces it is a good plan to cut a rather stiff paper pattern foundation on which to arrange the handkerchiefs and insertion in attractive designs. Sometimes the lace is omitted and the edges are faggotted together by hand with medium-sized thread, which may be procured in skeins.



DRAWERS 6938.

A drawers pattern which allows handkerchief decoration is found in No. 6938, the price of which is 15 cents. The drawers are cut from nainsook or batiste and made according to directions, while the trimming consists of a flounce of embroidered handkerchiefs cut in bias quarters and arranged to fit into each other, the lace insertion holding them together; lace is placed on the edge.



CORSET COVER 7152.

If a wider and more attractive finish is desired, this ruffle may be finished with another row of corners of hand-

two pieces, while the other one is cut in three pieces cutting both diagonally and dividing one of these halves. There should be three pieces of the same size and two half as large. One of the larger



CHEMISE 6294.

pieces is placed over the pattern in the centre back with the point downward, and at the sides are arranged the two of corresponding sizes with points up; the two smaller pieces are laid on the front edges

No. 6294, price 20 cents, is the pattern of the pretty chemise here shown in English nainsook. The neck is finished by using two dainty linen handkerchiefs with drawn-work decoration. These are cut by the pattern provided. Another chemise pattern that is adapted for handkerchief decoration is No. 2853, price 20 cents. A ruffle on the lower edge formed of handkerchiefs, insertion and lace will add greatly to the beauty. An exceedingly simple arrangement may be fashioned for the decoration of skirt No. 6444, the pattern of which costs 20 cents. Handkerchiefs are cut in straight halves, and lace insertion is overhanded between the pieces, running straight across the

bottom. The skirt is cut from nainsook.

Short petticoats to match may be made by using pattern No. 5892, No. 5498 or No. 6647, each of which costs 20 cents. A night dress may be made from

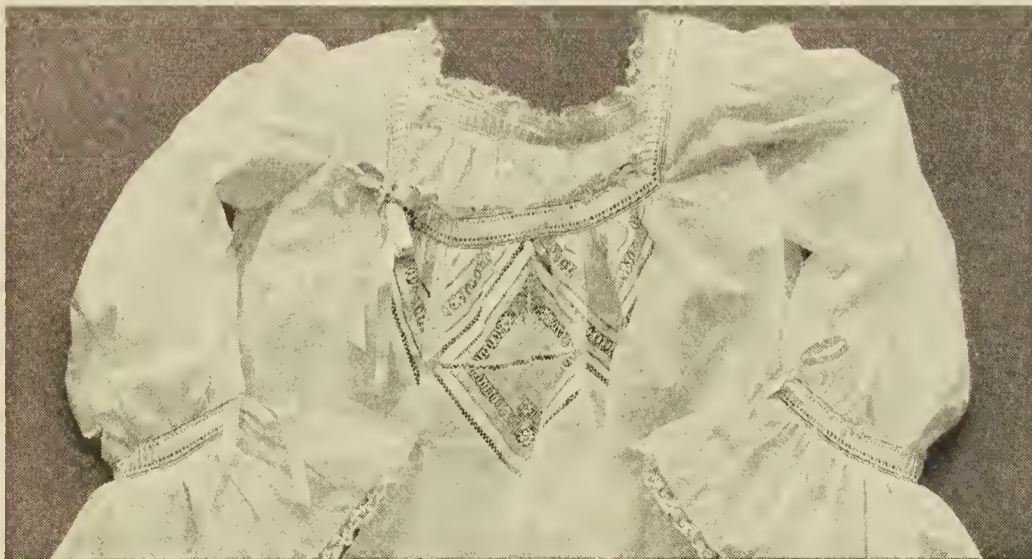


LONG SKIRT 6444.

of the pattern. The edges of the handkerchiefs are connected by insertion.

Nos. 6266 and 7099, price 15 cents each, are other patterns of corset covers which may be satisfactorily constructed from handkerchiefs, and variously trimmed.

pattern 7333, which costs 15 cents, and is shown on page 36 of this issue. Drawn-work handkerchief portions are faggoted together and used to decorate. The neckband is made of beading and lace is overhanded to the edge.



NIGHT DRESS 7333.



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\$3.25

Send us your name and address distinctly written with the name of your nearest Express Office and we will send you this handsome new style

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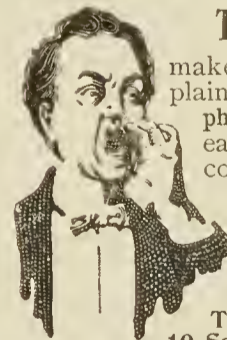
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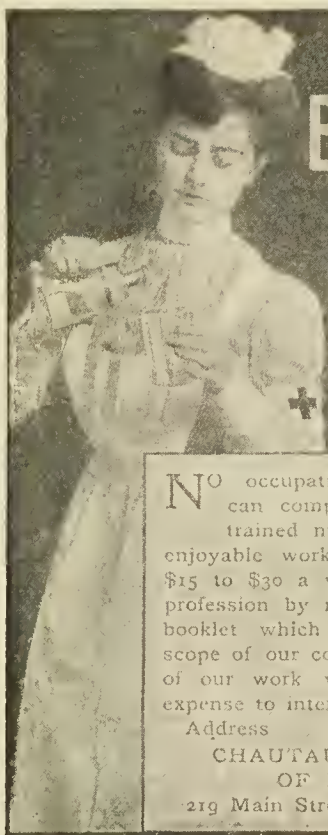
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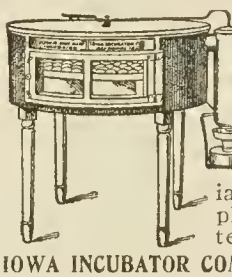
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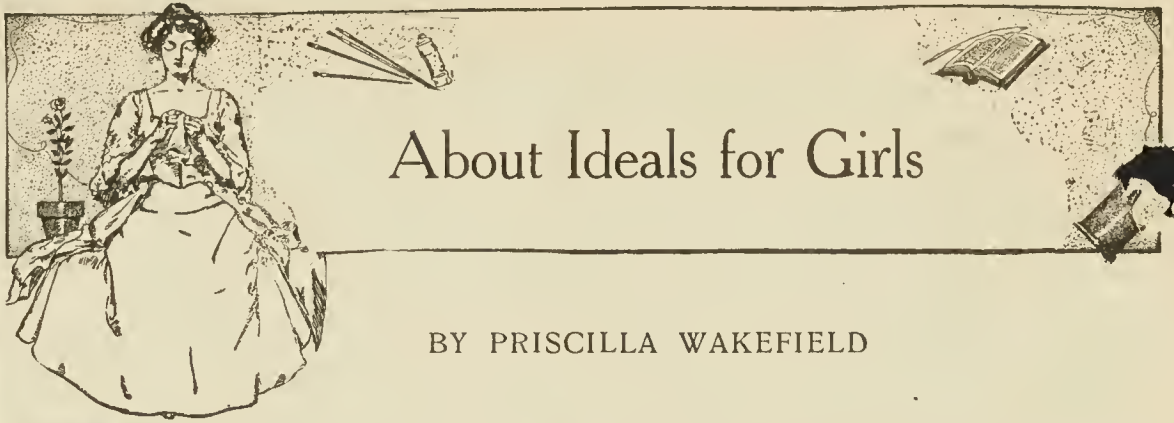
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About Ideals for Girls

BY PRISCILLA WAKEFIELD



THINK there is no better time for the discussion of standards of life and for stirring up our thoughts and imaginations as to what our aims shall be than at the opening of a new year. We are starting out just now with new aspirations, new resolutions and with the enthusiastic determination to try to live up to our ideals. To do what is right, to keep a clear conscience, to be truthful, fair, kind and considerate would seem very simple rules for conduct.

A girl said to me recently, "I say many things which I soon regret. I do not mean any harm. I am not satisfied with myself. I have many faults. How can I help myself?" This confession is in itself a stepping-stone toward an ideal. No one can be perfect, no one can be faultless, but it is of the first importance to recognize our faults and try to correct them.

Self-control is an important element in conduct or manners. It will enable you to suppress a desire to say sharp or sarcastic things which hurt or offend others; it will enable you to suppress severe criticism, to suspend judgment, to suppress curiosity about the affairs of others; it will enable you to please others and to guide them. I think you will find that those persons have the greatest influence who are least aware of it. The girl who speaks gently, moves quietly, will have more influence than one who is noisy or aggressive.

The girl who lives up to her ideals of girlhood will be serene, gentle, kind. She may be capable, busy and efficient without losing the fine traits I have named. In her presence men will never venture on a rude jest or a doubtful story. Her ideals of right will make her love all that is pure and refined.

I have heard it said that girls are inclined to be unjust. Where this is found to be the case you may be sure that it is among very young girls who have not trained their reasoning powers. Justice and fair dealing are matters of education and cultivation. The girl who is just and fair is a cultivated girl who will not decide a question of gossip until she has heard both sides of a story. She will not, simply because of friendship, take sides with a friend who is in the wrong. She will be really so loyal to her friend, so loyal to what is right, that she will try to point out what seems unfair or unreasonable. She need not be at all self-right-

eous or egotistical to do this. She may be loving, modest and sweet-natured. A warm-hearted girl who loves truth and justice is an ideal of girlhood.

In standards of conduct I wish you would give duty the first place. Now, I can fancy your aversion to that word—duty. It seems to represent to you everything that you dislike to do, everything that is disagreeable, dull and tiresome. I wish that I might be able to show you the truth that duty may be something very sweet and dear, something that will surely result in happiness, if you begin now to make it a guiding principle in your life. If you will take up the commonplace duties of everyday life very simply, as a matter of habit, you will find that all the enjoyments will follow naturally in their rightful place, and there will be ever so much more delight in them. If we do things quietly and simply, just because we ought to do them, and without any parade or display, if we stop talking about what we are obliged to sacrifice, or what martyrs we are, we shall be more agreeable, more useful and much happier. So many difficulties will be solved, you will be saved from so many struggles, if you will cultivate right thinking and right doing. This will help you to overcome idleness, procrastination, selfishness or extravagance, to give up pleasures if they cost more than ought to be spent, or if they bring anxiety or debts upon your parents. Right thinking will help you to say "No" to very tempting invitations if you know you are needed at home. I know of a girl who cheerfully gave up what promised to be a delightful afternoon at playing tennis because she knew she was needed by a younger brother to help him with his lessons.

The power to say "No" is something you must learn if you would keep your ideals of right. For instance, your conscience tells you it is wrong to play games for money, or to make bets. Have the courage not to lower this standard. Do not say that others make bets and so you may. You are striving for a high ideal of girlhood. You need not proclaim your views vehemently. You can be gentle but firm. You will need tact and courage. You may suffer by being ridiculed, but you can be firm. There are many false standards in these days, and it is not surprising that you should become confused and find it hard to distinguish between the true and the false. Betting is a form of gambling. It is very greedy and wrong to try to get something when you sacrifice others or gain by their loss. The true-

hearted, self-respecting girl will not relinquish her ideal of right in this or in any other matter.

I am going to give you a few examples of ideal womanhood. You have read of Mrs. Browning, the famous poetess. No woman has ever written more nobly, purely, more exquisitely than she, and no woman ever showed in her nature more delicate refinement and cultivation. It is said by those who were privileged to know her that she was thoughtful in the smallest things for others, first to see merit, last to censure faults. She gave praise generously and rejoiced at the success of others. She was modest over her own triumphs.

Often you ask me how you can be agreeable in conversation. I cannot do better than continue to tell you something of Mrs. Browning as an ideal conversationalist.

"All that she said was worth hearing. She was a conscientious listener, giving you her mind and heart as well as her eyes. Persons were never her theme, unless public characters were under discussion or friends were praised. Gossip was out of place in her presence. Yourself, not herself, was a pleasant subject to her, calling out all her sympathies. Books and humanity and great deeds were foremost in her thoughts. She loved all who offered her affection and would solace and advise with many." This was one secret of her charm. She was a kind, sympathetic, thoughtful friend as well as an intellectual woman. When a girl of fifteen she was thrown from her horse and injured herself so seriously that for years she was an invalid. Her delicate health kept her a prisoner to her room, but it did not prevent her from living her own life of eager and beautiful aspiration.

I will speak of another poetess—Jean Ingelow—who from childhood loved Nature, and whose poetic temperament found joy and beauty in flower and sky. She believed that to live rightly was the key to every problem. She had earnest purpose, and a blithe heart, full of contentment, good cheer and tenderness.

I should like to tell you of another noble woman, Florence Nightingale, who, as a young, pretty, rich girl started out as a pioneer in nursing. She saw the work that women could do in hospitals. She became a "ministering angel" to the suffering. Her health was never very strong, yet she accomplished more than most of her sex. She had calmness of judgment, promptness in emergencies, decision of character.

The girlhood of Rosa Bonheur, the noted artist, was filled with poverty and hard work, but her industry and enthusiasm were wonderful. At nineteen her paintings won the praise of the critics. At twenty-seven she was famous. From the time she was ten years old she was a faithful student, absorbed in art, and all her life she was a tireless worker, rising at six o'clock and painting all day.

My talk with you must end. If my suggestions help you in any way toward attaining ideals in life I shall be glad.

for January, 1904


The Zero Smile

This man says: "Let the blizzard bliz,
I'm not afraid that I'll be friz,
For **Quaker Oats** brings to my phiz
The smile that won't come off."



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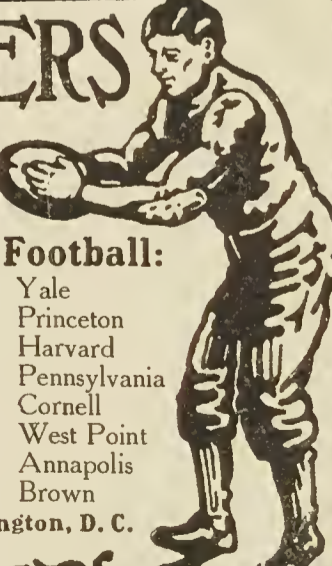
COLLEGE POSTERS



The following is a list of our posters
Others are in preparation

<p>Baseball: Princeton Yale Harvard</p>	<p>Track: Harvard Yale Princeton Pennsylvania</p>	<p>Rowing: Cornell Yale Harvard</p>	<p>Football: Yale Princeton Harvard Pennsylvania Cornell West Point Annapolis Brown</p>
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These posters are artistic and life-like; they are especially suited to the decoration of college rooms, fraternity lodges and athletic quarters. Size 14x22 inches. Price 25c. each, or five for \$1. At newsdealers and stationers, or sent postpaid on receipt of price by

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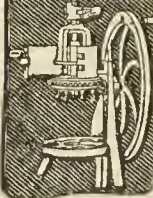
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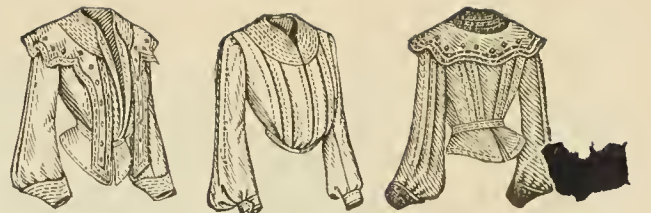
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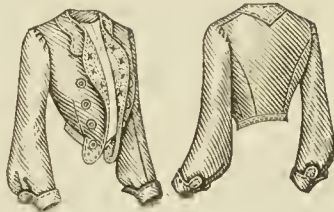
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Patterns for them in the sizes quoted are obtainable from The Butterick Publishing Co. (Limited) and its Agents generally.

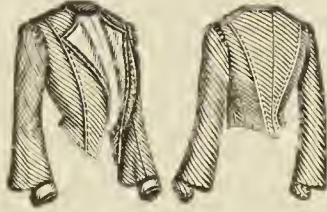
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7 to 17 West 13th Street, New York.



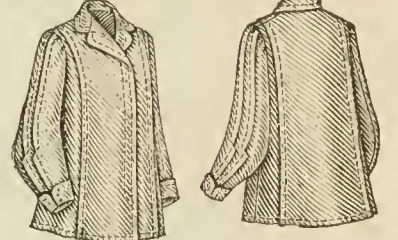
6940—Ladies' Tucked Eton Blouse Jacket. 32 to 44 inches, bust; 7 sizes. 20 cents.



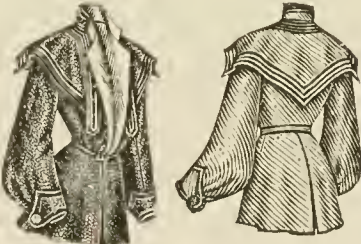
6967—Ladies' Eton Jacket. 32 to 44 inches bust; 7 sizes. 20 cents.



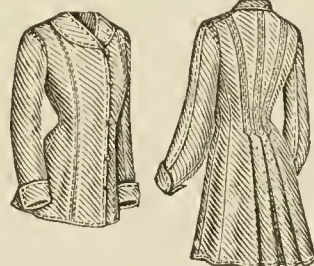
6922—Ladies' Jacket. 32 to 44 inches bust; 7 sizes. 20 cents.



7223—Ladies' Tucked Box Coat. 32 to 42 inches bust; 6 sizes. 20 cents.



7276—Ladies' Blouse Coat or Jacket. (Sometimes called the Russian Coat.) 32 to 42 inches bust; 6 sizes. 20 cents.



7090—Ladies' Gored Coat or Jacket. 32 to 46 inches bust; 8 sizes. 20 cents.



7159—Ladies' Gored Coat, in Short Three-Quarter or Long Hip Length. 32 to 44 inches bust; 7 sizes. 20 cents.



7233—Ladies' Coat. 32 to 44 inches bust; 7 sizes. 20 cents.



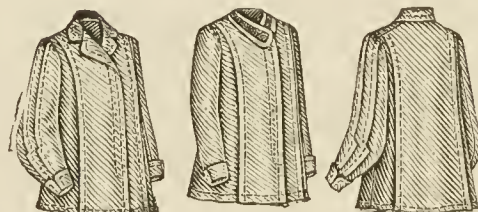
7225—Ladies' Coat. 32 to 46 inches bust; 8 sizes. 20 cents.



7293—Misses' Blouse Coat or Jacket. 14 to 17 years; 4 sizes. 20 cents.



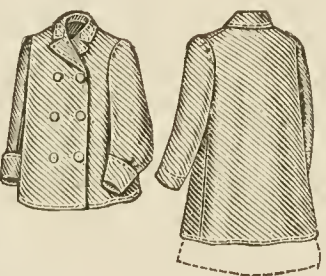
7146—Misses' Tucked Coat or Jacket. Ages, 14 to 17 years; 4 sizes. 20 cents.



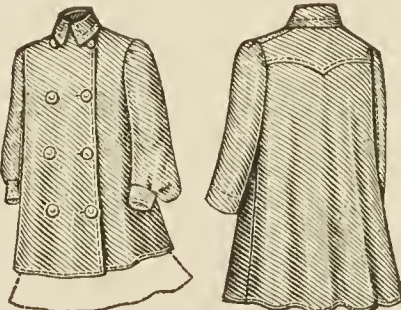
7224—Misses' Tucked Box-Coat. Ages, 13 to 16 years; 4 sizes. 15 cents.



7244—Misses' Box Coat. Ages, 13 to 17 years; 5 sizes. 15 cents.



7306—Girls' Double-Breasted Box Coat. Ages, 3 to 12 years; 10 sizes. 15 cents.



7130—Girls' Double-Breasted Coat. Ages, 4 to 14 years; 11 sizes. 15 cents.



7202—Girls' Double-Breasted Long Coat. Ages, 4 to 12 years; 9 sizes. 15 cents.



7271—Girls' Double-Breasted Long Box Coat. Ages, 6 to 14 years; 9 sizes. 15 cents.



7019—Girls' Tucked or Plaited Coat. Ages, 5 to 14 years; 10 sizes. 15 cents.

A WINTER ENTERTAINMENT



HERE is a new, simple and entertaining little idea for a home party, called A Trip to the Thousand Islands. The plan is available either for afternoon or evening and is one that the most in-

experienced hostess could carry out successfully.

In order to give just the right impression from the start the notes of invitation might be phrased after the following model.

MY DEAR MISS CARTER,

I hope you can make one of us on a Trip to the Thousand Islands which is to start from our parlor next Thursday at four o'clock. The trip among the Islands will last just sixty minutes, but I hope that you and all the other travellers will remain and take tea with us afterwards.

Very sincerely yours,

HELEN FEATHERINGTON.

The hostess and her aides, if she has friends helping her to receive, should wear yachting costume. Frocks built in sailor fashion and worn with jaunty yachting caps, make attractive suits for the guests to wear at an affair like this.

If she can borrow or hire a few steamer chairs for the occasion, these will give another good touch. A nautical flag or two might flutter in the breeze. For an indoor affair these pennants can be hung in front of an electric fan. The hostess and aides should carry long-distance observation glasses. The underlying idea can be carried out in many other equally amusing ways.

When all the guests have arrived and been seated the Trip begins. Little, red covered notebooks marked in gilt lettering "Baedeker's Thousand Islands" are distributed among the company, small red pencils being passed at the same time.

On the first page of each book the following questions are written; other pages are left blank for the answers.

THE ISLANDS WE VISIT.

- 1.—What islands are always to be had at picnics and quick lunch counters?
- 2.—What island is always verdant?
- 3.—What island is a bright, English coin?
- 4.—What island is recently discovered?
- 5.—What island should be able to supply plenty of frozen refreshments?
- 6.—What island is always wrathful?
- 7.—What island offers a very poor beverage in place of the cup that cheers but does not inebriate?
- 8.—What island has in its name a very in-

hospitable greeting for ships that come into its ports?

9.—What island bears a pretty feminine name, with a difference in spelling?

10.—What island should offer plenty of sweetmeats?

11.—What island is rough and unrefined?

12.—What island should contain quantities of small canned fish?

16.—What island is a pine tree?

14.—What island should maiden ladies make a point of visiting?

15.—What island is, in a slang expression, handsome?

13.—What islands have no sense?

17.—What island should have a purely Caucasian population?

18.—What islands claim forfeits and presents?

19.—What island has plenty of driveways?

20.—What islands take the form of small singing birds?

21.—What islands are constantly in debt, to judge from their name?

22.—What island is six sided?

23.—What island is against all expense?

24.—What island is slow about things?

25.—What island in former times received many famous heads?

26.—What island is always being hunted?

27.—What group should always have a pleasant breeze?

28.—What island is justly feared for its jumping and kicking?

29.—What island should yield delicious dishes?

30.—To what islands should we look for great wisdom?

31.—What islands are not intended for week day uses?

At the end of an hour the hostess collects the little books and compares each set of answers with her own list. There should be two or three simple prizes for the best sets of answers.

Some good suggestions for prizes are: Dainty articles in beadwork or sweet grass; moccasins, and wampum neck chains, presented with the explanation that they were "made by the Indians at the Thousand Islands"; or well-written books of travel describing important islands of the world; or, if the people of the neighborhood are travellers, little trifles which would be found useful on a voyage or journey by rail, such as a collapsible rubber drinking cup or a scented sachet filled with pins of different sizes.

Primary grade geographies covered with gaudy calico would make amusing "boobies" for those who came out least in the scale.

CHARLOTTE TYLER.

The correct answers to the questions will be given next month.

Special Notice

The subscription price of THE DELINEATOR is \$1.00 a year to any Post Office in the United States, Canada, Mexico, Porto Rico, Cuba, Hawaiian Islands, Tutuila, Guam, Philippine Islands and points in China to which mails are transmissible through the United States Postal Agency at Shanghai.

For all other countries an additional remittance of \$1.00 must be made to cover foreign postage.

FOREIGN POSTAGE AND PACKAGE RATES ON PATTERNS:

LIST No. 1.—With Orders for Patterns to be sent to Canada, Hawaiian Islands, Philippine Islands, Cuba, Porto Rico, Island of Guam, Tutuila and points in China to which mails are transmissible through the U. S. Postal Agency at Shanghai, no Extra Remittance for postage is necessary.

In the case of Patterns ordered to be sent from the United States to any foreign country not specified above nor included in the List below, Foreign Postage is to be forwarded with the Order at the following Rates:

POSTAGE

On 25c Patterns—For One, 15c.; For Two, 25c.; For Three, 30c.; For Four, 35c.
On 15c. or 20c. Patterns—For One, 10c.; For Two, 20c.; For Three, 25c.; For Four, 30c.
On 10c. Patterns—For One or Two, 5c.; For Three or Four, 10c.; For Five, 15c.; For Six or Seven, 20c.

LIST No. 2.—To any of the countries in the List below, the Extra Postage required is Ten Cents on One Pattern, and Twelve Cents on Two or More, up to Ten.

Bahamas; Barbadoes; Colombia; Costa Rica; The Danish West Indies; Honduras (British); Jamaica, including the Turks and Caicos Islands; Leeward Islands (Antigua with Barbuda and Redonda, St. Kitts, Nevis, with Anquilla, Dominica, Montserrat, and the Virgin Islands); Salvador; British Guiana; Windward Islands (Grenada, St. Vincent, the Grenadines and St. Lucia); Mexico; Newfoundland; Honduras (Republic of); Trinidad (including Tobago); Chile; Germany; Guatemala; Nicaragua; New Zealand; Venezuela; Bolivia.

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These Discounts will be allowed on Packages where ordered sent at one time:

On receipt of \$3 we will allow a selection of \$4 in Patterns—No Extra Remittance is required with this Package to be sent to Countries in List No. 1. Foreign postage to Countries mentioned in List No. 2 will be 12c.; to All other Countries, \$1.20.

On receipt of \$5 we will allow a selection of \$7 in Patterns—Foreign Postage on this Package to Countries in List No. 2 will be 24c.; to All other Countries not specified above, \$1.90.

On receipt of \$10 we will allow a selection of \$15 in Patterns—Foreign Postage on this Package to Countries in List No. 2 will be 36c.; to All other Countries not specified above, \$4.20.

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is given to every purchaser of a Cornish piano or organ. We give a certificate entitling the holder to a two years' scholarship in the largest School of Music. Tuition to commence immediately instrument is purchased. Pupils can commence at any stage of their studies. The most satisfactory plan of Home Education ever invented. Success absolutely guaranteed. You can be taught in your own home, taking your own time, and for two years you will receive absolutely FREE TUITION from the best professors of music. Full particulars with every album.

Write for our Souvenir Album containing a full description of all the different styles of Cornish pianos and organs. Our album is our only solicitor; no agent or dealer will worry you; you can see exactly what we have for sale and every instrument is marked in plain figures at lowest factory cost; you will see just what a Cornish piano or organ will cost you for Cash or Credit, and we have a scale to suit all pockets and any circumstances.

For fifty years the people have bought Cornish pianos and organs and we have over a quarter of a million satisfied customers.



CASH OR INSTALLMENTS

For fifty years the people have bought Cornish pianos and organs and we have over a quarter of a million satisfied customers.

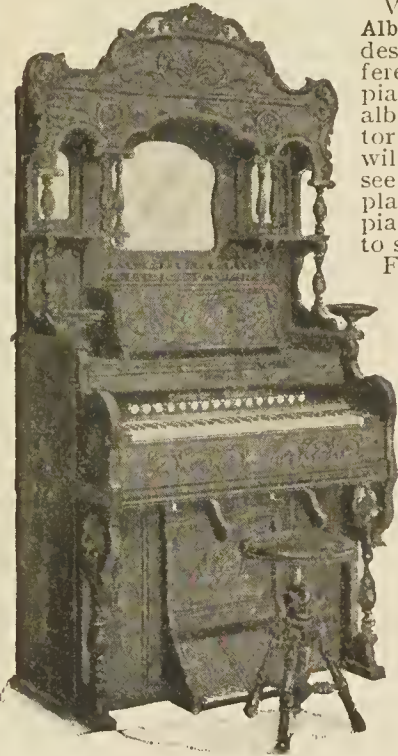
Elegant Embossed Miniatures Free

To all intending purchasers mentioning this magazine we will send with our album a set of miniatures which accurately reproduce the actual appearance of some of our most popular pianos and organs. They will prove of the greatest assistance in making a selection. They are sent FREE—CHARGES PREPAID.

The Cornish American pianos and organs are built and sold upon honor. You can pay a higher price, but it will be for embellishments, ornamentation, not for tonal quality; and tone only gives an instrument value.

YOU ADVANCE NO MONEY YOU SHOULD NO RISK WE GUARANTEE SATISFACTION

After one year's trial if you find the piano or organ not as represented return at our expense, and we will not only refund all money paid us, but add interest at 6 per cent. We sell for Cash or Easy Payments at Factory Cost; you only pay one small profit, and you can't buy a Genuine Cornish Piano or Organ anywhere but direct from our factories. Send for Album, Miniatures, and particulars of Free Musical Education, to-day.



CASH OR INSTALLMENTS

CORNISH CO., Washington, New Jersey

BOYS' SUITS

In "Buster Brown" Effect

Patterns for them in the sizes quoted are obtainable from the Butterick Publishing Co. (Limited) and its Agents generally.

The Butterick Publishing Company (Ltd.)
7 to 17 West 13th Street, New York.



7328—Little Boys' "Buster Brown" Suit. Ages, 2 to 10 years; 9 sizes. 15 cents.



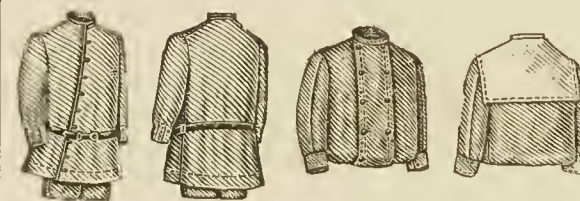
7123—Little Boys' "Buster Brown" Suit. Ages, 2 to 8 years; 7 sizes. 15 cents.



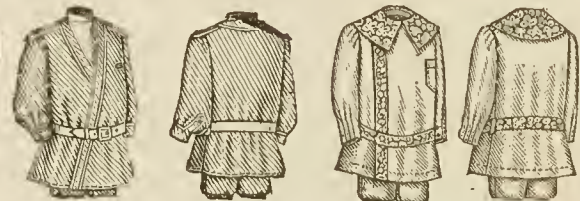
7298—Little Boys' Russian Suit. Ages, 3 to 7 years; 5 sizes. 15 cents.



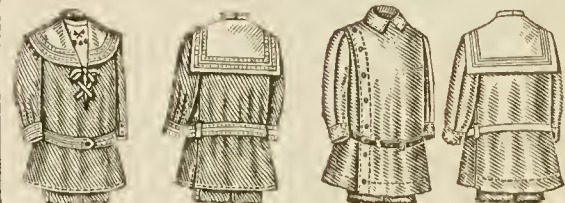
6958—Little Boys' Russian Suit. Ages, 2 to 8 years; 7 sizes. 20 cents.



7166—Little Boys' Russian Suit. Ages, 2 to 8 yrs.; 7 sizes. 15 cts. 6998—Boys' Blouse. Ages, 3 to 12 years; 10 sizes. 15 cents.



7069—Little Boys' Russian Suit. Ages, 2 to 8 years; 7 sizes. 15 cents. 5025—Little Boys' Russian Suit. Ages, 3 to 8 yrs.; 6 sizes. 20 cts.



6189—Little Boys' Russian Sailor Suit. Ages, 3 to 8 years; 6 sizes. 20 cents. 7022—Little Boys' Russian Suit. Ages, 2 to 8 years; 7 sizes. 20 cents.

WITHOUT MONEY

Ladies You Can Earn This Handsome

Antoinette Fur Scarf

WITHOUT MONEY

Send your name and address and we will mail you 30 Household Novelties, no trash, to sell at only 10 cents each. Everyone will buy one or more from you at sight. When sold send us the \$3.00 you collect and we will send you at once by express this

HANDSOME FUR SCARF

This stylish Scarf is a new, up-to-date garment for this season and will be worn by stylish dressers everywhere. It is made of black dyed Baltic Seal with silk cord in front, and with two balls made of fur. Lined throughout with satin. When you receive it we know you will say it is the most elegant and thoroughly good set you have ever seen. Nothing similar to this Scarf has ever before been offered as a premium; it will give ten years of satisfactory wear. It gives a stylish, dressy effect to the wearer's appearance. The regular price in all Fur Stores is \$4.00. The only reason we can offer them is we had a large number of them made up for us by one of the large furriers during the summer when trade was quiet; this is the only reason we are able to offer such an expensive premium. We hope you will take advantage of our offer without delay. This is an extraordinary offer and cannot be duplicated by any other reliable concern. We will guarantee to treat you right, and shall expect the same treatment in return. Your credit is good with us and we trust you for the goods until you sell them. Address

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165 HIGH STREET - Dept. 61 - BOSTON, MASS.



Social Evening Entertainments

balls, Germans, etc., something recent and entertaining. Price 25 Cents, postage prepaid. THE BUTTERICK PUBLISHING COMPANY (LIMITED), 7 to 17 West Thirteenth Street, New York City.

Thirty-nine special illustrated suggestions for evening parties.

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The Patterns can be obtained at any Butterick Salesroom or Agency

THE BUTTERICK PUBLISHING CO.

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7 to 17 West 13th Street, New York.



1594—Ladies' Work Pouch and Apron. One size. 10 cents.

714—Tea-Cosey. One size. 10 cents.



825—Mouchoir Case. One size. 10 cents.

3108—Tea-Cosey. One size. 10 cents.



1216—Hanging Work-Bag. One size. 10 cents.



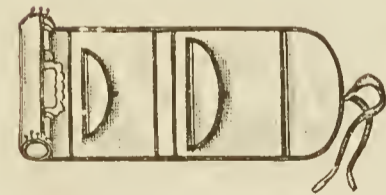
4857—Shoe and Slipper Bag. (To be made with Eight or Fewer Pockets.) One size. 10 cents.



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7900—Pincushion. One size. 10 cents.



819—Pumpkin Pincushion. One size. 10 cts.



THE LADY

Oh, see the nice Lady.
 She seems to be Well-Fed, Well-Bred and Well-Read.
 How Daintily she goes about her work. Oh, she is Frying Doughnuts.
 Yes. She uses Cottolene for Shortening and also to Fry them in, so it is Dainty work and the Result is Airy, Puffy Doughnuts.
 Not Greasy and Heavy like the Ones Mother used to make.
 But where are the Doughnuts?
 Well, you see, they were so Good, she ate them up as Fast as she Fried them.
 Oh, what will her Hungry Husband say?
 He will Laugh, and Say:
 "Out of the Frying Pan into the Fryer."

Cottolene will be found at good grocers. Sold only in sealed pails. 20-page Cottolene Primer, illustrated in colors, from which this is reproduced, sent on receipt of two-cent stamp.

Made only by THE N. K. FAIRBANK COMPANY, Dept. A, CHICAGO

Fur Scarf Free
 Simply send us your name, *not one cent of money*, we will send you twenty-four
"THE BEST"
Skirt Supporters
 Sell them at 25 cents each to your friends; send us the money and we will send you for your trouble this latest style scarf, Silver Fox, very attractive and stylish. We also give jewelry, cameras, dishes, clothing, furniture, etc. Large catalogue free.
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LABLACHE
FACE POWDER
IF ONCE USED
 will always be continued, for no substitute will ever after be accepted. Such is the experience of every woman who has tried it. It soothes, freshens, clears and beautifies the complexion. None other is "just as good." The genuine bears the signature of "Ben Levy" in red on label of box. Flesh, White, Pink, Cream Tints. 50c. a box. Druggists or by mail.
BEN LEVY & CO., French Perfumers, 125 Kingston St., Boston

SMOCKING The Present Popular Stitch Buy Fancy Stitches—
 A book of beautiful ideas for the embellishment of wearing apparel. Various popular stitches shown. Embroidery and open work, Faggoting, Smocking, Cross-Stitch and Darned Net Designs. Thoroughly up-to-date. Fully illustrated. Price 15 cents.
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To Introduce to You the New Periodical The Twentieth Century Home

Issued from the *Cosmopolitan* Building at Irvington-on-the-Hudson.
Printed on fine coated paper (toned); beautifully illustrated.

Price \$1.00 a Year by Mail—10 Cents on all News-stands

What is newest—if best
What is most useful—if new
What is most entertaining—if helpful
What is most instructive—if interesting

This is the nice adjustment which has been set for the editorial conduct of *The Twentieth Century Home*. It will have as its contributors the ablest thinkers in the field of home organization, as well as the most entertaining writers.

A Sample Copy Will be Sent Free

The Cosmopolitan Magazine

Forceful—Original—Unafraid—In all, Entertaining

The Cosmopolitan occupies a position distinctly its own. While giving attention to fiction—50 short stories and one or more complete novels appear in its pages each year—it has a definite plan beyond that of entertainment. It may be likened to a great modern university with a million and a half student readers. A year's course embraces what is most important in the scientific field, what is most interesting in invention and discovery, what is most entertaining in travel and adventure, what is most valuable in the world of business.

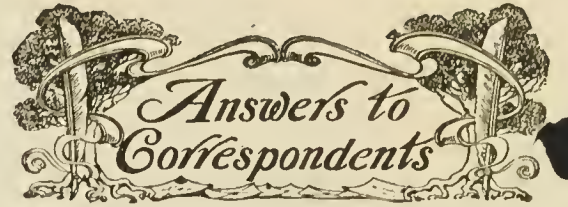
And especially in woman's field is it indispensable. The most careful selection is made to secure the real thinkers of the world as contributors to its departments of household organization and womanly education and progress.

A portion of each number is edited with reference to the woman of the world, another to the woman of the home, another to interest youth, and still another for the man of affairs, covering equally the clerk just starting in life and the captain of industry.

H. G. Wells' semi-scientific story of adventure is now beginning in *The Cosmopolitan*.

\$1.00 subscription to the COSMOPOLITAN MAGAZINE for 1904 sent now will bring you the November number (beginning a new volume) and the beautiful Christmas number free.

Address THE COSMOPOLITAN, Irvington-on-the-Hudson, N. Y.



[TO VARIOUS SUBSCRIBERS.—WE CANNOT GIVE ADDRESSES IN THESE COLUMNS. CORRESPONDENTS DESIRING REPLIES BY MAIL SHOULD ENCLOSE A STAMPED, SELF-ADDRESSED ENVELOPE.]

THE HOUSEHOLD

EDYTHE—A bedroom window should be left open at night a few inches at top and bottom at all seasons of the year. Gas burned in a room exhausts the oxygen, and if one burns much gas in the evening the room should be well aired before retiring. It is best to accustom one's self to light covering at night. A most important rule is never to wear at night the same flannels one has worn by day. In the morning, after dressing, the window should be opened wide, the bed-clothes removed from the bed and hung on a chair to air.

YOUNG HOUSEHOLDER—For making soup, save every bone, whether of beef, mutton, veal, ham, poultry or game, and also all juices and gravies. In the soup kettle place the long end of the rib roast, which would only become tasteless and dry if warmed in the oven; and also the fat ends of the French mutton chops. This kettle may be made an inexhaustible storehouse, not only for making ordinary soup or purée, but also for stock, which is far better than water for making sauces and gravies. All the fat from the surface of the soup, every piece of suet from chops and steaks, in fact all kinds of fat should be saved, tried out, clarified and strained into the dripping pot. If this is done, there will also be an abundance of fat for frying, and no lard need ever be purchased for this work. Doughnuts and fritters are much better fried in drippings than in lard, as then so much fat is not absorbed.

THE TOILET

JEAN DAY—Henna is a cosmetic preparation made from henna leaves, which imparts a reddish orange color to the hair. We presume you can get the dye from any druggist, but it is not advisable to use it.

PRUDENCE—The face bleach containing corrosive sublimate is not intended for constant use. A forced diet—eating large quantities at frequent intervals and not exercising much—will make you stouter. The starches—bread, potatoes, rice and vegetables—together with milk, plenty of butter and eggs, will certainly increase the flesh. If the digestion is unequal to the demands made upon it some of the pancreatic emulsions will help. Cod liver oil has its uses, too.

NEW SUBSCRIBER—Sleeping with the mouth open may be due to habit or an obstruction in the nose, catarrh of the head and other troubles. See a good throat specialist in your city. A bandage tied over the mouth or a piece of common adhesive plaster placed across the lips will keep it closed during sleep, and in some instances arranging the pillow to tip the head forward will force the lips together and keep the sleeper from awaking with a dull headache. It may cost considerable self discipline to establish an inflexible habit of breathing through the nose, but the result will more than compensate for the effort.

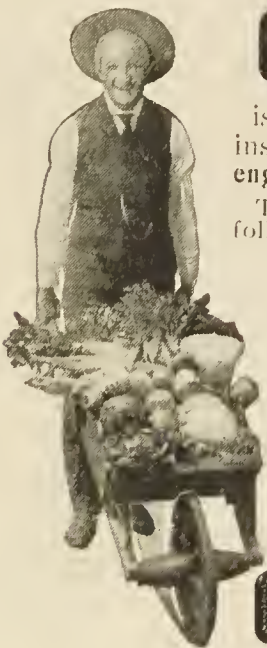
HELEN M.—Nothing which you can do will lighten your complexion. For roughness of the skin, try rubbing olive oil on your arms after a scrubbing with a stiff brush.

A READER—Sleeves which are too tight, either along the arms or in the armholes, frequently occasion excessive perspiration of the hands. For the latter use a spoonful of ammonia in the rinsing water, and then before putting on gloves bathe the palms with the following solution, which should be kept bottled on the toilet-stand:

Powdered alum,	·	·	¼ ounce.
Boiling water,	·	·	1 pint.
Spirits of ammonia,	·	·	1 teaspoonful.

Apply dry, and dust the hands with oatmeal.

The Delineator



EVERYTHING for the GARDEN

is the title of **Our New Catalogue for 1904**—the most superb and instructive horticultural publication of the day—**190 Pages—700 engravings—8 superb colored plates of vegetables and flowers.**

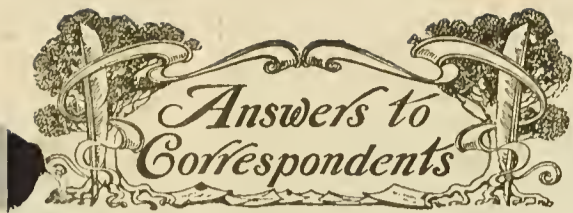
To give this catalogue the largest possible distribution, we make the following liberal offer:

Every Empty Envelope

Counts as Cash

To every one who will state where this advertisement was seen and who encloses **Ten Cents** (in stamps), we will mail the catalogue, and also send **free of charge**, our famous **50-Cent "Henderson" Collection** of seeds, containing one packet each of *Sweet Peas, Large Mixed Hybrids; Pansies, Giant Fancy Mixed; Asters, Giant Victoria Mixed; Big Boston Lettuce; Early Ruby Tomato and Cardinal Radish* in a **coupon envelope**, which, when emptied and returned, will be **accepted as a 25-cent cash payment** on any order of goods selected from catalogue to the amount of \$1.00 and upward.

PETER HENDERSON & CO 35 & 37 CORTLANDT ST. NEW YORK CITY.



DRESS

MARY:—A pretty dress for you might be of blue étamine, with cream guipure lace and self-colored silk bands for garniture. If you prefer a tailor-made suit, select gray tailor suiting, tweed or Scotch mixture. If you wear a blue coat and skirt with a white silk waist, you may wear white kid gloves.

LOUISE:—For a girl measuring five feet in height a dress should measure forty-five and one-half inches from the collar seam at back and should be within seven inches of the floor.

Mrs. E. S. B.:—Make your silk into a coat, wearing it with a black cloth skirt, or make a shirt-waist of the silk. A combination of silks will not be in good taste.

Mrs. S. D. O'B.:—Black taffeta gowns retain their popularity.

M. S. M.: Your material is suitable for a skirt for Winter wear. Make your party dress of ivory-white Liberty satin trimmed with tucks, insertion and motifs of lace, and cut by pattern 7219, price 25 cents, illustrated in *THE DELINEATOR* for November.

STELLA FROST:—Gray feather boas are very much worn. Get the shape in flat stole effect. The subscription price of *THE DELINEATOR* is one dollar a year.

JULIUS:—The evening shirt is of white linen with attached cuffs. The gloves are white with white stitching, the hose of black silk, and the handkerchief, which must be present but not seen, of plain white linen. The tie should be a white lawn bow tied by the wearer and the collar in standing style. The shoes are patent-leather shoes or low quarters, tied with silk strings. No visible jewelry—not even a watch chain—is allowed, but a fob of black silk ribbon is in correct taste. Shirt buttons are of white enamel or pearls, and the sleeve links white enamelled, or gold-and-enamelled ovals.

MISCELLANEOUS

CARLOTTA AND LINA:—If you send in your questions by mail, enclosing a stamped envelope, we will answer them promptly.

A SUBSCRIBER:—Gentian is any herb of the genus *gentiana*. The roots of the yellow gentian, a tall species common in Switzerland and the Tyrol, has tonic properties. A fermented infusion of gentian is used as a liquor in Switzerland.

A. M.:—Kimono is pronounced ki-mo-no. Pronounce the i in the first syllable as in kit, and long o's in the other two syllables, accenting the second.

Mrs. E. L. H.:—If you write to the manufacturers of the soap mentioned they will probably be glad to comply with your request.

A. K.:—If you repeat your queries to the training school in question they will answer you promptly. Enclose a stamp for a mail reply.

Mrs. F. W. B.:—We keep only our patterns and publications therefore cannot supply the articles mentioned, but if you repeat your questions, enclosing a stamped envelope, we will send you the address of a dry goods firm where they may be obtained.

HARTSELE:—You failed to sign your full name, so we are unable to answer your letter.

SUSAN:—A "Dairy-Maids' Lunch" should be given in a large room, the modern attic being one of the best of places. Every lady who assists at the lunch should wear a dairy-maid's costume. Following is the menu:

Bread and milk.

Baked apples and milk. Mush and milk.

Crackers and milk. Cottage cheese.

Crackers and cheese.

Guests patronize one booth and another, the lady in charge of the booth giving them checks for the amounts purchased in her booth. Milk, tools, pails, fresh butter and cheese may be placed on sale.

How Rose Valente Achieved Fortune

AN INTERESTING STORY OF HOW A YOUNG WOMAN SUCCEEDED IN BUSINESS—A CHANCE FOR OTHERS TO DO SO

A YOUNG LADY of Medina, N. Y., has recently had an experience which has made her envied by all her friends. She is Miss Rose Valente, of 142 Center Street. A reporter to-day asked her for the facts. She modestly refused to discuss the matter, and simply handed him the following letter, which she wrote to a prominent educator, and which fully explains her story:

"I write you this letter as a statement of my success after taking your instruction in bookkeeping and to inform you how pleased I am with the position you secured for me.

"When I first wrote to you, I had no idea that bookkeeping could be learned so thoroughly and so easily by correspondence. My friends laughed at the idea, and I had always thought it necessary to attend a business college to learn bookkeeping, but such is positively not the case. I devoted from one-half hour to an hour to the study each evening, and in three weeks' time I had a much better knowledge of bookkeeping than the average student who attends a business college during the same period. I know this to be true, because I questioned a young man who was taking a course in a first-class business college, and he did not begin to have the practical information I had.

"As soon I finished the course, I accepted a position that you gave me. I went to work with a great deal of nervousness. After the first day this passed away, because I quickly found out that the practical hints which you taught me enabled me to take hold at once, and by the second week I had charge of a set of books which would stagger many experienced bookkeepers. The fact that my employer has raised my salary twice within the past three months is the best proof that my work has been satisfactory. I advise any one who anticipates taking a course in bookkeeping to take your course. It would be impossible for any one to attend a business college and get the same attention that you give your students.

I have learned that if one attends a business college, he is filled full of a lot of fancy theories that amount to nothing when he begins practical work. Your course covers the entire field. When I accepted this position I seemed to have just exactly the knowledge I required.

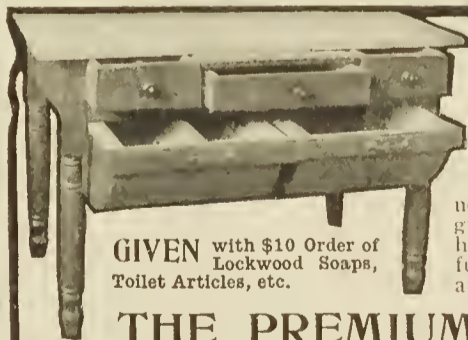
"The advantage in taking a course by correspondence is that when you wish to refer to it, you always have it handy, while in taking a personal course you must depend upon memory. During the first few days I was compelled to refer to the course. After I did this a few times I had no trouble.

"I enclose an express money order to pay my tuition. Your offer is certainly a fair one. I should like to know the business college that will allow its students to pay their tuition after the college places them in a position. They do not do this. You must pardon me if I appear too enthusiastic, but several of my friends treated this matter as a joke when I decided to take it up, and now the joke is on them. Had I gone to a business college I would not be through yet, and would have spent a great deal. As it now stands, I have a nice position, and did not have to pay a cent for instruction until you placed me in a position. Again thanking you for what you have done for me, I am very gratefully yours, ROSE R. VALENTE."

Our free book, "How to Succeed in Business," started Miss Valente on the road to success. It tells you how you can learn bookkeeping and pay your tuition after we place you in a position. It tells you about the most wonderful system of accounting ever discovered. It contains information that, more than anything else, will help you succeed in life. We have a limited number of these books that will be sent absolutely free to ambitious persons who sincerely desire to better their positions and add to their income. Send us your name and address on a postal card to-day and receive the book by return post. Address COMMERCIAL CORRESPONDENCE SCHOOLS, 3A Schools Buildings, Rochester, N. Y.



MISS ROSE VALENTE



GIVEN with \$10 Order of Lockwood Soaps, Toilet Articles, etc.

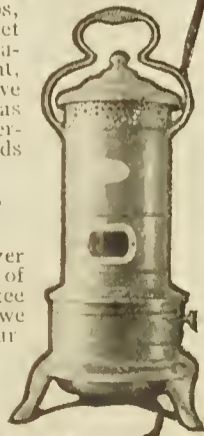
THE PREMIUM IS YOUR PROFIT

or if you use the soap in your own household, the premium represents your saving over buying at retail from your grocer. If premium is not desired we send double quantity of soap. With every catalogue we mail National Bank references, and a written guarantee to refund every dollar paid us if our goods are not satisfactory. To responsible parties we will send both soap and premium on 30 Days' Free Trial if desired. We want your first order, the second will come to us easy. Send now for our beautifully illustrated premium catalogue, it is FREE. Address

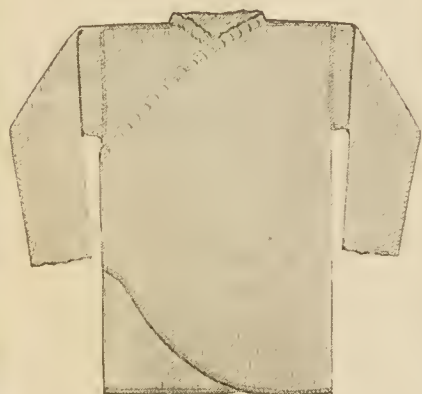
LOCKWOOD SOAP CO., Dept. 22, KANSAS CITY, MO.

\$10 PREMIUMS GIVEN WITH \$10 ORDERS

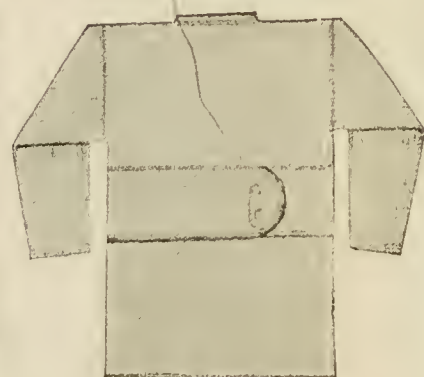
of your own selection, Direct from the Factory, of the purest and best laundry and toilet soaps, borax washing powders, perfumes and toilet preparations manufactured. Our illustrations show but two of hundreds of elegant, necessary and substantial premiums, which we give to you for selling as agents, or using as housekeepers, our high grade-soaps and perfumes. If you sell the soap among your friends and neighbors



Rubens Infant Shirt



FRONT VIEW



BACK VIEW

The Rubens Shirt is a veritable life preserver. No child should be without it. It affords full protection to lungs and abdomen, thus preventing colds and coughs, so fatal to a great many children.

Get the Rubens Shirt at once. Take no other, no matter what any unprogressive dealer may say. If he doesn't keep it, write to us. The Rubens Shirt has gladdened the hearts of thousands of mothers. We want it accessible to all the world.



No Buttons No Trouble

Patent Nos. 528,988—550,233.

The Rubens Shirt is made in cotton, merino (half wool and half cotton), wool, silk and wool and all silk to fit from birth to six years. Sold at Dry-Goods Stores. Circulars with Price List, free.

Manufactured by RUBENS & MARBLE, 94 Market St., CHICAGO, ILL.