

THE LADIES' HOME JOURNAL

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FIGURE BY
Ed. G. Row
THE CURTIS
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Two servants in two
neighboring houses dwelt
But differently their
daily labor felt
Jaded and weary
of her life was one



Always at work and
yet 'twas never done.
The other walked
out nightly with
her beau — But
then she cleaned
house with Sapolio.



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LOVE BEFORE BREAKFAST

By Frank R. Stockton

Author of "Rudder Grange," "The Lady, or the Tiger?" "Pomona's Travels," etc., etc.

[With Illustration by W.T. Smedley]

PART II

NOW that I had determined that I would not start for Europe until I had satisfied myself that Mr. Barker, my agent, was contenting himself with attending to my business, and not endeavoring to force himself into social relations with my tenants, I was anxious that the postponement of my journey should be unknown to my friends and acquaintances, and I was, therefore, very glad to see in a newspaper, published on the afternoon of the day of my intended departure, my name among the list of passengers who had sailed upon the Mnemonic. For the first time I commended the super-entertainment of a reporter who gave more attention to the timeliness of his news than to its accuracy.

I was stopping at a New York hotel, but I did not wish to stay there. Until I felt myself ready to start on my travels the neighborhood of Boynton would suit me better than anywhere else. I did not wish to go to the town itself, for Barker lived there and I knew many of the townspeople, but there were lots of farm-houses not far away where I might spend a week. After considering the matter I thought of something that might suit me. About three miles from my house, on an unfrequented road, was a mill which stood at the end of an extensive sheet of water, in reality a mill pond, but commonly called a lake. The miller, an old man, had recently died, and his house near by was occupied by a newcomer whom I had never seen. If I could get accommodations there it would suit me exactly. I left the train two stations below Boynton and walked over to the mill.

The country-folk in my neighborhood are always pleased to take summer boarders if they can get them, and the miller and his wife were glad to give me a room, not imagining that I was the owner of a good house not far away. The place suited my requirements very well. It was near her and I might live here for a time unnoticed, but what I was going to do with my opportunity I did not know. Several times the conviction forced itself upon me that I should get up at once and go to Europe by the first steamer, and so show myself that I was a man of sense.

This conviction was banished on the second afternoon of my stay at the mill. I was sitting under a tree in the orchard near the house, thinking and smoking my pipe, when along the road which ran by the side of the lake, came Mr. Vincent on my black horse General and his daughter on my mare Sappho. Instinctively I pulled my straw hat over my eyes, but this precaution was not necessary. They were looking at the beautiful lake with its hills and overhanging trees, and saw me not!

When the very tip of Sappho's tail had melted into the foliage of the road I arose to my feet and took a deep breath of the happy air. I had seen her and it was with her father she was riding.

I do not believe I slept a minute that night through thinking of her and feeling glad that I was near her, and that she had been riding with her father.

When the early dawn began to break an idea brighter than the dawn broke upon me: I would get up and go nearer to her. It is amazing how much we lose by not getting up early on the long summer days. How beautiful the morning might be on this earth I never knew until I found myself wandering by the edge of my woods and over my lawn with the tender gray-blue sky above me and all the freshness of the grass and flowers and trees about me, the birds singing among the branches and she sleeping sweetly somewhere within that house with its softly-defined lights and shadows. How I wished I knew what room she occupied!



"Are you going to stay to breakfast?" she asked

The beauties and joys of that hour were lost to every person on the place, who were all, no doubt, in their soundest sleep. I did not even see a dog. Quietly and stealthily stepping from bush to hedge I went around the house, and as I drew near the barn I fancied I could hear from a little room adjoining it the snores of the coachman. The lazy rascal would probably not awaken for two or three hours yet, but I would run no risks and in half an hour I had sped away.

Now I knew exactly why I was staying at the house of the miller. I was doing so in order that I might go early in the mornings to my own home, in which the girl I loved lay dreaming, and that for the rest of the day and much of the night I might think of her.

"What place in Europe," I said to myself, "could be so beautiful, so charming, and so helpful to reflection as this sequestered lake, these noble trees, these stretches of undulating meadow?"

Even if I should care to go abroad, a month or two later would answer all my purposes. Why had I ever thought of spending five months away?

There was a pretty stream which ran from the lake and wended its way through a green and shaded valley, and here with a rod I wandered and fished and thought. The miller had boats, and in one of these

I rowed far up the lake where it narrowed into a creek, and between the high hills which shut me out from the world I would float and think.

Every morning, soon after break of day, I went to my home and wandered about my grounds. If it rained I did not mind that; I like a summer rain.

Day by day I grew bolder. Nobody in that household thought of getting up until seven o'clock. For two hours, at least, I could ramble undisturbed through my grounds, and much as I had once enjoyed these grounds, they never afforded me the pleasure they gave me now. In these happy mornings I felt all the life and spirits of a boy. I went into my little field and stroked the sleek sides of my cows as they nibbled the dewy grass. I even peeped through the barred window of Sappho's box, and fed her, as I had been used to doing, with bunches of clover. I saw that the young chickens were flourishing. I went into the garden and noted the growth of the vegetables, feeling glad that she would have so many fine strawberries and tender peas.

gardener of the premises. How delightful the work was, and how foolish I thought I had been never to think of doing this thing for myself, but no doubt it was because I was doing it for her that I found it so pleasant.

Once again I had seen Miss Vincent. It was in the afternoon and I had rowed myself to the upper part of the lake, where, with the high hills and the trees on each side of me, I felt as if I were alone in the world. Floating idly along, with my thoughts about three miles away, I heard the sound of oars, and looking out on the open part of the lake I saw a boat approaching. The miller was rowing and in the stern sat an elderly gentleman and a young lady. I knew them in an instant; they were Mr. and Miss Vincent.

With a few vigorous strokes I shot myself into the shadows and rowed up the stream into the narrow stretches among the lily pads, under a bridge and around a little wooded point, where I ran the boat ashore and sprang upon the grassy bank. I did not believe the miller would bring them as far as this, but I went up to a

higher spot and watched for half an hour, but I did not see them again. How relieved I was, for it would have been terribly embarrassing had they discovered me, and how disappointed I was that the miller turned back so soon!

I now extended the supervision of my grounds. I walked through the woods, and saw how beautiful they were in the early dawn. I threw aside the fallen twigs and cut away encroaching saplings, which were beginning to encumber the paths I had made, and if I found a bough which hung too low I cut it off. There was a great beech tree, between which and a dogwood I had the year before suspended a hammock. In passing this one morning I was amazed to see a hammock swinging from the hooks I had put in the two trees. This was a retreat which I had supposed no one else would fancy or even think of! In the hammock was a fan, a common Japanese fan. For fifteen minutes I stood looking at that hammock, every nerve a-tingle. Then I glanced around; the spot had been almost unfrequented since last summer; little bushes, weeds and vines had sprung up here and there between the two trees. There were dead twigs and limbs lying about, and the short path to the main walk was much overgrown.

I looked at my watch. It was a quarter to six. I had yet a good hour for work, and with nothing but my pocket-knife and my hands I began to clear away the space about that hammock. When I left it it looked as it used to look when it was my pleasure to lie there and swing and read and think.

To approach this spot it was not necessary to go through my grounds, for my bit of woods adjoined a considerable stretch of forest land, and in my morning walks from the mill I often used a path through these woods. The next morning when I took this path I was late because I had unfortunately overslept myself. When I reached the hammock it wanted fifteen minutes to seven o'clock. It was too late for me to do anything, but I was glad to be able to stay there even for a few minutes, to breathe that air, to stand on that ground, to touch that hammock. I did more than that; why shouldn't I? I got into it. It was a better one than that I had hung there; it was delightfully comfortable. At this moment, gently swinging in that woodland solitude, with the sweet odors of the morning all about me, I felt myself nearer to her than I had ever been before.

But I knew I must not revel in this place too long. I was on the point of rising to

leave when I heard approaching footsteps. My breath stopped; was I at last to be discovered? This was what came of my reckless security. But perhaps the person, some workman most likely, would pass without noticing me. To remain quiet seemed the best course, and I lay motionless.

But the person approaching turned into the little pathway; the footsteps came nearer. I sprang from the hammock. Before me was Miss Vincent!

What was my aspect, I know not, but I have no doubt I turned fiery red. She stopped suddenly, but she did not turn red. "Oh, Mr. Ripley," she exclaimed, "good-morning. You must excuse me. I did not know—"

That she should have had sufficient self-possession to say good-morning amazed me. Her whole appearance, in fact, amazed me. There seemed to be something wanting in her manner. I endeavored to get myself into condition.

"You must be surprised," I said, "to see me here. You supposed I was in Europe, but—"

As I spoke I made a couple of steps toward her, but suddenly stopped. One of my coat buttons had caught in the meshes of the hammock. It was confoundingly awkward; I tried to loosen the button, but it was badly entangled; then I desperately pulled at it to tear it off.

"Oh, don't do that," she said. "Let me take it out for you," and taking the threads of the hammock in one of her little hands and the button in the other she quickly separated them. "I should think buttons would be very inconvenient things, at least in hammocks," she said smiling; "you see girls don't have any such trouble."

I could not understand her manner; she seemed to take my being there as a matter of course.

"I must beg a thousand pardons for this—this trespass," I said.

"Trespass!" said she with a smile; "people don't trespass on their own land."

"But it is not my land," said I. "It is your father's for the time being. I have no right here whatever. I do not know how to explain, but you must think it very strange to find me here when you supposed I had started for Europe."

"Oh, I knew you had not started for Europe," said she, "because I have seen you working in the grounds."

"Seen me!" I interrupted. "Is it possible?"

"Oh, yes," said she. "I don't know how long you had been coming when I first saw you, but when I found that fresh bed of pinks all transplanted from somewhere, and just as lovely as they could be, instead of the old ones, I spoke to the man, but he did not know anything about it and said he had not had time to do anything to the flowers, whereas I had been giving him credit for ever so much weeding and cleaning up. Then I thought, perhaps, Mr. Barker, who is just as kind and attentive as he can be, had done it, but I could hardly believe he was the sort of man to come early in the morning and work out-of-doors—(oh, how I wish he had come, I thought. If I had caught him here working among the flowers)—and when he came that afternoon to play tennis I found that he had been away for two days, and could not have planted the pinks, so I simply got up early one morning and looked out and there I saw you, with your coat off, working just as hard as ever you could."

I stepped back, my mind for a moment a perfect blank.

"What could you have thought of me?" I exclaimed presently.

"Really, at first I did not know what to think," said she. "Of course, I did not know what had detained you in this country, but I remembered that I had heard that you were a very particular person about your flowers and shrubs and grounds, and that most likely you thought they would be better taken care of if you kept an eye on them, and that when you found there was so much to do you just went to work and did it. I did not speak of this to anybody, because if you did not wish it to be known that you were taking care of the grounds it was not my business to tell people about it. But yesterday when I found this place where I had hung my hammock so beautifully cleared up and made so nice and clean and pleasant in every way, I thought I must come down to tell you how much obliged I am and also that you ought not to take so much trouble for us. If you think the grounds need more attention I will persuade my father to hire another man now and then to work about the place. Really, Mr. Ripley, you ought not to have to—"

I was humbled, abashed. She had seen me at my morning devotions, and this was the way she interpreted them. She considered me such an over-nice fellow who was so desperately afraid his place would be injured that he came sneaking around every morning to see if any damage had been done and to put things to rights.

She stood for a moment as if expecting me to speak, brushed a buzzing fly from her sleeve, and then, looking at me with a gentle smile, she turned a little as if she were about to leave.

I could not let her go without telling her

something. Her present opinion of me must not rest in her mind another minute, and yet what story could I devise? How, indeed, could I devise anything with which to deceive a girl who spoke and looked at me as this girl did? I could not do it. I must rush away speechless and never see her again, or I must tell her all. I came a little nearer to her.

"Miss Vincent," said I, "you do not understand at all why I am here, why I have been here so much, why I did not go to Europe. The truth is I could not leave. I do not wish to be away, I want to come here and live here always—"

"Oh, dear," she interrupted, "of course, it is natural that you should not want to tear yourself away from your lovely home. It would be very hard for us to go away now, especially for father and me, for we have grown to love this place so much, but, of course, if you want us to leave, I dare say—"

"I want you to leave?" I exclaimed. "Never! When I say that I want to live here myself, that my heart will not let me go anywhere else, I mean that I want you to live here too—you, your mother and father—that I want—"

"Oh, that would be perfectly splendid," she said. "I have ever so often thought that it was a shame that you should be deprived of the pleasures you so much enjoy, which I see you can find here and nowhere else. Now, I have a plan which I think will work splendidly. We are a very small family. Why shouldn't you come here and live with us? There is lots of room, and I know father and mother would be very glad, and you can pay your board if that would please you better. You can have the room at the top of the tower for your study and your smoking den, and the room under it can be your bedroom, so you can be just as independent as you please of the rest of us, and you can be living on your own place without interfering with us in the least. In fact, it would be ever so nice, especially as I am in the habit of going away to the seashore with my aunt every summer for six weeks, and I was thinking how lonely it would be this year for father and mother to stay here all by themselves."

The tower room and the one under it! For me! What a contemptibly little-minded and insignificant person she must think me. The words with which I strove to tell her that I wished to live here as lord with her as my queen would not come. She looked at me for a moment as I stood there on the brink of saying something, but not saying it, and then she turned suddenly toward the hammock.

"Did you see anything of a fan I left here?" she said. "I know I left it here, but when I came yesterday it was gone. Perhaps you may have noticed it somewhere."

Now, the morning before I had taken that fan home with me. It was an awkward thing to carry, but I had concealed it under my coat. It was a contemptible trick, but the fan had her initials on it, and as it was the only thing belonging to her of which I could possess myself, the temptation had been too great to resist. As she stood waiting for my answer there was a light in her eye which illuminated my perceptions.

"Did you see me take that fan?" I asked.

"I did," said she.

"Then you know," I exclaimed, stepping nearer to her, "why it is I did not leave this country as I intended, why it was impossible for me to tear myself away from this house, why it is that I have been here every morning hovering around and doing the things I have been doing?"

She looked up at me, and with her eyes she said, "How could I help knowing?" She might have intended to say something with her lips, but I took my answer from her eyes, and with a quick impulse of a lover I stopped her speech.

"You have strange ways," she said presently, blushing and gently pressing back my arm; "I haven't told you a thing."

"Let us tell each other everything now," I cried; and we seated ourselves in the hammock.

It was a quarter of an hour later and we were still sitting together in the hammock.

"You may think," said she, "that knowing what I did it was very queer for me to come out to you this morning, but I could not help it. You were getting so dreadfully careless and were staying so late and doing things which people would have been bound to notice, especially as father is always talking about our enjoying the fresh hours of the morning, that I felt I could not let you go on any longer. And when it came to that fan business I saw plainly that you must either immediately start for Europe, or—"

"Or what?" I interrupted.

"Or go to my father and regularly engage yourself as a—"

I do not know whether she was going to say gardener or not, but it did not matter; I stopped her.

It was perhaps twenty minutes later and we were standing together at the edge of the woods; she wanted me to come to the house to take breakfast with them.

"Oh, I could not do that," I said, "they would be so surprised. I should have so much to explain before I could even begin to state my case."

"Well, then explain," said she. "You will find father on the front piazza. He is always there before breakfast and there is plenty of time. After all that has been said here I cannot go to breakfast and look commonplace while you run away."

"But suppose your father objects?" said I.

"Well, then you will have to go back and take breakfast with your miller," said she.

I never saw a family so little affected by surprises as those Vincents. When I appeared on the front piazza the old gentleman did not jump. He shook hands with me and asked me to sit down, and when I told him everything he did not even ejaculate, but simply folded his hands together and looked out over the railing.

"It seemed strange to Mrs. Vincent and myself," he said, "when we first noticed your extraordinary attachment for our daughter, but after all it was natural enough."

"Noticed it!" I exclaimed; "when did you do that?"

"Very soon," he said. "When you and Cora were cataloguing the books at my house in town I noticed it and spoke to Mrs. Vincent, but she said it was nothing new to her, for it was plain enough on the day when we first met you here that you were letting the house to Cora, and that she had not spoken of it to me because she was afraid I might think it wrong to accept the favorable and unusual arrangements you were making with us if I suspected the reason for them. We talked over the matter, but, of course, we could do nothing because there was nothing to do, and Mrs. Vincent was quite sure you would write to us from Europe. But when my man Ambrose told me he had seen some one working about the place in the very early morning, and that as it was a gentleman he supposed it must be the landlord, for nobody else would be doing such things, Mrs. Vincent and myself looked out of the window the next day, and when we found it was indeed you who were coming here every day we felt that the matter was serious and were a good deal troubled. We found, however, that you were conducting affairs in a very honorable way, that you were not endeavoring to see Cora, and that you did not try to have any secret correspondence with her, and as we had no right to prevent you from coming on your grounds we concluded to remain quiet until you should take some step which we would be authorized to notice. Later, when Mr. Barker came and told me that you had not gone to Europe and were living with a miller not far from here—"

"Barker!" I cried. "The scoundrel!"

"You are mistaken, sir," said Mr. Vincent, "he spoke with the greatest kindness of you and said that as it was evident you had your own reasons for wishing to stay in the neighborhood and did not wish the fact to be known, he had spoken of it to no one but me, and he would not have done this had he not thought it would prevent embarrassment in case we should meet."

Would that everlasting Barker ever cease meddling in my affairs?

"Do you suppose," I asked, "that he imagined the reason for my staying here?"

"I do not know," said the old gentleman, "but after the questions I put to him I have no doubt he suspected it. I made many inquiries of him regarding you, your family, habits, disposition, etc., for this was a very vital matter to me, sir, and I am happy to inform you that he said nothing of you that was not good, so I urged him to keep the matter to himself. I determined, however, that if you continued your morning visits I should take an early opportunity of accosting you and asking an explanation."

"And you never mentioned anything of this to your daughter?" said I.

"Oh, no," he answered, "we carefully kept everything from her."

"But, my dear sir," said I rising, "you have given me no answer. You have not told me whether or not you will accept me as a son-in-law."

He smiled. "Truly," he said, "I have not answered you, but the fact is Mrs. Vincent and I have considered the matter so long, and having come to the conclusion that if you made an honorable and straightforward proposition, and if Cora were willing to accept you, we could see no reason to object to—"

At this moment the front door opened and Cora appeared.

"Are you going to stay to breakfast?" she asked. "Because if you are it is ready."

I stayed to breakfast.

I am now living in my own house, not in the two tower rooms, but in the whole mansion, of which my former tenant, Cora, is now mistress supreme. Mr. and Mrs. Vincent expect to spend the next summer here and take care of the house while we are traveling.

Mr. Barker, an excellent fellow and a most thorough business man, still manages my affairs, and there is nothing on the

place that flourishes so vigorously as the bed of pinks which I got from the miller's wife.

By-the-way, when I went back to my lodging on that eventful day, the miller's wife met me at the door.

"I kept your breakfast waiting for you for a good while," said she, "but as you didn't come I supposed you were taking breakfast in your own house and I cleared it away."

"Do you know who I am!" I exclaimed. "Oh, yes, sir," she said; "we did not at first, but when everybody began to talk about it we couldn't help knowing it."

"Everybody!" I gasped. "And may I ask what you and everybody said about me?"

"I think it was the general opinion, sir," said she, "that you were suspicious of them tenants of yours, and nobody wondered at it, for when city people gets into the country and on other people's property, there's no trusting them out of your sight for a minute."

I could not let the good woman hold this opinion of my tenants and I briefly told her the truth. She looked at me with moist admiration in her eyes.

"I am glad to hear that, sir," said she. "I like it very much, but if I was you I wouldn't be in a hurry to tell my husband and the people in the neighborhood about it. They might be a little disappointed at first, for they had a mighty high opinion of you when they thought that you was layin' low here to keep an eye on them tenants of yours."

(Conclusion)

THE REVIVAL OF THE MOTTO

BY ALICE GRAHAM MCCOLLIN

THE motto, whose revival is noted in the above title, is the expression in architecture of some sentiment suitable to the place to which it is applied, and eternal is its significance. It is more frequently and more noticeably in domestic architecture than elsewhere that the motto is found. Scarcely a country house of sufficient size to boast a hall and fireplace but announces in script or text a welcome to all guests or some appreciation of the comforts of its four walls. The favorite place for this motto is over the fireplace, either above or below the mantel shelf, and of all the old ones, "East or west, home is best," with its variety of expressions, is the favorite. "A man's house is his castle";

"Home is the resort
Of love, of joy, of peace";

"A man's best things are nearest him";
"Our house is ever at your service";
"You are very welcome"; "Take the goods the gods provide thee"—any one of these will as appropriately welcome the stranger as the friend.

"Be thou familiar" is a striking welcome, and the first phrase of Captain Cuttle's famous toast, "May we never want a friend," is also inspiring.

It is said that in the hall of Mark Twain's home at Hartford, Connecticut, the following is graven over the fireplace: "The ornament of a house is the guests who frequent it." The scriptural "O! ye fire and heat, bless ye the Lord," has been used also over a fireplace with appropriate effect.

Latin phrases are frequently used. A great favorite is, "*Omne meum est autem tuum*," which is easily translated as "All mine is thine."

"*Deus nobis hæc otia fecit*" is also appropriate—"God has given us this ease."

"*Nullus est locus domesticæ sede jucundior*"—"No place is more delightful than one's own fireside"—is equally effective.

The space over library doors and windows, as well as over the fireplace, is also used for the inscribing of suitable sentiments. Some few that are appropriate for this purpose are: "There is an art of reading," "The monuments of vanished minds," "Infinite riches in a little room," "Some books are to be tasted, others to be swallowed, and some few to be chewed and digested."

The inscription, "Medicine for the soul," which was found over the door of the library at Thebes, should be used over the entrance to every library. Over the fireplace might be placed with effect:

"Old wood to burn,
Old friends to trust,
Old authors to read."

Another favorite place for such inscriptions is the nursery fireplace. Mother Goose rhymes are frequently used for this purpose. Pope's familiar couplet,

"Behold the child, by Nature's kindly law
Pleased with a rattle, tickled with a straw,"

is also successfully used.

"God rest ye, little children," and "A child in a house is a well-spring of pleasure," are also favorites.

Over a dining-room buffet there has been engraved, "Now good digestion wait on appetite." In a music-room the walls bear, "Music is said to be the speech of angels," "The hidden soul of harmony," and countless other suitable devices.

And so it goes—scarcely a room in any house but might properly bear some sentiment of welcome or advice.



THE WOMAN WHO PAINTS CATS

By Frances E. Lanigan

[With Illustrations reproduced and reengraved by courtesy of The Century Company]

ONLY three of the four hundred and fifty canvases which hang in the Louvre portray the cat; this proportion of painted representations of cats obtains also throughout the world of art. During the last few centuries but four artists have painted cats well, three men, Gottfried Mind, a Swiss; Hokusai, a Japanese; Louis Eugène Lambert, a Frenchman, and but one woman, Madame Henriette Ronner, of Holland, the subject of our sketch. The reason for this avoidance of the cat as a subject in art is not because of its lack of charm, beauty or grace—these are admitted by every one—but because of its difficulty. No living thing is so changeable and variable in contour, in expression and in markings as Shylock's "harmless necessary cat," and none is, therefore, so difficult of portrayal.

Madame Ronner was before her marriage Henriette Knip, the daughter of Josephus Augustus Knip, a prominent Dutch landscape painter, the granddaughter of Nicolaas Frederick Knip, a flower painter of some celebrity in the last century, and the niece and namesake of Henriette Gertruide Knip, a flower painter of distinction early in this century, whose pictures won medals at Paris and Amsterdam. She was born at Amsterdam in May, 1821, and was dedicated by her father to his art, from her birth, all her earliest training being in this field. Some drawings made by her as a child of five are still in existence, and show in small fashion the talent that was inherent. Her father himself superintended her schooling and was until 1832 her most devoted and watchful art instructor. In that year he lost his sight completely, one eye following, from sympathy, into the darkness which had come upon its mate five years before. This deprivation made Josephus Knip doubly anxious concerning the proper development of his daughter's talent, and he began with her, on April 1, 1832, a course of training whose severity and peculiarity might have been the ruin of a nature and talent less strong than the little

Henriette's. She was then installed in her father's studio, and from sunrise to sunset compelled daily to work steadily at

her easel, save only for a two hours' rest in a darkened room during the midday hours, which her father required, fearing that such constant application might play havoc with her sight. He allowed her no instructor save himself, and no criticism other than her own. By means of long talks he taught her for what she was to look in Nature, and how to transcribe it on canvas. His theory was that from Nature, and by individual study and labor, she could secure the technique of her art, as she did. It is very questionable, however, whether this plan would have succeeded in most cases. It did, however, in this, and the child grew in years and in skill, her own instructor and critic. Her father, knowing that she would be dependent upon her own labors for her living, desired her to study with a view to becoming a portrait painter. Animal life, however, was more attractive to the child, and in

her long days of outdoor rural work she devoted more and more time and attention to the portrayal of animals.

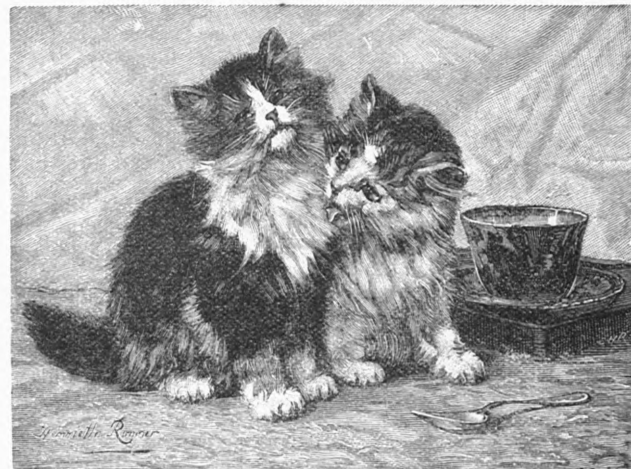
At the age of sixteen she exhibited her first picture at Düsseldorf, where she and her father had settled temporarily, in the itinerant life which had become a necessity to Josephus Knip, giving him variety of environment as entertainment. Oddly enough, the picture was of a cat, and was entitled "Cat in a Window." Its prompt sale determined the girl artist to persevere in her chosen field of animal painting, and after this time, 1837, she was a frequent and constant contributor of animal portraits and studies to the exhibitions of Germany and Holland. Her father's increasing restlessness and their consequent almost constant traveling rendered painting more and more difficult for Henriette, but with the persistency of genius she worked, painting whenever an hour was obtainable, and daily gaining in accuracy and vigor of technique. Ten years later, in 1847, Josephus Knip died at Berlikum, in North Brabant, where at this time Henriette met Fieco Ronner, the man to whom she was married three years later at Amsterdam. Soon after their marriage the Ronners removed to Brussels, where they made their home. Here they spent thirty-three years of happy married life, until the death of Fieco Ronner in 1883, and here Madame Ronner still makes her home with her son.

After her marriage Madame Ronner continued her work at her easel, helping thereby to support her dearly-loved but now invalid husband and the several chil-

whose grace and beauty first charmed and then fascinated the artist. Although her work for the next ten years showed itself principally in pictures of dogs and scenes of dog life, she worked constantly to portray cat and kitten nature upon canvas. The difficulties were tremendous. We have spoken of the scarcity of the painted cat and kittens, and hinted at the reason for their so rare appearance upon canvas. Madame Ronner possessed superb technique and unlimited powers of observa-

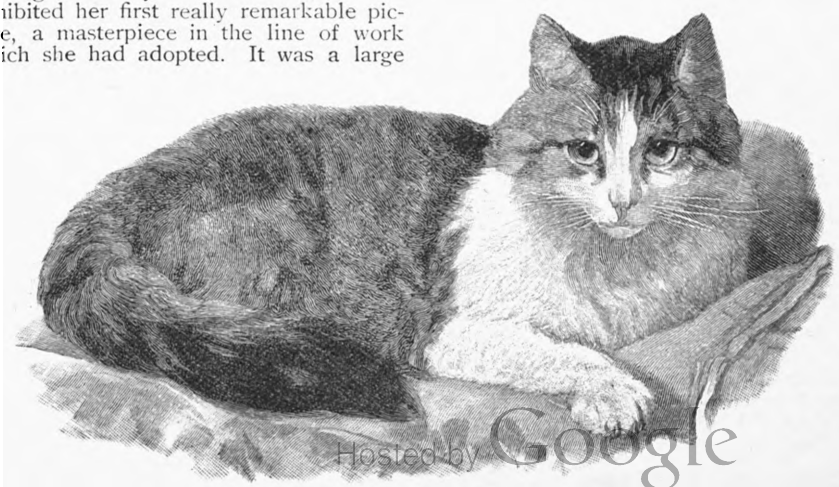
tion, study and application, and her ten years of work upon cats and kittens told in her ultimate and greatest success, her conquest of a field in which she was supreme and alone among women. Since 1870 she has painted almost nothing else than cats and kittens.

In manner, Madame Ronner is most diffident and reserved. She is devoted to her home and family and to a few chosen intimate friends. She takes no pleasure in society, and finds her greatest happiness, although she is now seventy-three years of age, in congenial and successful work. Her married life was most happy despite the illness of her husband and the poverty of its earlier years. Madame Ronner has, and has always had, a horror of all business and money affairs, her interest in her pictures being creative rather than lucrative, and this department of her work Fieco Ronner, despite his ill health, managed for her. Her son has, since his father's death, assumed the duties of business manager of his mother's large earnings. Her age has had no apparent effect upon her skill.



MADAME RONNER'S CELEBRATED PICTURE, "AN INTRUDER," NOW IN THE POSSESSION OF MR. C. P. HUNTINGTON, OF NEW YORK

dren which were born to the couple, and gaining constantly in her art. In 1860 she exhibited her first really remarkable picture, a masterpiece in the line of work which she had adopted. It was a large



THE MAN WHO MOST INFLUENCED ME

A SERIES OF SIX PAPERS

*IV—MY BROTHER: By Grace Greenwood



GRACE GREENWOOD

THE man who exercised, half unconsciously, a guiding and controlling influence on my mental life and moral development was no devout minister of the gospel—no grave tutor, no accomplished man of the world, though he was, through his life and character, a preacher of all sweet and noble humanities—was an exceptional scholar, and a gentleman by good descent and unerring instinct. This was (alas was!) my brother. He stood high up in our family—next to the head in my mother's big class of boys and girls, and was some fifteen years my senior. In my babyhood I was his special pet, and in my childhood his chosen charge, play-fellow and companion. In my early girlhood he seemed to me a being as beautiful and gracious as a young Greek god, and I loved him with all the strength and fervor of a nature intense and passionate, but usually so shy and reticent in regard to its deepest and tenderest emotions, that I do not think this object of my worship ever knew on what a lofty pedestal he stood before my ardent, idolatrous soul. During his college days I had reason to have great respect for his scientific attainments, but more for his classic lore. His home-coming was like a descent of Olympus on our dull farm-life, and I was hardly pleased when I saw he preferred English to Latin, as a conversational medium, and for light reading, Scott and Campbell to Cæsar and Virgil. When he became professor of natural science and the principal of a seminary, and, above all, when he attained to the editorship of a very respectable city journal, and a preëminent place in "the poet's corner," my pride in him and sense of the family distinction were unspeakable. But he was not set up at all—never was.

WHEN, the days having gone on, in a way the days had of doing, even then—and we all, or most of us, came to live together in the city of R—, and the oldest son and brother brought home a wife, "the loveliest little lady alive," I feared a break in my loving intercourse and intimacy with him. But there was not much change. He somehow found time in his evenings to drill me in English grammar, and guide my taste in English literature—mostly by oral instruction through his reading, which was wonderfully clear and elucidating. After awhile I entered a famous high school—after some vain coquetting with knowledge in female seminaries, where I had promptly disgraced myself in arithmetic, but scored a success in composition. Owing in great part, I fear, to that good-natured brother of mine, I got along nicely in Latin—he helping me out of the worst hobbles. The initial steps were made too easy for me. I lost proper respect for Cæsar and Virgil. "Pooh! Latin isn't difficult," I said to my younger brother. "Wait till you have to wrestle with the Fifth Proposition in Euclid." Not a happy instance this—seeing that I had been gallantly handed across that "Dunce Bridge" by our kind home tutor.

Guiseppe (that was my brother's name in a way) was my chief literary confidant and counselor, till I began to try my hand at poems—as I presumed to designate my verses. Then I asked no one's advice—much less aid—but retired into the depths of my consciousness, and relied wholly on the inspiration of genius. I had a fatal facility in rhyming, and foolishly prided myself on the carelessness and celerity with which I "dashed off such little things." My first efforts were elegiac—sent with funeral flowers to bereaved friends. Some of them got into print through the influence of the mourners—"Or, perhaps, the undertaker," as my brother said, when, at last, they fell under his scornful, critical eye. He did not like them, at which I grieved. He said the good things in them were not new, and the new things were not good, at which I stiffened up and argued.

* In this series of papers the following writers have already appeared:

MRS. FRANCES HODGSON BURNETT	December, 1894
MRS. A. D. T. WHITNEY	April, 1895
ELIZABETH STUART PHELPS	May, "
In the companion series, "The Woman Who Most Influenced Me," the following have appeared:	
MR. EUGENE FIELD	January, 1895
MR. ROBERT J. BURDETTE	February, "
REV. ROBERT COLLIVER, D. D.	June, "
MR. EDGAR WILSON NYE	August, "

Any of these back numbers can be had at 10 cents each, by writing to the JOURNAL.

HE declared that my versification was absurdly incorrect, especially my blank verse, which was prose gone a little wild. At this I went off in a storm of angry tears. But my rebellion was brief—my submission absolute. I put myself unreservedly under his teaching, and it was soon borne in upon me that all poetry was subject to law, born of reason, as well as passion, as much a product of labor as of fancy. Abandoning my schoolgirl conceit, I set myself to the earnest study of the art of English versification under this faithful and careful director, the most passionate lover of poetry I have ever known, and so reverent a worshiper of the great English poets that he had no slightest conceit in regard to his own productions—though the few he published (mostly anonymously) were much praised. Many years later the poet Whittier pronounced them "genuine poetry." Though without an accurate ear for music Guiseppe had an exquisite sense of harmony in poetry—of rhyme and rhythm and cadence—while every form and measure of classic English verse was as familiar to him as the English alphabet. Of this rare knowledge of the structure and mechanism of English and Latin poetry he imparted to me all that my flighty and impatient spirit would receive. He revealed to me in these studies some of the divinest meanings of the great masters of song—precious, elusive thoughts and fancies, which had escaped my untrained spiritual vision while the charmed verse sung to me over them. But nothing escaped Guiseppe's poetic insight. When I went to him, with baffling passages of Shakespeare, or of certain of the old English essayists, he had simply to read them to me, for a magical clearing up. Fairy lights flashed out of shadowy places—a silver thread of meaning ran an illuminating clew through dusky verbal entanglements. At that time he knew nothing of those hardest nuts to crack in English modern literature, Carlyle and Browning. He had seen a few of the early poems of Elizabeth Barrett-Barrett and failed to like them, because of their defective rhyming and verbal eccentricities.

HE really preferred Felicia Hemans, for the neatness and finish of her less ambitious work. Poetry which he could not scan he scorned. I think he would have preferred a mild turn on the rack to an hour's reading of Walt Whitman. He always counseled perfect completeness and finish in one's poetic or prose essays—cost what it might in time and labor; anything less he pronounced "slovenly." He himself knew what it was to "toil terribly" at whatever he seriously undertook to do, and profoundly respected that artistic capacity in others. He loved to cite the fact that Burke wrote the peroration of his great speech on the trial of Warren Hastings fourteen times. His own poems, even things not intended for publication, were worked over to the last possible point of finish, in obedience to his rigid and exacting taste. He labored with his pupil to do likewise—but with me, at that period, the polishing process usually ended in disgust, and the abandonment of the thing altogether; and yet his precepts and example did influence me to a degree—for the good of the reading public at least. But for him I might have published more and even worse things.

AS I passed beyond schoolgirl days my brother's literary authority became less binding on my taste. I rebelled against what I called his "critical narrowness," and he accused me of "going after strange gods," such as Tennyson, Thackeray and "Boz." He was a Burns and Byron man, a Scott and Cooper man. He never came under the spell of Tennyson till in her old age our mother won him to the modern master by reciting some of the grandest passages from "In Memoriam." For long he refused to laugh at the Sam Wellerisms I quoted, and to adore my "Becky Sharp," but when the time was ripe he revealed in "Pickwick," "Henry Esmond," the "Newcomes" and "Vanity Fair"—and we quarreled no more. In truth, I have never lost in the slightest degree my early reverence for Scott and Burns; my sense of the lonely, sombre splendor of Milton's imagination; of the ocean-like sweep and surge of Byron's verse; the soft swell and delicious melody of Coleridge's; the exquisite harmonies of Shelley's; the bugle-like music of Campbell's lyrics; the wind harp tone of Moore's "Melodies"—first received into my soul through my elder brother's dramatic, yet delicate reading. That much of his intellectual and spiritual influence abides with me still—an unwasted joy, which neither time nor change has seemed to have the power to disturb.

THE character of my brother Guiseppe was not easy of analysis. Simple in its elements it was complex and somewhat contradictory in its manifestations—such Puritanic integrity, such abounding charity, such tempestuous outbursts of indignation against injustice, falsehood and meanness, with such frank admissions of error, when error there was. His was an *amende honorable* which it was an honor to receive. Under his influence I was compelled to be simple and natural—he had such a royal scorn of pretension and affectation—but his denunciation of little feminine and social insincerities and subterfuges was so fierce and extravagant that it usually moved me to mirth, in which he was pretty sure to join. A democrat, in the best sense, he would go a mile out of his way to snub a snob, but fallen among the innately vulgar, he was every inch an aristocrat.

A braver or more tender soul than my brother's was never housed in mortal form. He shrank from no danger when it stood in the way of duty or the compassionate impulse of his great heart. When the Asiatic cholera first came upon us—a greater horror, because a deeper mystery than it now is—he remained at his post in the city, from which hundreds fled, and though his young life was full of promise and precious for love's sake, he, without hesitation or dismay, devoted himself to the work of nursing the sick by day and burying the dead by night—seeking always to infuse his faith and fearlessness into the half-distracted minds of the men and women about him. Such, on successive visitations of the pestilence, was his course, resulting in the saving of lives and the maintenance of order, as well as in inspiring others to devote themselves to the suffering people.

I DARE not boast of my own courage, for I may not yet be through with this life's perils and calamities, but it has not failed me so far, on land or sea, to any discredit-able degree, and I believe I owe this ability to keep my nerves pretty well in hand to him, who early impressed it upon me that cowardice was disgraceful, even to girls; that fearlessness was a splendid quality, especially for girls. It was to him a supreme virtue, holding all others in place. He had a noble passion for justice and truth, but held that neither could exist without courage. He held, also, that tyrannical cruelty toward dumb and defenseless creatures was cowardly as well as criminal, and always counseled tender care and protection for domestic animals, with tolerance for their little whims and weaknesses, a certain respect for the humblest among them, as examples of the Divine provision for our comfort and enjoyment. He was their champion and defender, sometimes their avenger. My own fondness for household pets—dogs, cats and birds—with its onerous sense of responsibility for their well-being and happiness, has, doubtless, caused me much sacrifice and vain sorrow, but I have yet to repent of the folly or blush for the weakness.

MY brother had an extraordinary sense of humor, of the ludicrous. In this characteristic I resembled him, and it was a blessing and saving grace to us both, for, sharing his intense humanity, his sympathy with all forms of mortal struggle and suffering, feeling with him the awful hopelessness, the eternal renewals of human sorrow, sin and wrong, I do not know how we could have endured "the pity of it" without the relief of laughter as well as of tears.

To the poor and wretched, even the erring, my brother gave not only pity and such alms as he could and could not afford, but effort, ardent and untiring, to save unfortunate men and women from the consequences of their own folly and wickedness, heaving away with Titanic energy to lift them from the quicksands of intemperance or the miry pit of yet darker vice. He never became cynical or warily suspicious, but to the end of his life kept on doing for the suffering and the erring as well as for the unhappy and the unlucky, seizing every opportunity which his profession offered to help the wronged and block the miscarriage of justice. He delivered many a man from sore straits and started him on the road to honorable rehabilitation, saved more than one poor client from lifelong imprisonment by his eloquence or his sleuthhound search after exculpatory evidence—priceless services and rendered "without money and without price," for the most part. He was a legal Knight Errant, seeking out whom he might champion and rescue.

Next to his fellow-men my brother loved his garden: a modest plot of ground beside his modest house in a young Western city, and it gave him better returns for his zeal and labor than some of his philanthropic undertakings. Here, hard hand work and head work resulted in some excellent grapes, succulent corn and honest cabbages, which almost paid for his fertilizers. Characteristic of his thoughtful and kind heart was the planting of a row of cherry trees in the street outside his place, in lieu of maples, apparently for the benefit of small boys and birds.

I KNOW there were those among his friends—legal and political associates, clever men of the world—who, knowing my brother's rare ability and attainments and the limited use he made of them for his own worldly advancement, have pronounced his "a wasted life," but it may be that the gracious angel who took down the record of Abou Ben-Adhem would have something to say to such a judgment. I must confess, however, that we of the family had our opinions and spoke our minds occasionally to Guiseppe about certain reckless humanitarian indulgences, which caused him to waste his substance like a new kind of Prodigal Son in riotous giving. I believed that his awful example would fortify me against the temptation to such soft excesses; and yet there have been times when my defenses of worldly wisdom and hard sense have given way suddenly, leaving me a helpless victim to clever adventurers, or worse, adventuresses, and tearful imposters—irresistible when very old or very young. I have had my little Quixotisms of charity. I humbly acknowledge I have done what I could to "demoralize the poor," by "little acts of kindness, little deeds of love," to the practically worthless and presumably wicked. Yet in justice to myself I must add that though my sympathies oft "gang-a-gee," I have not always blundered, but have been so happy as to give "aid and comfort" to a few altogether worthy people. We, the poorest of us, can perform these helpful little acts now and then for one another, if we only "watch out." I have not done enough in all to call for much gratitude, so I have not been disappointed. It may come yet—in this world or the next—probably in the next.

As for my dear brother's greater claim (he would not have called it a claim) to gratitude for inestimable professional services, I fancy he never thought much about it. In regard to his pecuniary benefits, usually delicately disguised as "loans," I am sure he never dreamed of pecuniary returns—with or without interest. As the Burgomaster in "The Bells" says of his former self—"He wasn't a fool."

Such was my brother—only a man of good heart and brain, both cultivated and kept going—a kindly and courteous gentleman—a chivalrous respecter of women, a dear lover of children, a devout believer in the impartial fatherhood of God.

A HANDFUL OF LACONICS

BY EDWARD W. BOK

TO be a good listener is to possess as great an art as to be a good talker.

The girl who is the close confidante of her father makes, in nine cases out of ten, the best kind of a wife.

A pretty woman, with nothing but her fairness to offer, invariably attracts men. But she seldom holds them.

It is singular and yet a fact that what we are most loath to believe possessed by others is what we are incapable of ourselves.

It is a habit with some people when they wish their own virtues to look the whitest, always to use the faults of others as a background.

The lover, women complain, does not always survive in the husband. But is it not equally true that the sweetheart does not always survive in the wife?

The most difficult woman to understand is she who deals out spiritual food in a frivolous capsule. You never know which you have swallowed. And the doctor, like the dose, remains an enigma.

The friendship which begins with a passionate fervor is rarely one of long standing. It burns out too soon. True and lasting friendships generally begin with moderate likings and grow with time.

We admire a witty woman who talks well and brightly. But how often it is that the woman who really attracts our better selves is she who can preserve the variety, the charm and the mystery of silence.

A woman's timidity generally is of small things. But when a great pain is to be suffered, a keen hardship to be endured, she faces it unflinchingly where man weakens and is afraid. The woman who screams at the sight of a mouse will grit her teeth under the surgeon's knife and not ejaculate a sound.

There comes a time in every woman's life when a man's estimate of another man can be of inestimable value to her. This time is generally when the woman's heart becomes involved, and it is then—alas, for her!—that she seems less inclined, of all other times, to listen to the other man's estimate. A man always knows another man in a different way than a woman ever can.

THE COMPOSER OF "WANG"

BY ALICE GRAHAM MCCOLLIN

APTITUDE for more than one of the artistic professions, keen practical ability for the business side of an artist's career, slight physical strength and indomitable

THE COMPOSER OF "PRINCESS BONNIE"

BY MRS. GARRETT WEBSTER

PERSONAL modesty of so pronounced a type as to render its possessor almost the most hopeless of biographical subjects is Willard Spenser's strongest characteris-

THE MEN WHO WRITE OUR COMIC OPERAS



perseverance are the most prominent traits in the character of Henry Woolson Morse, the composer of "Wang," "Panjandrum" and "Cinderella at School."

Mr. Morse, who is of New England parentage, was born in Charles Street, Boston, on February 24, 1856. His mother was, before her marriage to Charles R. Morse, Mary A. Judkins, a member of one of the oldest of New England's families. Young Morse was educated first at the primary and grammar schools of Boston, completing his secular education at the famous Chauncey Hall School in that city. Leaving this institution and feeling that he had some natural talent for artistic designing, he took a course in carpet design at the Massachusetts Institute of Technology. Later he accepted a position in a large carpet house, where he remained for a couple of years as chief designer, and where he developed or discovered the practical and business side of his artistic nature. Becoming strongly imbued with a love of art, Mr. Morse determined to make designing but the first step in his career of artist, and entered the studio of William Hunt, with whom he remained for two years. Thence he went to Paris, where he studied with Gerome and Cabanel at the Ecole des Beaux Arts for two and a half years. Returning to America, Mr. Morse almost immediately abandoned his chosen vocation because of family opposition.

Meanwhile his musical development was slowly but surely forcing itself. From a child his love for music was unusual and his ear and memory for melody and harmony something more than common. His mother, appreciating his talent, secured competent instructors for the lad, and his abilities were thus properly directed. His first attempt at composition, other than improvisation, was an attempt to make a musical comedy of Robertson's play, "School." After considerable delay the music was written, the play adapted to it, and under the charming and now famous title of "Cinderella at School," received its first production at Springfield, Massachusetts, during the winter of 1879-80. The following year it made its metropolitan success and lasting fame at Daly's Theatre.

Mr. Morse's second venture was first known as "Madame Piper," and made its debut, a metropolitan one, during the summer of the Grant & Ward failure. J. Cheever Goodwin, the composer's firm friend and collaborator, provided the libretto, the operetta having a run of six weeks, but not six weeks of success. Its next appearance was in Philadelphia, where it was produced under its second title of "Old King Cole." Again failure threatened and it was abandoned by every one except its author. Mr. Morse, having firm faith in its ultimate success, refused to relinquish the work, and kept up his search for a star and manager who should bring his play success. His perseverance was vindicated by its metropolitan production on May 4, 1891, as the now famous "Wang," with De Wolf Hopper as star. Mr. Morse's next production on May 1, 1893, and one which was received in New York with the greatest success, was "Panjandrum," in which Mr. Hopper again appeared. The successor in point of time to "Panjandrum" was "Dr. Syntax," which, however, was recognized as a new version of "Cinderella at School." This, also, met with considerable financial success.

TO New England belongs the prestige of having been the birthplace of that most successful composer of opera comique, Reginald de Koven, who was born at Middletown, Connecticut, on the third of April, 1860. That old town had been the home of the De Koven family since Revolutionary days, when Captain de Koven, of the English army, came to this country, married a descendant of Governor Winthrop, and settled on the shores of the Connecticut.

His aptitude for things musical having disclosed itself Reginald de Koven left Middletown at the age of fourteen for Germany to enter the Stuttgart Conservatoire for two years' study of piano playing under William Speidl. He then went to England and entered St. John's College at Oxford after preparatory studies with his father, a distinguished Episcopal clergyman. There he graduated with high honors in history and *belles-lettres* when only twenty. Returning to Stuttgart he further pursued his studies under Dr. Lebert and Professor Pruckner, and afterward going to Frankfurt he studied counterpoint with Dr. Huff, an eminent author of musical treatises. From there he went to Italy, and in Florence studied the art of vocalization under the direction of Signor Vanucinni. After the course at Stuttgart Mr. de Koven spent many months in Vienna with Richard Gence, the famous composer, in the study of delicate and intricate details of orchestration, and in 1890 he went to Paris, studying composition and orchestration under M. Leo Delibes.

When Mr. de Koven returned to America in 1882, after having been abroad for twelve years, as it was his father's wish that he should not make music his profession, he went to Chicago and was in business there for over six years, during which time he was teller in a bank, manager of a branch of a large stock-broking firm, was engaged in the management of his father-in-law's ranch, and also, during the last two years, in the credit department of J. V. Farwell & Co. But music had too strong an attraction for him, and from that time his whole attention has been devoted to it.

In 1884 Mr. de Koven married the eldest daughter of Senator Charles B. Farwell, of Illinois. Mrs. de Koven is a woman of marked ability and considerable literary talent and a contributor to current magazines.

Mr. de Koven's earliest composition was a song called "Marjorie Daw," of which he wrote both the words and music. Other specially noted songs are, "My Lover Will Come To-Day," "A Winter Lullaby," an "Indian Love Song" and "Oh, Promise Me." His published compositions in song

form number over one hundred, beside fugitive pieces for piano and orchestra.

His first composition of more pretentious form, an operetta, entitled "Cupid, Hymen & Co.," was never brought out, owing to the failure of the organization about to produce it, but the next, "The Begum," first produced in Philadelphia in 1887, proved a decided success. While at Vienna he wrote his third opera, "Don Quixote," which was produced in November, 1889, at Boston, and was followed by "Robin Hood," produced in Chicago, June 9, 1890. This last opera, under the name of "Maid Marian," was given in London at the Prince of Wales Theatre in January, 1891, being the first opera by an American to be produced in England. After "Robin Hood" "The Knickerbockers" was produced at Boston, January, 1893; later was brought out "The Fencing Master" at Buffalo, September 22. Then came "The Algerian," which was produced at Philadelphia, September 25, 1893. Then appeared "Rob Roy" in the autumn of 1894, which many regard as the best piece of work which Mr. de Koven has done since "Robin Hood." His last opera, "The Tzigane," was written for Miss Lillian Russell, and produced by her in New York in May of this year.

In spite of charges of reminiscent qualities, which every successful writer has usually to undergo, Mr. de Koven's music possesses, as a rule, distinct individuality, refinement and melodic charm. His melodies, while often "catchy," are never vulgar, and are always artistically treated, showing good knowledge of the technique of his art. Mr. de Koven is an industrious worker, and when once he has begun a score hardly leaves his desk until it is finished, so that the short time in which some of his operas have been written—"Robin Hood" in three months and "Rob Roy" in four—hardly represents the care and labor bestowed on them, as he frequently works fourteen and sixteen hours a day. Judging from his work in "Rob Roy," Mr. de Koven evidently believes that genuine opera comique in English is a possibility in this country, and the establishment of such a school would seem to be the goal of his ambition. He has certainly done much to elevate the standard of legitimate comic opera in America.

From June, 1890, to May, 1895, a little less than five years, six operas were successfully produced, and all but one were running at the time of the last production—certainly a remarkable record and one of which any composer might be proud. Mr. de Koven has always collaborated with Mr. Harry B. Smith, except in "The Algerian," when the libretto was furnished by Mr. Glen Macdonough.

THE COMPOSER OF "ROBIN HOOD"

By Florence Wilson

tic. His talent and love for music are his by inheritance, although his accomplishment has been much greater than that of any of his ancestors. His paternal grandfather, Dr. Spenser, a distinguished physician, was also an unusually able amateur musician, and his mother, who was a remarkable pianist, possessed, also, a beautiful voice, which was thoroughly trained by Carlo Bossinio. From his mother and grandfather the boy learned to play upon the piano, and by them also was taught the first rudiments of harmony and thorough-bass. Willard Spenser was born at Cooperstown, New York, on July 7, 1855. He was educated at home and at private schools, his musical training keeping even pace with his secular education.

At the age of seven he improvised upon the piano a short idyllic composition, which he played to his elder brother and sister. They laughed at his claim for its originality, and that to the young child's sensitive nature was the worst kind of discouragement. For several years he desisted from composition, but when quite a young lad wrote a sonata for the piano so ambitious as to prove its own enemy with music publishers, who declined it because of its difficulty.

The classical school seeming to be thus barred from his ambition young Spenser turned his attention to simpler musical matters. A set of waltzes followed by others met with such popular favor that his future musical career was thus decided. These waltzes were arranged first for piano and later for orchestra. Only a person who has made a special study of the innumerable things which it is necessary to learn in writing for orchestra can realize what an amount of application and knowledge it is necessary to add to the natural gift of composition before an orchestral work can be claimed as the composer's own creation. This application Mr. Spenser has added to his natural genius for melodious composition, and "The Little Tycoon" and "The Princess Bonnie" are monuments to both.

The music of "The Little Tycoon" was written during 1880-81, in illustration of an idea of the composer's that Japanese color in opera bouffe would be successful. For months Mr. Spenser searched hopelessly for a librettist and finally undertook the task of himself providing words for his music. "The Little Tycoon" was completed four years before "The Mikado," but owing to the difficulty of getting it properly staged was not produced until two months later than its Japanese rival, with which, however, it has had an equal success. It was produced in Philadelphia on January 4, 1886, and had a phenomenal run. Mr. Spenser's second operatic venture, "The Princess Bonnie," of which he is also the librettist, has all and even greater charm than its predecessor. Melodies run riot throughout the score, and its tunefulness is as great as its popularity.

Mr. Spenser has lived a large part of his life in New York City, although he spent ten years at New London, Connecticut. On May 27, 1886, he was married at Philadelphia to Miss Clara T. Stackhouse, a granddaughter of the well-known Friend, Mira Townsend. They have one child, Willard Spenser, Jr., aged three and a half years. For the past four years Mr. Spenser has lived in Philadelphia, where he is a regular attendant and communicant of St. Stephen's Protestant Episcopal Church,



*X—SOME DISCUSSION OF THE SUMMER GIRL



HE Irresponsible Person was pensive. Since the last meeting of the club he had had a two weeks' vacation, and there were certain symptoms in his demeanor that he had not come out of it heart-whole. It was the Married Man who had discovered this. Having been through what the Cynic called "the love mill" himself, he could diagnose a case of love at sight as easily as a doctor discovers the presence of other disorders in his patients. He knew very well that a young man of the age of the Irresponsible Person, twenty-six, does not ask such questions as, "Is it really so that what is enough for one will do for two?" and "Can one live more cheaply in a flat than in a small house in Brooklyn?" and "Don't you think a woman could dress well on three hundred a year if she tried?" unless he had some matrimonial project in view. He knew very well, also, that irresponsible persons do not become pensive for other than one of two reasons, an attack of love or a siege of dyspepsia, and having observed no trace of dyspepsia in his young friend he at once settled down firm in the conviction that what he suffered from was the other.

"This club will have to be reorganized," he said to the Cynic, "unless you and the Philosopher are willing to have two of us in the circle."

"What do you mean by two of us?" asked the Cynic. "You aren't going to propose another married man for membership, are you?"

"Not I," said the Married Man. "It's a good thing," said the Cynic. "He couldn't get in. We're all too fond of you to let down our walls of exclusion to let in a rival."

"But he'll get here just the same," said the Married Man, "and we can't help ourselves. Have you observed anything queer about the Irresponsible Person lately?"

"Well—yes, now that you speak of it, I have," said the Cynic. "He only eats what's good for him and he's cut his smoking down about one-half, and the other day at luncheon he declined to join me in a bottle of wine and said he guessed Vichy was good enough for him, but I thought he'd been having trouble with his digestion. You don't mean to say it's his heart that's affected, do you?"

"I do," said the Married Man. "I'm certain of it. He asked me on Friday what my grocer's bills were on an average per week during the first year of my married life. That means only one thing, you know."

"This is serious," said the Cynic. "We'll have to talk to the Philosopher about it. That boy must be saved."

"That's so," said the Married Man. "We must encourage him all we can."

"Yes—to remain single," snapped the Cynic.

"I didn't mean it that way," said the Married Man.

"I know you didn't," said the Cynic, "but you reason in very narrow limits. Because you are happy you reason that therefore matrimony is a happy estate, forgetting that you are the possessor of the only ideal wife the world has ever known."

The Married Man was speechless at this argument. Down deep in his soul he believed precisely what the Cynic had intimated, that his wife was the nearest approach to perfection that one could expect to find in a purely mundane life. It was a mean advantage for the Cynic to take, but as all things were meant to the Cynic perhaps he was not so much to be blamed for that. All the Married Man could do was to confess his belief that he had got more than he deserved, and that the Irresponsible Person might make the effort anyhow.

"True," said the Cynic. "That would be all right if the world were run on a proper basis. It's a physical fact, however, that we human beings change completely every seven years. We are not to-day the same individuals that we were seven years ago, and if in making this matrimonial plunge the Irresponsible Person and his

wife-that-is-to-be could marry for a seven-year term, with the privilege of renewal at the end of the term if the contract proved agreeable, I'd say by all means let him go ahead. But the office of the husband is a life office. You can't resign, and like some policies of life insurance it is a venture in which you've got to die to win. They speak of a matrimonial venture as a 'plunge into the sea of matrimony.' Now a wise man when he plunges into the sea comes out again very speedily if he finds the water too cold or too rough. He doesn't stay in permanently unless he wishes to commit suicide. The trouble with matrimony as a sea is that once you've plunged in you can't get out. The undertow catches you and carries you out beyond your depth and you never come back. Some plungers, like yourself, are cast upon the shores of the Happy Islands—but the best that most men can hope for is a raft big enough for two, the sport of the winds and the waves, a flag of distress constantly flying and precious little prospect of relief for the future."

"Great Heavens!" cried the Married Man. "What a picture! I'm sorry for your wife."

"I'm not," said the Cynic. "She's in luck. She'll never be born. I'm wedded to an idea and when I get tired of that idea I get a divorce from it—which is easy, convenient and as nearly productive of happiness as anything I know—but I say, here come the Philosopher and the Irresponsible Person. Let's turn the talk on the summer girl and see if we can't get some tangible evidence as to the boy's intentions."

In a moment the Philosopher and his companion reached the table and took their accustomed places.

"Great day, this," said the Irresponsible Person, glancing out of the window.

"Yes," said the Cynic, "out of town. Here it's merely an aggravation. What's the use of blue sky when you can't see it except in slices bound on either side by rows of brown-stone houses? Give me the country for a day like this, eh, Mr. Married Man?" he added with a wink.

"Yes, indeed," said the Married Man. "A country lane on a day like this with an agreeable companion for a walk—there's bliss for you."

The Irresponsible Person sighed and looked appreciative.

"That's so," said the Philosopher, who was not in the conspiracy to try to draw the Irresponsible Person out. "A walk through the woods with some congenial fellow—some fellow with a mind that he carries about with him—would just suit me."

The Cynic laughed. "What's the use of walking with a man on a day like this? All you'd do would be to take the beauties of Nature as they were unfolded in your walk and dissect them. You'd come home in an irritable frame of mind. The plowed-up field that looked so beautiful in the distance would become so many furrows of plain earth before you'd got through with it; the mountains blue in the haze when analyzed would turn out to be merely unpoetic rock with a nasty underbrush growing all over it and damp caves and pitchy pines scattered about. The silver river would turn out to be nothing but muddy water, cold and wet. No, sirree. The companion for a day like this in a country lane is a fair maid of twenty—eh, my dear Irresponsible? What say you to that?"

"It would depend upon the fair maid," replied the Irresponsible Person solemnly.

"That's true," said the Married Man, treading on the Cynic's toe under the table. "You might get a summer girl, you know—one of these girls you meet at a summer hotel, who divides herself up among many like an opera-box. Mr. Simpkins, of Philadelphia, has her for Friday afternoons and Wednesday matinees; Mr. Barber, of Boston, is her cavalier on Mondays and alternate Thursdays; Mr. Jingleberry, of New York, is engaged to her Sundays—and so on. She's very pretty, this summer girl, as a rule, but that is the only rule that affects her. She is universal in her lavishness of such favors as languishing glances and smiles, and little pressures of the hand. If she wore a ring for every one of her engagements she'd have to have an engagement finger about six yards long."

"That's a fact," said the Cynic. "I

met one of those girls at the seashore three or four years ago. She was really a very attractive young person. She could dance and sing and play tennis and do about everything that a girl who is fond of society ought to do. She could recite poetry so that you could almost understand it; she was everything to all men. With an irresponsible person she'd have been as flippant as you please; with me she usually outcynicked cynicism—"

"It's a wonder you didn't succumb to her blandishments and ask her to marry you," growled the Irresponsible Person, who had not appeared to enjoy the conversation very much, particularly that portion of it which referred to length of finger needed by the summer girl to accommodate her engagement rings.

"Oh, I did, finally," said the Cynic. "She won me completely, after awhile. She's the only girl I ever was engaged to, too."

The Philosopher started. "What, you?" he cried. "How under the sun did you ever come to ask a woman to marry you?"

"I had to be polite, for one thing," replied the Cynic. "For another it has always been my habit to avoid making myself conspicuous. If I go to a town on a social footing and find that certain customs prevail there I fall in with those customs. Good breeding requires this and ostentation is not compatible with good breeding. I hadn't been at the seashore very long before I found myself an object of interest because I was the only man who had visited that particular hotel that year who had not become engaged to that particular girl, so I proposed and she promptly accepted me. She had no more than four other *fiancés* at that time, so that I had a chance to enjoy her society very often, and I must confess that it is a most pleasurable experience to look back upon. She was bright and cheerful always without the slightest bit of jealousy. I could have gone and become engaged to a dozen others for all she'd have cared."

"I wonder she took you" snapped the Irresponsible Person.

"So did I at first," said the Cynic, "but she explained it. She said very plainly that she didn't love me, but that she didn't like to show any partiality, and having accepted all the other single men in the house she couldn't very well draw the line at me. Furthermore, she said that she found me a refreshing contrast to the other men, who sometimes worried her by their politeness. She said she thought I was the most fascinatingly disagreeable man she had ever met, and many a time and oft did we walk up the beach a mile or two and back because, as she said, she felt she must get away from the agreeable men of the hotel and go off with somebody who'd be rude occasionally."

"You see," said the Cynic, "turning to the Irresponsible Person, "I didn't treat her like a *fiancée* at all, but talked to her as firmly and as rudely as if we were married, and the novelty of the thing pleased her."

The Irresponsible Person sipped his coffee in scornful silence. The Philosopher was aghast at this evidence of flippancy on the Cynic's part and could do nothing but gaze upon him in wonder. The Married Man shook inwardly, as was natural since he was the only spectator who really comprehended the situation. With another pressure of the foot he urged the Cynic to continue, for so far, outside of his unwonted silence and uncharacteristic gloom, the Irresponsible Person had given no sign of becoming confidential, or of falling a victim to the wiles of the conspirators, but before the Cynic could begin again the Philosopher had recovered his power of speech.

"What you say," he said gravely, "has convinced me that there is one thing that is beyond the power of the mind of man to reason out. Woman always was a difficult subject even for philosophy, but the summer girl defies analysis utterly. Why is she? That is a question that seems to me to be beyond solution."

"Because she can't help herself, I fancy," said the Married Man.

"That's what I liked about this particular one," said the Cynic. "She accounted for herself. She had thought it all out and established a *raison d'être*, and in doing so she showed what a great creature she was. You must admit a marvelous reasoning capacity, Mr. Philosopher, in a young woman, summer girl though she be, who can reason out that of which your mind is incapable of grasping."

"I can tell better when I hear how she accounted for herself," the thinker replied.

"It was simple," continued the Cynic. "She said that she was forced to become a sort of General Fiancée by the hard times. She went to the seashore to have a good time, and her previous experience had taught her that the engaged girl who has a man in tow who is her exclusive property has the best time. Hence, when a nice young man asked her to marry him she said she would. It was not long, however, before she discovered that without outside assistance the poor fellow was utterly unable to provide a *fiancée* with the necessities of an engagement. He couldn't afford to take her driving, or to buy her

flowers, or to do anything, in fact, that required a cash outlay. She was a considerate girl and she didn't want to hurt the young man's feelings by throwing him over, so she hit upon the scheme of providing him with an assistant. She got engaged to a second the next week so that the expenses of the engagement were more easily borne. That was her initial step. Then the summer of which I speak came along. Money was scarce, and a girl with two *fiancés* could barely scrape as much fun out of an engagement to two men as in former, easier financial times she could get out of one. So she became engaged to all the men, and to each was assigned a different duty. In this way the financial obligations of the engagement were easily borne by the men involved, any one of whom would have been ruined had he undertaken the matter alone. She had a good time and so did we. There was only one feature of the affair that I did not like: there was an initiation fee of five dollars which every accepted suitor had to pay on acceptance, the grand total of these fees to go ultimately toward purchasing an engagement ring as a souvenir of the season."

"And do you mean to say," cried the Philosopher, "that this style of girl is widely distributed over this country—widely enough to be worth talking about?"

"Certainly," said the Cynic with a sly glance at the Irresponsible Person, whose solemnity was increasing. "You find 'em everywhere, only they're not all as frank about it as this specimen. Some of 'em try to make you think you are the only man they ever loved—but—ha—ha—well, I wouldn't bank on an engagement made in a summer hotel."

"Pshaw! Nonsense!" said the Irresponsible Person. "You make me tired. There may be plenty of girls of that kind, but there is one—I mean there are plenty of exceptions. Plenty of 'em."

"Where?" asked the Cynic innocently. "You don't mean to say you—"

"I don't mean to say anything," said the Irresponsible Person, rising. "I haven't got time to talk with you on that subject or any other, for my train goes in twenty minutes."

"Going away?" queried the Philosopher.

"Yes—I left my umbrella up in the Catskills when I came away last week and to-morrow being Sunday I—I thought I'd go back and get it," was the reply, and the Irresponsible Person departed.

"Looks bad!" said the Cynic.

"Yes," said the Married Man, "particularly when he made that correction about the exceptions. He started to say there was one and then he pulled himself together and made them plural."

"I don't know what you fellows are talking about," said the Philosopher, "but I do know one thing. It's deuced queer for a fellow to travel a hundred and fifty miles to get an umbrella he's left behind."

CONVERSATION AT THE DINNER-TABLE

BY AMELIA E. BARR

TALKING is one of the best of all recreations, and a woman who understands the art possesses a most useful and enjoyable accomplishment. No dinner-table is well-appointed without good talkers; and the basis of interesting conversation is reality. After a course of London dinners, Sir Walter Scott said, "The bishops and the lawyers talked better than the wits," that is, the wits talked for the sake of talking, and the Church and the Law had something to talk about. Yet specialties and hobbies are not admissible at a dinner-table, and a woman who can only talk on her own fad has no business in society. She ought to write a pamphlet, or go to the lecture-platform, for any conversation at the dinner-table that is a strain on the attention or the patience soon becomes a bore; indeed, one of the chief elements of pleasant company is a readiness to talk, or to be talked to, on any rational subject.

The most charming talkers let a bright listener see their thought in formation, for talk that has been prepared has a ready-made flatness. It is the aéred thought of the moment that has the sparkle; and a good talker finds the right word by instinct, as a clever horse on a bad road always puts his foot in the right place. This fact makes the good talker also a good listener, because her best conversation will follow brightly and instantly the lead that others give it, and it prevents, likewise, the worst of all conversational faults—monopoly. Dean Swift thought "no one ought to talk at a dinner-table longer than a minute at a time," and his rules for such conversation are so admirable that they might be printed on our dinner menus:

"Conversation is but carving;
Give no more to every guest
Than he's able to digest.
Give him always of the prime,
And but little at a time.
Carve to all but just enough,
Let them neither starve nor stuff.
And that you may have your due,
Let some neighbor carve for you."

However, we must make some allowance for our duller intellects. If we all had Dean Swift's genius we might all make minute speeches.

*Mr. John Kendrick Bangs' reports of "The Paradise Club" began in the JOURNAL of December, 1894, and have appeared in each succeeding number. Back numbers can be supplied at 10 cents each.

THE LUCK OF THE PENDENNINGS

By Elizabeth W. Bellamy

[With Illustration by Alice Barber Stephens]

VII—CONTINUED

MISS TRENT has abandoned her intention of going to Europe," Mrs. Hackett announced to Esther.

Between the surprise of not hearing what she had expected to hear, and the total unpreparedness for hearing what she did hear, Esther was speechless; but Anne spoke for her:

"I hope she has met with no misfortune?"

"Oh, no; simply changed her mind, as she is apt to do. Well, I must not detain you. Pray remember that I have set my heart upon your giving me an evening." And Mrs. Hackett, with a smile and a bow, drove away.

"What do you suppose can be the meaning of this sudden graciousness?" Esther asked, but she did not expect Anne to offer any satisfactory explanation.

"It seems to me she means kindly," said Anne.

"If she means kindly it is not without reason," Esther declared. "Will you walk into my parlor?" said the spider to the fly. But, "Oh, no, no, no, no," said that wary little fly." And Esther went laughing up the flight of steps that led to Mrs. Wallis' vine-covered porch.

Mrs. Grayson met them at the door. "Dear girls! so glad you came," said she heartily. "Hannah has been talking about you this week past. Yes, she is doing very well, thank you. You'll find her in the sitting-room; she sees everybody; says company does her good."

Mrs. Wallis was reclining in an extension-chair, her left arm bandaged and bound to a board, after the fashion of broken arms.

"Of all the people I have wanted to see!" she exclaimed, with tremulous eagerness. "So much I should like to hear. And how is your mother? I'll be bound Selina did not think to ask."

"Law me! But I knew you were in such a hurry, Hannah," said Mrs. Grayson. "How is your mother, girls?"

"Mamma sends her love," Anne answered evasively. "She would have come herself, but it is not always convenient for her to leave home."

"My dear Anne," Mrs. Wallis remonstrated, "she'll be old before her time shutting herself up the way she does. But I suppose, from all I hear, there will presently be great changes," she added with significance. It was so much Mrs. Wallis' habit, however, to assume a mystery that her words failed of their due impression.

"We are so glad that you are able to sit up, Mrs. Wallis," said the sympathizing Anne.

"Oh, my dear, it is dreadful to break an arm," the old lady groaned. "To be kept in the house when there's so much news stirring. I suppose you've heard that Libbie Deane is back in Rodney?"

"We met her a few moments ago," said Esther.

"Oh?" quavered Mrs. Wallis. She had expected to be the first to tell that news. "Well, it's not surprising; Libbie is a flighty thing. And now, my dears, I've been so anxious to hear—has Mr. Ashe called to see you yet?"

Esther, who did not wish to publish her interview with her stranger kinsman, was glad to answer, "No."

"Well, grant him time," Mrs. Wallis sighed, with resigned disappointment. "He has been here barely more than two weeks. He always was beggared to possess the Pendenning home place; but your great-grandfather Pendenning left it to your father on account of the name. It does seem strange, but when your mother had to give up the house I said then—didn't I, Selina?—that now was Carroll Ashe's chance, supposing him to be alive, for he took himself off, Heaven knows where, in a kind of huff, they say, and Rodney folk long ago lost sight of him. But the old home brought him back. Of course you know all about it?"

"No," Esther replied, with reserve. "We know very little about this old bachelor cousin of papa's, except—"

"Old bachelor, indeed!" Mrs. Wallis

interrupted, with shrill zest in the perception that she had it in her power to impart news. "He was married years ago. The Hacketts know him."

"Oh!" said Anne, comprehending at once Mrs. Hackett's sudden interest.

"Yes, Mrs. Hackett herself told me," pursued Mrs. Wallis breathlessly; "but she had never heard of his relationship to you Pendennings until a few days ago."

"There was an estrangement, you know," said Esther coldly.

"Oh, but time, let us hope, has obliterated all that. He has been making inquiries, and no doubt he means you well. He has just piled up money, and nobody to spend it on—"

"But you said he is married," Esther reminded her.

"I said he *was* married," Mrs. Wallis corrected tartly, for Esther's determined indifference tried her sorely. "Wives are mortal, ain't they? By all accounts the match wasn't as happy as it might have been. Then his daughter married a man he was opposed to, and he refused ever to see her again. She's dead, too, and she was his only child."

"Oh, poor old man!" exclaimed Esther.

"Yes, my dear," said Mrs. Wallis, mollified by this exhibition of feeling. "He

The appeal made no impression upon Mrs. Wallis, so amazed was she at Esther's tears. "I hope I haven't hurt your feelings?" the old lady asked contritely.

"No," Esther assured her; "I'm glad you spoke as you did; I'll remember it."

Mrs. Wallis felt herself in the midst of mystery; she looked from one sister to the other with puzzled appeal, not knowing what question to ask. Anne, with a desperate desire to change the subject, began to talk of cookery books, into which Mrs. Grayson entered with appreciative interest, but Mrs. Wallis' thoughts still clung to Mr. Carroll Ashe. "Anne," said she, with earnest entreaty, as the sisters were leaving, "don't let Esther's hasty spirit mar the family prospects."

"The caution comes too late," Esther remarked to Anne when they were on the street. "But it is not the marring of the family prospects that distresses me, Anne; it is the thought that I have given pain. What am I to do about it?"

"You are always in such a hurry, Esther. Why not wait on opportunity?"

"That is something I never like to do," returned Esther impatiently. "I believe in making my opportunity, usually. But in this case I am a coward, an abject coward."

"Wait on opportunity then," Anne counseled, "and let us hope for the power to confer some happiness. Oh, Esther, poor as we are, how much blessed love there is in our lot."

"Yes," Esther sighed softly. "Do you remember, Anne, my saying that I hoped fortune would grant me a chance to be even with him? I take it all back; it is

a vague expectation, as she went pulling up weeds and raking the borders, that any moment she might find his eyes following all her "motions with a mute observance." But day after day had passed, and she saw nothing of him. He had been borne off in triumph by Mrs. Hackett; and Esther, rejoicing that she did not love him, betook herself to what she called her farming with even more grim determination than heretofore. The prospect seemed more desperate than she would acknowledge, but she was sure, at least, that anything was better than idleness.

She was inspecting the fruit trees one afternoon, when Mr. Fastin drove along the lane that led by the orchard slope. He checked his horse and called to her to know what she was doing.

"Why, you know, you said a good living could be made off this place," Esther began hesitatingly.

"To be sure. Why don't you try it?" "That is just what I am planning to do; I only wish I had begun in the fall."

"It would have been better," Mr. Fastin acknowledged. "But it is not too late. Nothing like taking hold, Miss Esther."

"That is the way it seems to me," Esther replied, grateful for his encouragement. "If I begin now I shall at least gain experience."

"Sensible talk!" Mr. Fastin said heartily. "But look out for disappointments. It isn't going to be all rose-color, nor sky-blue either. You'll have droughts and floods, and untimely frosts, and cut-worms and potato-bugs; but it is just the same in law, or physic, or trade: every business has its drawbacks. Only you stick at it, and you'll come out all right."

"I am so glad to hear you say that!" cried Esther. "I've set my heart upon paying off the mortgage."

"Well, I like to see a brave girl. But to make a start you need money. You can't do the work yourself; you must hire labor. Luckily, however, you need not be straitened for the means to make your start. Didn't you get my note?"

"Your note? I've had none from you."

"Well, now I declare! I wonder if that boy of mine forgot to mail it! I wrote to tell you that I've a hundred dollars in trust for you from a friend—"

"Mr. Carroll Ashe?" faltered Esther, with inexpressible humiliation. "I—"

"Now, see here," remonstrated Mr. Fastin, misconstruing Esther's hesitating confusion, "don't you go to mounting a high horse of disdain; that kind of thing never pays. Why should you refuse his aid if he offers it? Hasn't he abundance? And if he wishes to make friends after all these years of estrangement, why, meet him half way, my child, meet the lonely old man half way; you young people have so much in your power. As it happens, though, it is Miss Trent who—"

"Miss Trent!" Esther's sense of humiliation was hardly lessened by this announcement, but her surprise was the greater.

"I had a letter from her two days ago," Mr. Fastin continued, "in which she commissioned me to attend to various matters for her; among other things I was to take charge of this sum for you against the day of need. Now, it strikes me, that day has about come; so if you'll be at my office to-morrow morning I'll pay it over to you."

The tears sprang to Esther's eyes. "It is more kindness than I deserve," she said. "I must write to her. Can you give me her address?"

"I can," Mr. Fastin answered, tearing a leaf from his note-book and writing on it. "Maybe we shall have her back here in the fall, and your æsthetic occupation will begin again, eh? But don't let her spoil a good farmer. There's the address, Miss Esther. Come down to the office in the morning at half-past ten."

At the appointed hour Esther was in Mr. Fastin's office to receive the precious hundred dollars.

"I dare say you'll waste some of it," the old gentleman remarked with twinkling eyes, as he put the money into her hands; "but you've got to learn, and there's nothing teaches young people like responsibility."

"I will do my best to use it well," said Esther.

"Well, you deserve the help. Miss Trent says you'll do to trust. This is what she writes me." Mr. Fastin took up a letter lying on his desk and began to read:



"Do you mean that you are going to give up the world altogether?"

has lots of money that does him no good for lack of love in his lonely old age. And so I've been thinking, Esther, that maybe here's a chance for you to—"

"No!" interrupted Esther, with vehemence. "I am not going to pay court."

"You might carry a little sunshine into a lonely life, my dear, with your youth and your beauty, and your warmth of feeling, if you didn't take fire so quickly," Mrs. Wallis said, with rather a grim smile. "You can make people like you. Miss Trent was very fond of you; why shouldn't your rich old cousin be fond of you, too?"

"If you wouldn't remind me that he is rich," said Esther.

"Well, for my part, I'm glad he is," declared Mrs. Wallis. "And, Anne, my dear, don't you let Esther mount too high a horse, with her foolish young pride, trampling down the luck of the Pendenings; when Carroll Ashe comes seeking reconciliation with your father's family, make her meet him half-way."

"Why do you expect so much of me?" asked Esther. "Anne is the one to carry sunshine, as you say—" but remembering the scene between Mr. Ashe and herself, she ceased abruptly.

"We will all of us contribute as much sunshine as possible, Mrs. Wallis," said Anne, hastening to screen her sister's embarrassment.

"Why, Esther, you are crying!" exclaimed Mrs. Wallis.

"Dear, dear," murmured Mrs. Grayson. "I'm sure there's no need. It is so much better than to see your old home given over to strangers. If that is what makes you cry, Esther, why—it may come back to all of you, some day. Hannah thinks so; now don't you, Hannah?"

an altogether different chance that I want."

"Perhaps it is the very chance Mrs. Hackett is waiting to bestow," Anne suggested demurely. "When shall we give her an evening, Esther?"

"I know very well now what she wants!" cried Esther hotly. "She hankers after the glory of introducing the Pendenings to their rich relation. I sha'n't go near her."

VIII

"DON'T you think it strange, Anne, that Mrs. Hackett has never renewed her invitation?" Esther asked, as she and her sister sat together on the porch at sundown, their hour for confidential chat. "It is five days now—"

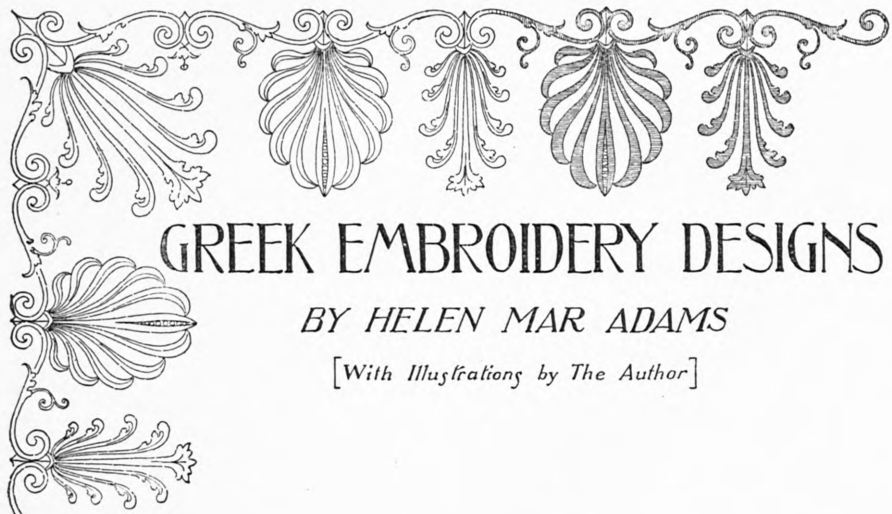
"Perhaps she is waiting a fitting occasion," Anne suggested. "But I thought—"

"Oh," Esther hastened to explain, "not that I would accept the invitation; but I do like people to be sincere. It may be, however, that Mr. Ashe also declines." And she laughed a little bitterly.

"Since you are determined you won't accept the invitation, why devote any thought to the subject?" said the well-disciplined Anne.

"I don't!" Esther protested. "But thoughts will wander sometimes."

She would have been ashamed to confess that her thoughts had a provoking tendency to wander after Arthur Hackett. She did not care in the least about Mrs. Hackett's invitation, but a curiosity as to how far her stepson might be concerned in it kept Esther in a state of speculation. If her heart were not touched her interest was strongly excited by this idle young lover, and in spite of herself she indulged

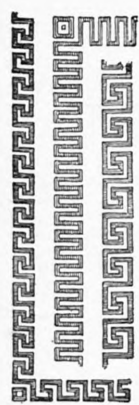


GREEK EMBROIDERY DESIGNS

BY HELEN MAR ADAMS

[With Illustrations by The Author]

OF the ancient classic styles the Greek is one of the most beautiful, and excepting the Assyrian is next to the Egyptian in point of age. Of the many classic styles it is the one that may be most admirably adapted to embroidery work, as a glance at the accompanying illustrations will show. The lines being severe render this particular style much easier to design and work than many of the modern French styles.



A GREEK FRET (Illus. No. 1)

THE GREEK FRET

THE Greek frets are very simple and easy to embroider in outline stitch and solid work, and borders formed of them are most attractive. In Illustration No. 1 three designs of the Greek fret are shown. They are very simple but serve to illustrate the severe lines of the style. The more complicated and massive frets are made up of these, arranged to interlock and form a more intricate pattern. The fret here shown is one of the most prominent features of the Greek style, and has, perhaps, been used more in the past centuries than any other one part of a style. Whether it is of purely Greek



DESIGN FOR PILLOW-SHAM (Illus. No. 4)

origin or not is a debated question, as it has been found in the Chinese ornament that dates about the same as the early Egyptian and Greek periods. Its historic origin is not so important to us, however, as the fact that it can be readily adapted to our use for embroidery and for the edges of scarfs, table-covers, napkins; household linen of every description and for dainty *lingerie*, as well as for the edging of draperies. These frets may be carried out in any width, from one-quarter to six inches, for embroidery work.



DESIGN FOR RUNNING BORDER (Illus. No. 3)

DESIGN FOR RUNNING BORDER

ILLUSTRATION No. 3 is another design for a running border which is appropriate for such pieces as table-covers, large centre-pieces, portières and other large draperies that will admit of a wide border design. This pattern should not be worked less than two inches and a half, and justice may be done to it when worked as wide as six or more. Most of these illustrations show two ways to embroider the design. The open ones are, naturally, the suggestions for the outline stitch, while the parts that are lined in would suggest the solid treatment. The honeysuckle ornament can be filled when working it solid and a better effect obtained as it crowns the members of the ornament and lends them the rounded surface to catch the high light and shadows.

COLORS FOR EMBROIDERY

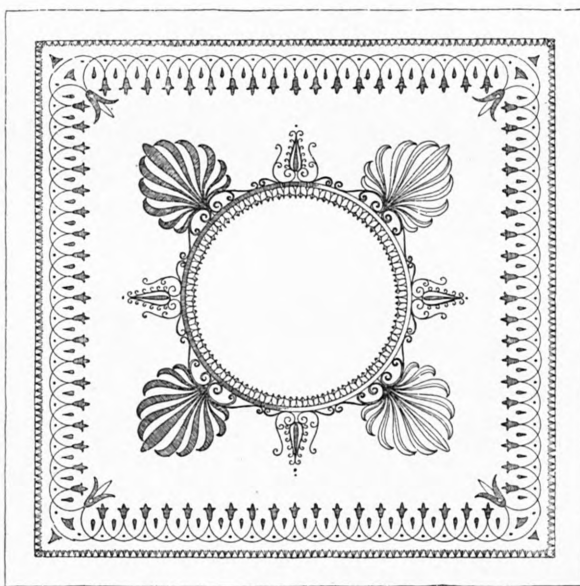
BOTH of these borders look well embroidered either in white or black on a terra-cotta shade, a sage green or an old blue. For table-covers, scarfs and portières plain colored denim is now very fashionable. Its strength and weight are greatly in its favor for all articles that need to be subjected to constant wear.

DESIGN FOR PILLOW-SHAM

IN Illustration No. 4 is shown an attractive centre design for pillow-shams, or other pieces where the centre will not be hidden or used much. In the centre of pillow-shams it forms an imposing ornament and should, of course, be enlarged to the proportion of the linen it is to ornament. The design may be carried out in outline stitch but the most satisfactory mode of treatment will be to work it solid, and the best result will be to fill it, grading the filling to lend to the design the high and low relief. In very thin stems and tendrils a filling is hardly necessary but where the broad part of a petal appears a high relief is pleasing. The design for a round centre-piece is shown in Illustration No. 5, and where several prominent features of the Greek style are depicted. Inside the border of fringe is the Greek fret or key pattern, and within it a line of lotus flowers appears with dots at the top and bottom of each. Encircling the centre of the piece is a collar made up of the honeysuckle and lotus flower ornament, and connected one with the other by the tendril curving at each end. The drawing suggests both the outline and solid embroidery treatment.

ATTRACTIVE CENTREPIECE

A SQUARE centre-piece of attractive and classic design is shown in Illustration No. 6. For a piece of Greek pottery or glassware this will form a beautiful underlay, and will be found quite as easy to carry out as the design shown in Illustration No. 5. The best results can always be obtained by embroidering on a good quality of round thread linen with linen floss, filo-floss silk or the heavier rope silks of various shades. For colored embroidery work the Greek style is one in which a wide range of shades can be employed, as the ancient Greeks and Egyptians were great admirers of the vivid, and so masterfully did they prepare their pigments with which they adorned their dwellings, temples, furniture, etc., that at the present day, relics still retain their beautiful bright coloring that must have been applied centuries ago. It is safe then to use bright reds, greens, blues, yellows, as well as sombre colors and neutral tints in all Greek embroidery work.



A SQUARE CENTREPIECE (Illus. No. 6)

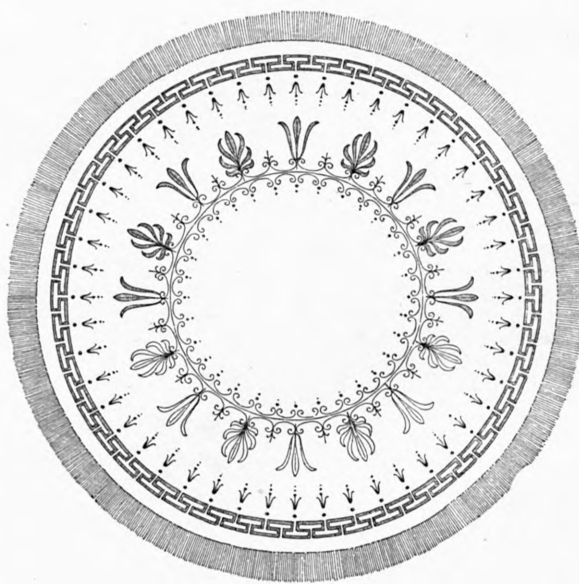
DESIGN FOR SCARF END

IN Illustration No. 7 is given the design for a scarf end based on strictly classic lines. Whether carried out on a large or small scale the simple and severe outline should be followed. Along the bottom and above the fringe a simple fret appears with dots between the vertical lines; above

the fret a line of fagot stitching is to be worked and then the design proper inside a solid line that is to extend around the entire scarf. When making this piece for a dresser it should be long enough to allow the ends that hang at either side to display the entire design. Solid embroidery is, of course, preferable but good results may be obtained by employing the outline stitch. Fancy stitches while very pretty are not appropriate for Greek embroideries, as the simple and severe mode is more in keeping.

A CORNER DESIGN

FOR a corner a design such as is shown in Illustration No. 8 is very appropriate for table-covers, pillow-shams, lam-



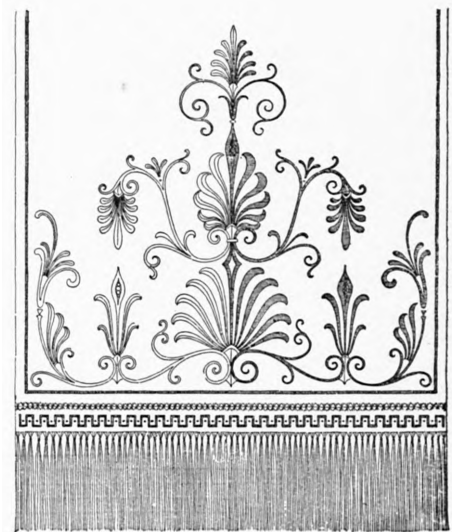
A BEAUTIFUL UNDERLAY (Illus. No. 5)

brequins, large pieces for various uses, as well as table linen. To connect them with a simple line is proper, and at the centre between the corners a small standing design can be used, as shown also in Illustration No. 8. To fill and work this design solid is, of course, the most satisfactory, but an outline effect in many cases is very pleasing, and if it is not necessary to take time into account when carrying out the designs solid embroidery will, of course, be the most effective and satisfactory.

These are but a very limited number of the beautiful and simple designs that can be made for Greek embroidery, and contain the suggestion for many other designs that will promptly show those who are gifted with originality how they may produce other pleasing, effective and harmonious results.

DESIGN OF HONEYSUCKLE

THE design shown in the heading of this page is a running border with a corner, and is the well-known honeysuckle



DESIGN FOR SCARF END (Illus. No. 7)

ornament that has figured so prominently on all objects and in the patterns of embroidery and appliqué work as well as on pottery and all kinds of ceramic ware. It would be difficult to find a more imposing and simple ornament. As a border it cannot be approached or compared with other patterns as it ante-dates them all and is the father of all the modern designs.

ENLARGING THE DESIGNS

WHEN enlarging and transferring a design similar to that shown in Illustration No. 7 it is necessary only to draw one-half the design on a smooth piece of paper. It may then be traced on tracing cloth or linen and transferred to the material to be embroidered, with transfer paper. The drawing may then be turned over and the other half of the linen or other body material marked in a similar manner.

For designs such as Illustrations Nos. 5 and 6 it will be necessary to draw but one-quarter of the entire design.

After pinning the body material down to a board and marking two faint lines across it at right angles and drawing a circle with a compass to indicate the diameter, the drawing can be fitted to each quarter and transferred as explained in the Italian Renaissance embroidery article published in the June number of the JOURNAL.

FOR TABLE-COVERS

IF the designs such as shown in Illustrations Nos. 2 and 3 are used for table-covers or sofa-pillows it would be well to decide the size of your piece, then draw the corner and border either side of it to one-quarter the size of the piece, so it will be necessary only to make four transfers to obtain the completely stamped piece, or if the cover is oblong the design may be enlarged to one-half the width of the piece and the long side marked several times to obtain the complete connected running design. It is not necessary to draw the full figure as shown in Illustrations Nos. 4 and 8, as one-half is quite sufficient. A half can be transferred at one time and the result will be more satisfactory than if both sides or the complete figure be drawn at one time. It is sometimes a hard matter to draw both sides of a regular figure in a correspondingly accurate manner, but if one side is drawn and turned over for the other the two will be exact opposites provided care has been taken in drawing the transfer lines. This suggestion holds good for any figure or design having both sides alike and where uniformity is the principal feature.

Great care must be taken when reproducing these Greek embroidery designs; any attempt to alter them will serve but to mar their beauty, a beauty which has been handed down to

us from the masters of decorative art, and which depends upon the natural growth in line, and simplicity in the expression of leaf forms. In any application of art embroidery it is important not only that the designs be carried out with strict accuracy but also that the material selected be of a character appropriate to the designs.



A CORNER DESIGN (Illus. No. 8)



A SONG
 Music by Robert Coverley

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

Moderato. *Con molto espressione.*

VOICE.

p The fields are bare, the

PIANO.

p

woods are brown, The Sum - mer - time is dy - ing,..... And all a - long the

wind - y down, The Au - tumn wind goes sigh - ing,..... O'er bar - ren wold, and

where the gold Of birch and beach - tree gla - zes;..... Ah, Spring, ah, Spring, 'tis

2

ten.
sweet to sing Of but - ter - cups and dai - sies;..... *p* Oh,

col canto. *mf*

love, my love, 'twas long a - go, When you, so sad, re - ply - ing,..... To

p

pp
what I asked you sweet and low, For what my heart was sigh - ing,..... Gave

pp

back the word I scarce - ly heard, Left me with mourn - ful gaz - es!..... *f* Ah,

f

ten.
Spring, ah, Spring 'tis sweet to sing, Of but - ter - cups and dai - sies!.....

col canto.

OUR SCHOOLS AND OUR TEACHERS

By Edward W. Bok



HERE is a popular notion that the position of school-teacher is a very easy one. This is generally figured out on the basis that, as a rule, the teacher has only five or six hours of work each day, that her school week consists of five days, and that she is given two months of summer vacation. The girl who works in a store or office compares this with her lot of seven, eight or more hours of work each day, that she has six working days to her week, and, if she gets any summer vacation at all, it consists of a week, or at the utmost, a fortnight respite. She makes this comparison and concludes that the school-teacher has a sinecure. And, in proof of her assertion, she points to the fact that over two hundred and twenty thousand women in this country have chosen the profession of teaching simply because it means easy hours and tolerably good pay. The average mother figures out the ease of the school-teacher's position, too. She calculates the few hours when the teacher has her child under her control, and the many more hours that she, as mother, has the child in the home. "Easy?" said a mother to me only recently. "Why, the position of the school-teacher of to-day is ideal; she doesn't appreciate how easy her position is," and she lifted her head in the air with a pride born of the capacity to end a sentence with a preposition.

AND yet despite the belief of the girl employed in other forms of work and that of the mother, I am forced to think and to say that I cannot imagine a position more trying to a woman's nerves, more exacting upon the gentlest disposition or more wearing and exhaustive upon the mind than that of the average school-teacher. And if there be a position in woman's realm of labor more unappreciated I know it not. If the teacher works but five or six hours each day and only five days of a week, it is simply because no woman could endure the strain of eight hours of teaching for six days of a week. And if she is given two months of summer vacation from her work, it is simply because she is entitled to it, and richly deserves it. A shorter vacation would be of little benefit. Far better, far wiser, far more humane would it be if we gave our teachers three months of holiday. And not only would it be better for the teachers but better for the children as well. With our intense heat in June and our lurking summer weather in early September, children should not be asked to sit in the ill-ventilated rooms of our city schools. I speak not alone for the teacher, but for both teacher and child, when I say that our schools should not continue beyond early June and should not reopen before the middle of September. Particularly is this necessary in view of the existing crowded condition of our schools—a condition which is a burning shame upon our much-flaunted educational progress. Think of one city, for example—I refer now to Brooklyn—in whose primary public schools there were recently shown to be three hundred and seventy-seven classes. Of these classes, two hundred and thirty-one had registers of between sixty and seventy scholars; sixty-five classes had registers between seventy and eighty; twenty-two classes had registers between eighty and ninety; eighteen classes had registers between ninety and one hundred; two classes had registers between one hundred and one hundred and ten; sixteen classes had registers between one hundred and twenty and one hundred and thirty; four classes had registers between one hundred and forty and one hundred and fifty; while one class reached the enormous total of one hundred and fifty-eight. And these figures are taken directly from the report of the Superintendent of Schools of the city in question. Is it right, I ask, that our children should be huddled together in this manner, and that, too, as investigation has shown, in badly-ventilated school-rooms? It is shameful that such a condition of affairs should exist at any time of the year, and that we do not provide enough schools for the young to relieve this over-crowding. But the abnormal temperature existing in classrooms during the warm season of the year—throughout the spring and partly in the summer—should set parents to thinking.

THESE figures will demonstrate, too, the truth of my statement that the average school-teacher in our large cities is over-worked rather than in the enjoyment of a sinecure. Any sensible mother can figure it out for herself that no woman, however exceptionally capable she may be, can teach a hundred or a hundred and fifty children and do justice to any or all. For one woman to teach such a class of children is an impossible task. Yet this is, year by year, exacted of our school-teachers, not only in Brooklyn, but in other cities, and parents are unaware of it—and, for the most part, because they are indifferent. The indifference upon the part of parents in this respect is something amazing. They are careful enough that every means of ventilation will be present in their homes, but are criminally indifferent to the bad air which their children are constantly breathing in the schoolroom. If the mother engages a family physician she looks carefully into his merits as a practitioner, or the father examines with care into the record of the lawyer whom he employs. But what does the average parent know of the woman who teaches his child and wields an untold influence for good or for evil over that child's mind? Absolutely nothing, since the majority of parents never see the teachers of their children; in many cases they do not even know their names. Reliance is placed upon boards of men to choose instructors—boards composed, sometimes, of men with whom the fathers of the very children for whom they chose instructors, have refused to sustain business dealings. Everything is expected of these boards in the matter of choosing, and even more is demanded of the teacher in the way of instruction. Leniency upon the part of parents is the exception rather than the rule; expectation takes the form of righteous and just demand. "I have a right to expect that our educational system, which I pay to sustain," says the father, "shall choose the wisest and best instructors for my children." And with this consciousness he lets the matter drop from his mind, and if anything is not altogether satisfactory, "my wife will attend to it," is his consolation. And as the wife is, as a rule, too busy, nobody attends to it, with the result that the most important part of a child's life receives, if not absolute neglect, certainly most inadequate attention.

I BELIEVE it is time that the American school system should receive a little more personal attention at the hands of our parents, and the position of the teacher be more clearly understood. The average parent owes it as a duty to himself and to herself, and to his or her children. The cry of "no time" of the engrossed business man or the busy housewife is not a legitimate excuse. We should find time, we must make time for a matter which so closely concerns the future welfare of our own flesh and blood. Parents must become a more personal part of the school life of their children, or the present misunderstanding of the teacher's capabilities and the existing evils in our school buildings will never be remedied and removed. That our schools are over-crowded admits of no question. We have only to watch the newspapers at this season of the year when our schools are opening, to read the number of children crowded into inadequate space and the number who are refused admittance altogether, or taught on half-time. The worst possible ventilation exists in the majority of our schoolrooms. The foul air which our children breathe into their lungs for five hours of each day would amaze some parents if they would take the trouble to visit the schools which their children attend. Not long ago an observant teacher, a woman who stands high in her profession in the West, wrote to me: "I have been a teacher for fifteen years, and I am frank to say that rather than permit my little one to breathe the fetid air of some of our schoolrooms I would keep him at home. Again and again have I gone into classrooms when the air was such as to make one grow sick and faint. Generally it comes from lack of ventilation, caused in the main by circumstances over which the teacher has no control; at other times by the teacher's own carelessness or her occupation with so many other duties that she forgets this important question of pure air. Do I wonder that so many children go home with headaches? No, my wonder is rather that the health of our school-children is so good." This subject has often been agitated, and the most startling facts laid bare, yet our parents are indifferent to it.

THE teacher, too, should have her hands upheld by the parents. She must be better understood, and her position more intelligently appreciated. Without assistance from the parents, the school-teacher fights single-handed and against the most difficult odds. Not only is it incumbent upon the parent that he or she should personally know the teacher of the child, but the teacher should be given the opportunity of seeing her pupil's home life. A knowledge of the domestic influences which surround a child has frequently helped a teacher in her proper guidance of the pupil at school. She works more intelligently when she knows the wishes of the parents and the peculiarities of the child. If teachers and parents would come closer together than they do the beneficial results to the children would be incalculable. Not only would such a closer coming together be felt by parents and pupil, but by the teacher in fitting her better for her work. A glimpse of the cheer of domestic life would mean much to the average school-teacher who passes her evenings in a boarding-house. And the average teacher proves a delightful guest at a home table. Her vocation usually makes her well-informed and her mind is keen by constant training. Two of the brightest and wittiest women I ever met, women as charming in their manners as their repartee was sparkling and their wit delicious, are teachers in one of New York's public schools. They were, in fact, the brightest women at the table at which they sat, and surprised their hostess with their capacity as social additions. These women are regular guests at many a table in the homes of their pupils, and much of their success with the children at school, they have told me, is attributed to the opportunities they have enjoyed of coming into this personal contact with the parents of the children under their charge. There are people who have yet to learn that the day of the proverbial spectacled school-ma'am is over, and that some of our very brightest women are in the schools of our cities, towns and villages.

WE are now at the season of the year when our schools are reopening and our teachers are beginning to take up their duties for the winter. And it will do much for the welfare of your children if you devote closer attention to their school life and to those in whose hands their educative training has been placed. The first thing to do is to visit the school which your children attend. Make a point of this, even if it means a sacrifice of something else. Few things can be more important than to see for yourself the surroundings of your child during school hours. Observe quietly yet keenly, but remember that any observations or comments you have to make, the teacher of the class in which your child happens to be is not the proper person to whom to make them. The principal of the school or the superintendent is the proper functionary for such purposes. The teacher is helpless; she must accept conditions as she finds them. She is an employee, pure and simple. But seek her out and win her acquaintance and confidence. Show her that you mean to cooperate with her. She knows that the best results can only be obtained when teacher and parent cooperate. Invite her to your home—not in a general way, but at a definite time. Make her feel that you want her to be something more than the teacher of your child. Make a friend of her if you can; at least give her the opportunity to show that she has another side to her nature than that which she shows in the classroom. The teacher's burden is a heavy one rather than a light one; to make it easier for her is to your advantage, and means the "casting of bread upon the waters." Let her see her pupil at home, and the influences which surround the child when away from her. If it is important that you, as parent, should know the atmosphere of the schoolroom, it is equally important that she, as teacher, should know something of the atmosphere of the home of her pupil. Such a knowledge is mutually advantageous, and its benefits will directly accrue to your child.

AND while on this general question of schools it occurs to me that the French carry out an excellent idea in the way of prize-giving in their schools. While in this country we give to our school-children, as rewards of merit, a certificate, a medal or a book, the most frequent prize in French schools is a savings bank-book with a small sum to the credit of the prize winner. The sum thus deposited to the pupil's account is, on an average, about five francs, or one dollar in our money. The result is that early in youth the French child is taught the lesson of saving money. The girl or boy takes a pride in his bank-book, and his greatest desire is to add to it and to "see it grow." The result is, as recent statistics published in France show, that comfortable fortunes have been built upon these small bank accounts. In over seventy per cent. of the instances where the bank account was started for the pupil the habit of thrift was inculcated and the accounts were continued, while only in thirty per cent. was the desire to add to the account lost.

THERE is scarcely an idea which we could better afford to introduce into our American schools than this. Our savings bank system lends itself to the idea just as well as does the system in vogue in France, and the novelty of such a reward of merit, if introduced into our schools, would alone make it exceedingly attractive. And we need more thrift than we have at present in this country. The average American is wasteful; his reckless expenditure of money is a constant source of surprise to the foreigner. "Laying up something for a rainy day" is with us a precept rather than a practice. Thousands of our people live beyond their incomes, and thousands more live up to them. The actual number of people in this country who are saving, and who put by a portion of their income, is small, so small that if the figures could be obtained and printed they would be startling. Instances constantly come to us who observe where we see hard-working wage-earners, men and women, wasting enough money during their working days to keep them comfortably protected in their old age. They have a notion that economy is something in the nature of meanness instead of being what it really is, one of the greatest virtues which a man or a woman can practice. They are ashamed to economize, for the most part. They have the idea that it belittles them in the eyes of others. And the example which elders of the present day set in this respect for the young is one of the most disastrous kind. Money, in the eyes of thousands of our young people of to-day, is simply something that is given them to get rid of; it must be spent.

THE average American girl has practically no idea of the value of money. It is one of the most discouraging signs of the times to see the manner in which our young women spend their pocket money. And nothing in this wide world keeps so many young men from marrying as the constant proof they see of the lightness in which our girls value money. Money is spent upon trifles as if silver and bank-notes grew on trees. A dollar has not its real value in the eyes of one girl out of a hundred. Where the saving instinct exists it is simply employed as a means to making possible a larger expenditure in the near future. The result is that our young women get false notions of living and its cost, and they consider themselves abused, in a great many cases, when upon marriage they must be content with less than in their father's home. The popular notion with the young people of to-day is that they must start where their fathers left off. Our young men have only a truer sense of the value of money because they are compelled to earn it, and where the money comes hard its value is better impressed. But even among the most moderate classes in this country it is simply amazing to see the extent to which money is spent—not only spent, but wasted, and the absolute disregard to make provision for "a rainy day" which exists. The great trouble is that we have been educated in this country too much to accept luxuries as necessities, and when they are beyond our reach we cavil at fate.

IN European countries all this is different. The English, whose silly traits we like to ape so much but whose good qualities we overlook, are among the most thrifty nations in the world. The English working-man, as a rule, puts aside a portion of his earnings. But when the average American working-man earns a dollar he spends a dollar and prides himself on the fact that he can pay his debts. The French working-man does a little more than that. He lives so that he can pay his debts and have something over. Nor has he any the less comfort. One need only go into the home of a French working-man to see how comfortable he lives. And there is generally a savings book in his possession. The result is, that as a people the French suffer less from panics than any other people on the globe. Because habit of thrift is universal, everybody provides for the morrow. Last year the French savings banks had more than eight million depositors, and the amount of their deposits exceeded eight hundred million dollars. And this large sum was made up almost entirely of small amounts. The French father is thrifty himself and teaches the value of thrift to his children. And the lesson is taught them with their A B C's.

We ought to do this in America. Our children must be taught a different value of money than they at present have. And the beginning must be made by ceasing to keep up this nefarious practice of living up to our incomes. We must live this side of them. The French go on the theory that twenty-five per cent. of one's income must be saved. This is a good percentage. All of us can do this if we will only make up our minds to do it. And if our schools could be induced to copy the French idea of giving bank-books of small amounts to their scholars as rewards of merit, it would be infinitely better than the present system of giving books or medals. The American child needs to learn the lesson of saving. And the school-teacher can do much to impress this lesson.

COMPULSION IN CHILD TRAINING
By Rev. Charles H. Parkhurst, D. D.



THE axis of character is moral, not mental. When it is a matter of child training, therefore, the first question is not on intellectual brightness but on development of moral intensity. This ground was canvassed in my paper of a month ago. I did not at that time disparage the ordinary means and methods of mental discipline; but the quality of the soil will condition the character of the products that issue from it, and the sure placing of the foundation stone will determine both the solidity and the permanency of all the architecture imposed upon it. The ultimate worth of a man is the keenness and vigor of his moral intentions. It is at this point then that disciplinary effort has first to be laid out. Hence my insistence upon obedience. There is nothing that generates moral fibre like cordially doing as we are told. Children used to obey their parents. There is as much family government at present as there used to be, only now it has changed hands. It is far more important to train a child's will than it is to train his mind. He may alter his mind as he grows older, but he will not probably alter his will. Adult anarchy is nursery lawlessness come to the full corn in the ear.

IN order to do this it is not necessary that authority and law should be put before the child in a manner calculated to irritate and offend. The atmosphere of the home should be as genial and summery as possible; but there is no more incompatibility between warmth and perpendicular lines in the domestic than in the natural world.

Obedience, in the sense here intended, means an appreciation of that which is authoritative, and not only an appreciation of it, but a glad appreciation of it; so that the will leans upon it and clings to it as the tendrils of the vine weave themselves into the trellis and win security and uplift from it. Authority is as strong a friend if yielded to as it is bitter as an enemy if resisted. Everything in nature obeys. Everything in art obeys. Only man mutinies, and his mutiny is his misery—always has been since the first Adam mutinied and always will be till the last Adam ceases to mutiny.

It is often enough said that it is better to rule by love than fear. Without quarreling with parents upon that point I recur to the point that it is essential that they rule. Unfortunately in some instances ruling by love is not ruling at all, but a euphemism for permitting the children to do it in their parents' stead. Coaxing and hiring a child is not ruling him even if he is brought by that means to do what he is told to do. The purpose of coaxing and lollypop in that connection is to make him unconscious of authority; the best thing that can befall a child is, on the contrary, that he be conscious of authority.

In all other arts it is very definitely understood that success is achievable only by the studied observance of established rules. If a man undertakes to learn to play the piano he submits his judgment to his teacher, and the degree of his submission will probably measure the rapidity of his success. So, if he applies himself to mechanic arts. Achievement in all these departments is measured by surrender. It is passing strange that in the most difficult of all arts, that of becoming a man, it should be considered that the apprentice can be for the most part left to his own judgment; that hampering a boy by rules and commandments weakens his powers of self-dependence, and impairs his chances of personal success. There is a science of manhood and womanhood quite as much as there is of architecture and navigation, and it passes all comprehension how parents can appreciate the need of a rigid observance of precepts and principles in the latter cases and yet imagine that their boys and girls can be left in nine points out of ten to work out the problem of life in their own wild and uncontrolled way. If I may refer to my own experience I was brought up to obey, and was punished if I did not obey—yes, was whipped if I did not obey. Whipping is healthy if soundly as well as affectionately administered. All this talk about corporeal punishment bruising a child's spirit is maudlin sentimentality and invertebrate balderdash. I am not arguing for parental brutality, but there is good scripture authority for a generous use of the rod, and for every child that is harmed by being over-whipped I venture to say that there are ninety-nine injured by being under-whipped.

IF I speak confidently and feelingly upon this point it is because I know how much I owe personally to the fact of being brought up in a home where I was taught to appreciate the greatness of righteous authority, the vastness of its meaning, the advantage of submitting to it, and the serious risk of resisting it. No anarchist could ever have graduated from the home I was born, loved and chastised in. Such experience makes me pity the children who know no discipline but that of caresses and sweetmeats, and makes me more than pity the parents who have neither the discernment in their mental constitution nor the iron in their moral constitution to perceive that nothing which a child can know or can win can begin to take the place of sense of superior authority, and of the holy right of that authority to be respected, revered and obeyed. The moral strength of a man is measured pretty accurately by the cordial reverence with which he regards whatsoever has the right to call itself his master. Estimated by this criterion the average American boy is a discouraging type of humanity, and is a severe reflection upon the crude attempts at manhood manufacture evinced by the typical American home. If our homes cannot turn out children that will respect authority, there will be no authority in a great while either at home, in the State or anywhere else, that will be worth their respecting.

In crossing over now into the domain of the child's mental and manual training we shall necessarily take with us some of the spirit which we have claimed ought to assert itself in his moral discipline. The matter and methods of the child's schooling must be determined for him, and when the determination has been made it must be executed. His own will is no more fitted to be arbiter in matters of study than in matters of behavior. One of the purposes of intelligence in the parent or preceptor is to decide upon what line and in the use of what appliances the intellect of the child or pupil can be most wisely cultivated. That such a seeming truism should even admit of being announced only indicates the breadth of conceit into which young inexperience has expanded itself. A child, even a student in college, does not and cannot know the uses to which his intelligence will have eventually to be put, and therefore cannot know the direction that needs to be given to its unfolding. To let a child decide for himself what and how he will study is even more colossally stupid than to allow a child lost in the woods to find his own way out into the light. The rank and file of parents cannot, unfortunately, be expected to have acquired a great amount of the philosophy of education, but there are two or three things that even such parents ought to be put in the way of understanding, and a number of other things that ought to be, more intelligently than they are, comprised in our system of public school instruction.

CHILD instruction should in the first instance proceed upon the principle that the young mind is an incalculable possibility, and that schooling should be of a character to carry that possibility just as far as may be toward its realization. The child's mind is as thickly studded with interrogation points as the sky is with stars. The primary genius of a child is the genius for asking questions. There is a natural affinity between the mind and the truth. Inquisitiveness is as natural to intelligence as hunger is to the stomach. One of the most common effects of current schooling is to destroy that affinity. Intellectual stuffing in the nursery or in the schoolroom is worse and more wicked than gluttony in the dining-room. Children who commence going to school when they are six and continue at it till they are sixteen hate knowledge a good deal worse than they do sin, and if they had the courage of their impulses would assassinate their instructors and practice nihilism on their schoolrooms and text-books. The distinct symptoms of nihilism are discernible in every schoolroom that has been used for educational purposes more than six months. This intellectual demoralization of the schoolroom will pursue its present course till teachers are selected who have enough of the genius of Froebel to understand that the mental constitution of the child is itself prescriptive of the course to be followed in its development, and that the proper office of school commissioners and school committees is to help the teacher to carry out the intentions of nature rather than to compel him to embarrass and controvert those intentions.

AFTER all that can be said in behalf of a wide and roomy mental training for our children it still remains an unfortunate fact that the struggle of life is so severe, and its competitions so taxing, that the vast percentage of children have to have their curriculum of instruction arranged with reference to the practical workaday experience which awaits them. Even though our circumstances be affluent yet we are certain to encounter frequent problems whose solution will depend surely upon the fund of mental energy which has been stored up in our life's initial years. To whatever point we may have succeeded in carrying our education its practical value consists primarily not in the number of things we may have learned, nor the number of themes upon which we can speak intelligently or write edifyingly, but upon the amount of intellectual brawn we have at our service wherewith to meet the unheralded enemies and the sharp exigencies which make out so large a part of adult experience. The greatest thing of a practical kind that a complete education does for us is to furnish us with resources applicable to uses not yet foreseen nor even dreamed of while yet the resources were being secured.

IN the measure that the conditions of life become more severe and irksome the relevancy of training to service needs to be increasingly studied. The general criticism to be passed upon the education furnished by our homes and by our primary and grammar schools is that it does not so qualify for the activities of life as to guarantee the graduate against dependence upon the poorhouse or other means of charitable relief. Even during the hard financial strain of the past two years the great majority of those who have suffered have been those who have never been taught to do anything, or at least never been taught with a thoroughness that makes instruction convertible into terms of dollars and cents, bread and butter.

There is no word too fine to be spoken in behalf of an all-round training, but as things are at present that is utterly out of the question with a tremendous majority of children, even with the children in the large majority of our own homes. The generic problem of the race is to keep soul and body together, and the school problem is first of all to put the rising generation in the way of making the junction of the two possible. So long as the State assumes the care of paupers it is the duty of the State to use its best means to prevent the existence of paupers, and one of the most direct means to that end is to see to it that all the children in the State are thoroughly instructed in reading, writing and arithmetic, and are substantially trained in the practice of some form of remunerative handiwork. There is work enough to be done in this big world by people who are willing to work and who know how. The idea of immense wealth secured by some process of financial legerdemain has so pervaded the general atmosphere that a sufficiency has ceased to satisfy, and a young man resolves either to speculate his way to fortune or to steal some one's else fortune, or if both these expedients fail, to turn professional idler and subsist on charity. The incentive to substantial equipment for the struggle of life is thus withdrawn. If I were the State I would compel every child to acquire the means of an honest livelihood, even at the risk of the whip, and then if, having acquired that means, he failed to avail of it to his own maintenance, I would commit him to the workhouse and keep him at hard labor there till he experienced a change of heart. There is no respectable consistency between State's care of the poor and State's neglect of stringent means for preventing the existence of the poor. If a government ought to be "paternal" to the extent of feeding paupers it ought to be "paternal" to the extent of obliging possible or intending paupers to be able to feed themselves. The root difficulty in all this matter is the indisposition of parents and other constituted authorities to make serious business of laying substantial foundations in the early years of our young people, boys and girls. One of the chief sources of misery among the working classes is the wife's ignorance of the duties that belong to her. She is ignorant of them because she has never been compelled to learn them. If we could split half of our pianos into kindling wood and pluck the strings out of three-quarters of our harps, fiddles and banjos, and set our young girls to the practical task of learning how to sew and cook, and wash and iron, and of becoming proficient in a self-sustaining way upon some line or other of remunerative industry, it would be a great benison to society in general, and to their own souls in particular. In whatever direction we look and whatever improvement in existing conditions we seek to effect, we come back to it again and again that the end is determined by the beginning and that the foundations of all public betterment have to be laid in the children.



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THE RESPECT DUE THE YOUNG

By Ruth Ashmore



CAN see the mother of my girl raising her eyebrows and giving a queer smile when she reads this title to my little talk. It is not for my girl—it is for her mother and father, her grandmother and her grandfather and all her relatives. She has had, very early, inculcated in her that she must respect, both by words and deeds, those who are her superiors in age. Nothing, however, was said to the elders about the respect due her, and yet she has a right to it. Youth and inexperience demand consideration, and elderly people are too apt to forget this. It would be selfish to keep from the pleasures of youth, as they enjoy it, by reflection, those to whom life is an old story, but many a girl who is harshly criticised for keeping away from her elders, for not giving them more of her society, does this because when she is with these elderly people, they make her suffer agonies that are untold, but none the less true and painful.

Elderly people (as youth has passed me I can say this) too often with the multiplying years, grow selfish and assertive. They choose to forget the changes that come in life, the ever-varying customs, and they permit themselves to fall into unpleasant little habits that bring a blush of mortification to the face of many a young girl who sincerely loves and would dearly like to respect them. What respect can a young girl give to an older woman who is invariably untidy in her dress? The loving daughter says, "Mother, why don't you put on your nice gown?" And the answer she receives too often is this, "Oh, well, of course, if you are ashamed of me I will keep away. When I was young, girls would not have dared to have spoken in such a way, but I suppose I am of no use and you are anxious to get rid of me." Now this is an absolute untruth. She is not ashamed of her mother, she does not wish to get rid of her, but she does wish, properly enough, that at least before strangers her mother should look her best.

Another time, the wife of a well-known man comes to call, for the first time, on a young married woman. When she goes down to the parlor she finds to her chagrin, her mother, dressed in an untidy, loose wrapper, with her hair not arranged as it should be, talking to her visitor, and in a few minutes she discovers that, although there are servants in the house, her mother opened the front door in answer to the bell. There is no sin in doing this. It is true that in the country nothing is thought of going to the front door, but in the city a different code of manners prevails, but that loving daughter has to realize that the stranger probably laughs at her after she leaves, and also that if she says one word to her mother it will not be taken kindly, and she will have, added to her present feeling of mortification, another that makes her feel as if she were unkind and inconsiderate.

THE SON'S MOTHER

THEN there is another type of elder woman who is lacking in respect to her son. She has come to visit him. Her daughter-in-law wants to be nice to her, so she takes her among her friends and does everything in her power to make her visit pleasant. A little dinner is given in her honor, care is taken that the table is charmingly arranged, and the people invited are those who have an important position in the world and who are glad to honor the mother of the rising young lawyer. It is true that as a boy he worked hard to get his education. That was a credit to him, but in general society we do not care to hear about ways and means. Now, why need his mother say to the gentleman who took her in to dinner, a well-known judge, "When Charley was studying law and working all day in a grocery shop to earn the money to buy his books, he was mighty glad to have his dinner brought him in a tin pail, instead of having it all spread out with flowers in this fashion. Charley is a good son who cares for his mother." Do you think his love will grow greater after this speech? The tin pail period of Charley's life was an honest one, but it has gone and there is no necessity to discuss it.

Visiting her daughter she said, "Charley and his wife are very kind and he is a dear boy to do for me what he does, but I felt they needed a little taking down and so I gave it to them." Too often, instead of being pleased at the social position gained by son or daughter, there seems to be a tiny bit of malicious envy in the attitude taken.

A YOUNG GIRL'S COMPLAINT

IT is not always the elderly lady who is lacking in respect to the young. The fine old gentleman who can tell all about the great war, who can describe the Western cities when they were small towns, who can be most interesting when he wishes, calls at the house in the evening, and instead of talking about all these things, considers himself very witty when he addresses the young daughter of the house in this way, "Well, my dear, I hear you have got a beau. Now when is your father going to let you get married?" And then he goes on speaking about marriage to this blushing, sensitive creature, in a way that her own mother would not. A man of his age should set an example to younger men and not permit himself to say things that they would count improper. Then, too, another time when he comes, he will take hold of that girl in rather a rough way, and announce that it is his privilege, as an old man, to kiss her. And he will kiss her, and when she rushes out of the room and tells her mother amid tears, "That horrid old Mr. Brown has been kissing me, and I don't see what right he has to do it simply because he is old," her mother, forgetting her girlhood, says, "My dear, you must not talk that way. Mr. Brown is an old gentleman and you should show respect to age." That mother is only half right, for if respect is shown to age, age is only worthy of it when it respects youth.

Another experience comes to a young boy. He has been reprimanded for using slang words. He has been told that it is not wise to smoke, but his father's friend, General Beresford, pays them a visit, interlards his conversation with profane words and is permitted to smoke in the parlor. What does that boy think? If General Beresford were asked about his speech he would say that in the good old days all men talked this way. Well, these so-called good old days have passed, and nowadays, and let us be thankful for it, gentlemen do not punctuate their conversation with oaths, even of the most innocent type. There is the old-time proverb, "Actions speak louder than words," so the young boy, who has heard General Beresford spoken of as a splendid gentleman, is puzzled to account for what he has been taught was bad behavior.

AT THE TABLE

ELDERLY people too often grow careless in their manners at the table and shock the younger generation by their bad manners until the young matron deliberately declares that no matter how celebrated Mr. Tompkins may be, no matter how marvelous are his books, she will not ask him to dine with her. And why? Because he gulped his soup and made a noise when he swallowed it; because he ate as if he had to catch a train, and absolutely, when he was spending several days with her, he poured his coffee in his saucer and drank it out of that. A hundred and fifty years ago this would have been permitted; nowadays it is considered a sign of bad breeding.

Consideration for the young seems to be a virtue counted as of no worth by the old, and yet this lack of it has brought about heartaches just as severe as if they were caused by greater actions. Pretty Mrs. Brown, whose husband is a rich man, has lately brought her mother from the village where she lived, to make her home with her, as she could give her a life of greater luxury. To her horror she finds, in a couple of weeks, that her mother talks most familiarly to the servants, forgetting that city life is different from that of the country, where, very often, the helping hand is given by the daughter of a farmer, who is made one of the family. Fancy Mrs. Brown's position, when discharging a maid for impertinence, this is said to her, "And shure don't ye be puttin' on anny airs, yere own mother told me that ye used to wash the dishes and work mighty hard till Mr. Brown come along and married ye." It was perfectly true. At their little home the sisters and mother had done their own work. First, because of the difficulty in getting any one to help them, and then, too, because if they shared the work among themselves it did not seem much, it gave them a little more money to spend, it could be done daintily and the house always looked neat and dainty. Poor little Mrs. Brown, however, had to suffer for the ill-timed and foolish gossip of her mother, who could not be made to understand that servants were not the proper people with whom to discuss family affairs.

CARELESS IN SPEECH

IN my own acquaintance there is a woman who is a writer of books and whose face is suffused with red, time and time again, because of the lack of thought displayed by her mother, a mother whom she loves and for whom she would do anything. This mother has permitted herself to grow careless in her speech. Knowing better, she uses undesirable words and makes mistakes in grammar that stamp her as having had no education, whereas even in her day there existed good schools and she was graduated from one. In writing a letter she would never make such mistakes, but she constantly says, "I seen it," and uses the double negative in a way that is awful, and yet when her daughter said to her, "Mother, I do wish you wouldn't talk that way when you know better, and you would be the first to criticise anybody else if they did so," she received this answer, "Oh, well, if you don't want me to talk before your literary friends I will stay out of the room." And she did.

A LITTLE LESSON

A VERY small boy once taught an old gentleman a lesson. Like many another this grandfather had learned to use tobacco in his youth, and in his old age he was careless as to his appearance and very untidy in his use of the weed that comforted him so much. One day a tiny boy dined at the house. He was the grandson of an old Quaker gentleman who was as dainty in his appearance as a bit of Dresden china. For a long time the little man stared at his host, an untidy and unpleasant specimen of old age, and then he said, speaking slowly, as is the fashion of the Friends, "My grandfather is an old man, but he is a clean old man."

The respect that age owes to youth is cleanliness—cleanliness in person, in speech and in manner. There is no more reason for an old gentleman kissing a young girl who is not of his kin than there is for a young man, and least of all is there any excuse for his kissing her on her lips. The kiss of reverence, which should come from age to youth, is on the forehead, and a girl's lips are her own. I am not talking now about people who are so old that they are in their dotage, but of the men and women between fifty and seventy who know what is right and who deliberately choose to do the wrong because it happens to be a little easier or to please them a little better. Yet they know that it is wrong because they excuse it on the ground of their age. Elderly people have a great fashion of talking about the selfishness and carelessness of the young girls of to-day. It would be a very good idea if they would do a little hard thinking and find out whether they have given an excuse for this by the examples they set. Men cannot respect fathers who choose to give them no reason for it. Women cannot respect mothers who try to lessen them before the world, who show no consideration for their wishes and who appear in untidy frocks and elect to be bad rather than good in their manners.

THE END OF THE SERMON

IT is possible that somebody may say that I have been very plain-spoken. I am sorry, oh, so sorry, to feel sure that this plain speaking is necessary. The most beautiful thing in the world to me is an old lady crowned by the number of years she has lived, but the beauty is gone and she is only a sad sight when she is untidy in her dress, careless in her manners and thoughtless in her speech. I have spoken as I have because the number of girls and women who suffer from this lack of respect to youth are not to be counted by the twos and threes, but by the hundreds. And youth has its rights, especially when it respects and cares for old age. The elderly lady says youth is thoughtless and impatient, but she ought to be careful in giving voice to this belief because just as often old age is selfish and utterly lacking in consideration, showing a perfect indifference to the courtesies of every-day life. The elderly lady is quite young enough to reform, and let that reformation be a quick one. To me, when I use the words "old lady," there comes a beautiful picture, the picture of a very old lady, whose granddaughters found the greatest pleasure in her and who was always an exquisite picture of neatness and gentleness. The stiff gray silk gown, made in the fashion she best liked, was a beautiful toilette at any wedding. The fine lace kerchief, pinned with a brooch given by a loving son, was assumed for high festivities, and the tiny white cap with its bows of rose-colored ribbon was always ready to be put on to please a granddaughter. She was always a well-dressed old lady. She read the books of the day and was careful to speak correctly. She dreaded being counted an "old woman," and I do not think she was ever called so. At eighty she represented the perfect flower of womanhood, respecting herself, respecting youth and offering to it a perfect picture of a beautiful life. And she was my grandmother.

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



Carroll Watson Rankin

With Illustrations by F. Schuyler Matthews

THE NARCISSUS

FEW flowers are more useful than the Narcissus. Some of the Polyanthus sorts may be forced for the holidays or even for Thanksgiving. The well-known Chinese Sacred Lily is one of this class, which, if planted in September, will bloom in November. It is the most accommodating of all bulbs and will thrive in anything that will hold water. The Paper White Grandiflora and the double Roman Polyanthus Narcissus are the earliest varieties. The Paper White Grandiflora is the most beautiful of all, and produces freely its clusters of snowy, star-like blossoms. States General comes a little later; the flowers are creamy white with a lemon cup. Grand Soliel D'or and Sunset are yellow and orange, and follow States General. All are desirable and all are extremely easy to grow. The mixed bulbs contain a good assortment and are satisfactory.

For yellow flowers one should plant Daffodils. Daffodils belong to the Narcissus family, though every one does not know it. There are more than forty kinds advertised in the leading catalogues, and nearly all are adapted to house culture. They range in color from white through all the shades of yellow to orange. Many of them combine two or more shades of yellow in a most charming fashion. There is also a great diversity of form. Some of

CALLA FOR WINTER

THE old white "Lily of the Nile" is still the finest Calla for winter blooming. The dry roots are best for forcing, and two or more should be used in a five or six inch pot. Sometimes the Calla proves to be highly satisfactory, and other times it is a dismal failure, but it is always well worth trying. Freesias to be a success must be planted early and watered sparingly at first. They do not need to be placed in the dark, but must be kept warm and in a sunny window. After the leaves appear they should be watered daily with tepid water. The new "Mammoth" Freesias are the best. The old Refracta Alba is not always reliable, and a bright woman says it should be rechristened "Refractory" Alba because it is so apt to be unmanageable. Nothing is more charming for a window garden than a good pot of Oxalis Rosea. A dozen bulbs will last a lifetime for they increase with astonishing rapidity. They need a rich soil, plenty of water and are very much benefited by the use of plant food or a little weak liquid manure.

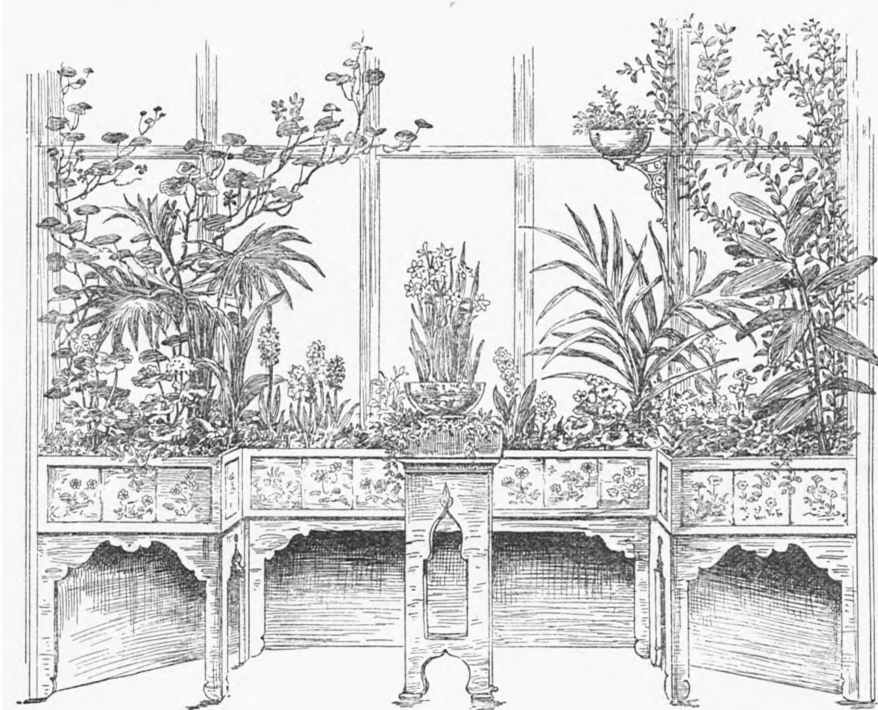
EFFECTIVE WINDOW GARDENS

THE window garden shown in Illustration No. 1 may be constructed in three different ways: It may be reduced to a simple box eighteen inches wide resting on brackets, like the lower one, or it may have all three boxes without the upper trellis work. The trellis is made of wire netting with small openings about an inch in diameter; it should be painted to correspond with the woodwork, or else foliage green. The four supporting posts are simply stairway banisters; the rest of the frame is plain square strips of pine painted to match the woodwork of the room. The wooden boxes should be furnished with

inside galvanized iron earth trays properly pierced in the bottoms for drainage. The hanging china bowls should be arranged with cord and pulley, so they can be adjusted to any convenient height. This window should cost from five to twelve dollars, according to its size and height, always taking into consideration a little home talent.

The window garden shown in Illustration No. 2 is made up of four boxes: a triangular one at either end, one long narrow one between, and one on the little stand in the centre, in which a higher support is placed for the bowl. The design may be modified by using only one long box fitted to the shape of the bay. It should be provided with inside metal boxes as in design No. 1. The wood-

work might be stained teakwood color (pale burnt umber), or painted to harmonize with the rest of the room; in design it is intended to follow Japanese lines. The boxes might be covered with simple blue and white or plain ochre yellow color.



WINDOW GARDEN FOR BAY WINDOW (Illus. No. 2)

them have long, flaring trumpets, some have short trumpets, while others are double as a Rose.

Among the new high-priced single varieties are some wonderfully large blossoms, but one can arrive at very good results with some of the cheaper sorts. Obvalarius, Maximus, Ardriugh, Emperor and Golden Spur are all of a rich, buttercup yellow, and all have long trumpets with flaring, ruffled edges.

The "two-colored" (white and yellow) large-trumpeted sorts are the handsomest of the single Daffodils. Horsfieldi, Scoticus, Dean Herbert and Empress are new sorts, while Princeps is cheaper and perhaps the most satisfactory of all. At any rate, it is very beautiful, and four bulbs planted in a five or six inch pot will produce from four to eight perfect blossoms. "The White Pyrenees Daffodil" is unique in form and color. It is smaller than some of the others and the blossom is delicate and beautiful.

Lorenzo, Stella, Figaro, Leedsii and Circe are much alike as to shape, but they differ greatly in coloring. These belong to the Eucharis-flowered section, and have a medium-sized trumpet and broad rich petals of good substance. Of this section Stella—"a star"—is one of the best and cheapest. There are only five or six double varieties, and all are well worth growing. Incomparable, yellow and orange; Sulphur or Silver Phoenix, white and lemon color, and Orange Phoenix, white and deep orange, are much alike in shape and size, being large and extremely double. They vary decidedly in color, however, and it is well to buy at least one of each. The old Von Sion differs from all other sorts in shape. The trumpet, though very double, is still plainly discernible and the perianth is single. In color the entire flower is a rich, deep golden yellow.

The pure white "Poets' Narcissus" are the last of all to blossom.

Other plants available for window gardens yield so generous a return for the slight care they require, as those with bulbous roots. No other plants are so fascinating or so beautiful, or so easily grown. Most bulbs will thrive and produce an abundant harvest of glorious bloom in a temperature that would reduce a Geranium to a state of chronic invalidism, yet many people have an idea that it is a difficult matter to grow them without a greenhouse. That is a mistake. All one needs is a little common-sense—and the bulbs. Bulbs should be ordered early in the fall. The Bermuda Easter Lily and the Freesia should be planted in August if they are wanted for the holidays. All other bulbs should be ordered early in September and planted at intervals. After potting the bulbs in good garden soil they must be placed in the dark to make roots. This is of the utmost importance. A dark, cool cellar is the best place, but a dark closet or a cupboard, or even a bureau drawer will do nicely. The soil must be watered occasionally—the aforesaid common-sense will tell you how often—and the pots must remain in the dark for at least four weeks. It will do no harm to have them there for three or four months, provided they are not allowed to dry out.

There are a number of bulbs that may be grown successfully by the enthusiastic amateur, which, if given proper care and treatment, may be relied upon to furnish flowers for Thanksgiving, Christmas, New Year's, Easter and for innumerable birthdays.

LILIES AND HYACINTHS

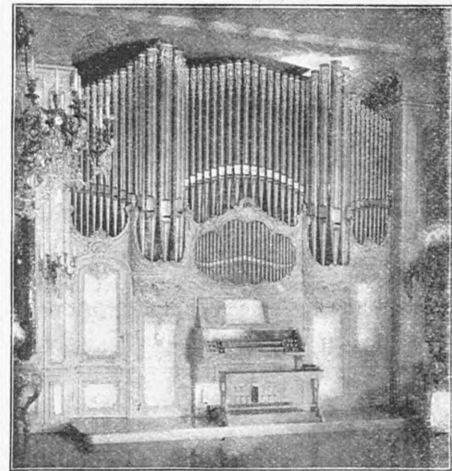
LILIES should be brought to the light as soon as the first leaves appear. Narcissus show very plainly when they are ready and anxious to grow, but Hyacinths seem to be perfectly willing to remain in seclusion an indefinite length of time. All bulbs do best in a cool room and the hardy sorts will even stand a little freezing. A sunny window is undoubtedly the most desirable, but Hyacinths and Daffodils will bloom perfectly in a north window without a solitary ray of direct sunshine. So, order bulbs and order them early, for when November comes with her "melancholy days," her "wailing winds and naked woods," it is a great satisfaction to know that one's cellar contains a score or more of fine, plump flowering bulbs already nicely rooted, and only waiting to be carried to the light to burst into glorious bloom.

Hyacinths come first on the list and have no rivals in beauty or fragrance. The white Roman Hyacinths, single and double, may be forced into bloom for Christmas, and no flower is daintier or more graceful. The colored Roman Hyacinths are a little later, while the Dutch Hyacinths may be made to blossom in January, February and March. The Roman Hyacinths come in white and in delicate shades of pink, blue and yellow. The white and the double pale pink are probably the most beautiful, and each bulb will produce anywhere from two to seven graceful sprays of the sweet-scented blossoms. A satisfactory way of planting them is to place two bulbs of the same color in a five-inch pot. The Dutch Hyacinths come in all the shades of red, white and blue, but the red is crimson and the blue is purple.

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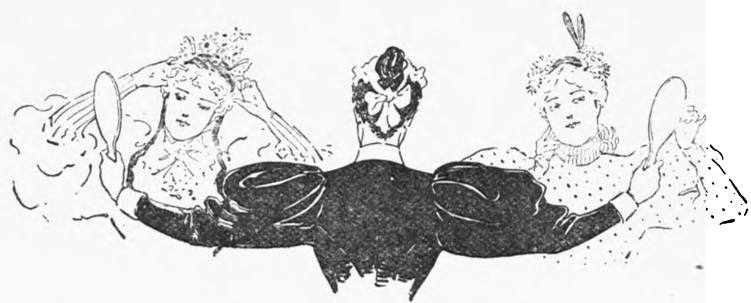
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THE EARLY AUTUMN BONNETS

By Isabel A. Mallon

[With Illustrations by Abby E. Underwood]

THE first of the autumn bonnets to appear are those in the light felts—light, not only in color, but in weight. Pale gray, a delicate golden brown, heliotrope and all the dark shades are shown in shapes that incline to small pokes. These bonnets fit the head with the comfort of a capote, but have the slightly flaring brim that permits the placing of delicate face trimming, and really gives but that suggestion of a brim that is always pretty in a bonnet. The capote shapes, which are always in fashion, are developed in velvet and satin, the material being laid softly over the frame, and, while sufficiently full, still the air of heavy draping is avoided. Capotes of golden-brown satin are liked for early autumn wear, decorated with butterfly wings of butter-colored lace and having a rather high, but full bunch of velvet black-eyed Susans. French milliners invariably put ties in their bonnets. In many instances they are removed, but women of good taste realize that a smart air is given by these ties, as they invariably, if one is skillful in arranging them, add to any virtues and tone down any imperfections of the face.



A BLUE FELT BONNET (Illus. No. 1)

The Dutch bonnet will be worn, but the rosette effect so much liked last season will give place to a high trimming, not unlike a pompon, at the back. Jets and spangles of all kinds for outlining are in vogue, and for evening bonnets, crowns richly embroidered in beads and spangles are shown. Jet tiaras are liked on all black bonnets, but as the absolute round crown is the shape chosen, it must be confessed that it is rather trying. Smaller tiaras in Rhinestones are shown for evening bonnets, and by the French milliners are put upon white or very pale gray velvet.

A BLUE FELT BONNET
IN Illustration No. 1 is shown a blue felt bonnet in one of the small poke shapes. The felt has a very high silk finish and is soft and light. A twist of black satin is about the crown, and just in front is a large gauze butterfly thickly spangled with cut jets, and having back of the centre of it and apparently coming from out of it, two high pointed loops of black satin. Under the brim and resting on the hair is a bow of rich gros-grain ribbon of a deep fuchsia shade. The ties are of two-inch black satin ribbon arranged in a flaring loop with short ends fastened to position with small decorative pins.



A BECOMING BONNET

A bonnet like this in black felt is trimmed with black satin and a black jet butterfly, but has the bow under the brim made of heliotrope velvet ribbon. Another, intended for afternoon or evening wear, is a pale gray felt trimmed with white satin, with a steel butterfly, while its brim bow is of very delicate pink satin. A butterfly of white pearls and a bow of white satin are upon a rose-colored felt bonnet.

STYLE AND SIMPLICITY
IN Illustration No. 2 is pictured a bonnet that is at once expressive of good style and simplicity. It is oval toward the front, but rather like a Dutch bonnet in its way of fitting the head. The material is black velvet, very softly draped over the frame, a few pipings of the velvet being the edge finish. Just in the centre, quite to the edge of the bonnet and pointing out toward each side, are two short black tips, plentifully powdered with jet. From the centre of these two are two upstanding loops of black satin, and a tip sprinkled with jet that is quite stiff and so placed that it curls toward the front. The ties are narrow ones of black velvet and are knotted loosely either just under the chin or at one side as is fancied. This effect of the two stiff little feathers, one pointing to each side and the other springing from between them and curving forward, is very good and very simple. Mistakes are frequently made by amateurs in not shaping frames to suit the head, and so the bonnet, being either too large or too small, will produce a grotesque effect greatly to be dreaded. Care must be shown, too, in the arrangement of upstanding feathers, else the result will suggest a hearse, which is not the comparison that one wishes the looker-on to make when one's bonnet is referred to. American women are gradually learning the art of the French woman in wearing a veil—that is to say, they are realizing that a veil ending in a sharp line just on the face gives the effect of a wrinkle, while if the veil is properly arranged—that is, allowed to be in full folds about the throat—all wrinkles are hidden and even the suggestion of one does not exist. Whether the rose chiffon veil, with its border of white lace woven on the silky fabric, will obtain here, only the future can tell.



A STYLISH BONNET (Illus. No. 2)

AN EVENING BONNET
A VERY elaborate evening bonnet is that shown in Illustration No. 3. The tiny crown, which is square, is entirely composed of pearl beads. The narrow brim, fitting the head quite closely, is of coarse écru lace, stiffened to the desired shape. At each side of the front, exactly as if they were rosettes, is an American beauty rose, with one or two of its leaves arranged about it quite closely. From out of the one on the left side there springs an aigrette of white heron's feathers. Just across the front between the roses and concealing the joining of brim and crown is a band of pink velvet thickly studded with Rhinestones. At the back, just in the centre, is a high bunch of the leaves of the lily-of-the-valley, while two small rosettes of these dainty flowers are at each side of this leaf aigrette but pressed closely to it and quite short-stemmed. The ties are of pink velvet ribbon, and may or may not be retained, or the conventional black velvet may be substituted, as is most becoming.



AN ELABORATE EVENING BONNET (Illus. No. 3)

A French milliner imported to wear with this a white lace veil with a black border, but the bordered veils have never been popular here, and so it is not likely that the veil and bonnet will go to the same person. A simpler chapeau is one that has an outside trimming of black satin in rosettes and loops and a bow of white satin under the brim. This, of course, is one that would be admirably adapted to morning wear. The value of a becoming bonnet cannot be calculated. One's gown may be simple, may have been made over a number of times, may, indeed, be almost shabby, but if the bonnet is becoming all else is forgotten. One's bonnet has much to do with bringing out the virtues or otherwise, not only of one's eyes and hair, but of one's skin and the shape of one's head. The round-faced, plump beauty must give up her ties unless they are of the narrowest and looped with so much care that the idea of framing the full moon is not suggested. She whose face is slender (politeness gives that name to thinness), then there must be a soft, full framing and broad loops that will tone down all angles. She who is sallow must admire rose, pale blue and heliotrope on other women, choosing golden brown, that most charitable of tones, deep crimson, and if a light evening color is required, a delicate shrimp to make the yellow of her skin white. The pale woman chooses rose, dark blue, all reds, dark green, glowing purple and black to gain color, while she of the rosy cheeks selects pale blue, heliotrope, olive, cream white and crimson. If she wishes them not to look like roses. If your eyes are dull do not make them seem more so by putting sparkling jet or brilliant Rhinestones near them.

FLOWERS AND FEATHERS

FLOWERS, as well as feathers, appear on the winter bonnet, but in making a choice one must consider exactly what wear will be given to the bonnet and whether bright-hued blossoms will harmonize with the hour and the toilette. The style of coiffure has much to do with the arrangement of the bonnet on the head. If the hair is parted the bonnet is placed a little farther back than it is if either a Pompadour or a bang is worn. Flower rosettes are made of tiny rosebuds and of violets, but the good form of the violet rosette is lost if any other than velvet violets are used. Frills of lace, arranged after the fashion of curtains, are seen on the backs of some of the small bonnets that come from Paris, but I doubt if this style of decoration will be popular here. Black and white is liked in quiet stylish chapeaux, and as black velvet will be greatly in vogue both for wraps and costumes the popularity of this contrast is certain, and its adoption by well-bred women assured.



THE BLACK AND WHITE BONNET

THE small poke shape in black felt readily lends itself to the black and white contrast, as there may be a bit of white put upon the black bonnet, and yet it need not be made conspicuous. White velvet roses are greatly liked, the size chosen being rather small, and the foliage, bunches of leaves rather than leaves mounted on the long rubber stems usually seen when rose leaves are used. The typical bonnet of this kind appears in Illustration No. 4. It is black felt with a narrow jet piping for its edge finish. A bias band of black satin is about the low crown, and just in front at each side is a white velvet rose with a few of its leaves pressed close about it. A single white tip, wired to droop forward, and sparkling with jet, stands just in the centre after the received fashion. Under the brim is a bow and ends made of white satin cut on the bias. The ties are of black satin and are pinned up with cut jet pins in bridle fashion.

A French milliner imported to wear with this a white lace veil with a black border, but the bordered veils have never been popular here, and so it is not likely that the veil and bonnet will go to the same person. A simpler chapeau is one that has an outside trimming of black satin in rosettes and loops and a bow of white satin under the brim. This, of course, is one that would be admirably adapted to morning wear. The value of a becoming bonnet cannot be calculated. One's gown may be simple, may have been made over a number of times, may, indeed, be almost shabby, but if the bonnet is becoming all else is forgotten. One's bonnet has much to do with bringing out the virtues or otherwise, not only of one's eyes and hair, but of one's skin and the shape of one's head. The round-faced, plump beauty must give up her ties unless they are of the narrowest and looped with so much care that the idea of framing the full moon is not suggested. She whose face is slender (politeness gives that name to thinness), then there must be a soft, full framing and broad loops that will tone down all angles. She who is sallow must admire rose, pale blue and heliotrope on other women, choosing golden brown, that most charitable of tones, deep crimson, and if a light evening color is required, a delicate shrimp to make the yellow of her skin white. The pale woman chooses rose, dark blue, all reds, dark green, glowing purple and black to gain color, while she of the rosy cheeks selects pale blue, heliotrope, olive, cream white and crimson. If she wishes them not to look like roses. If your eyes are dull do not make them seem more so by putting sparkling jet or brilliant Rhinestones near them.

ILLUS. NO. 4

SILK AND WOOLEN BODICES

By Isabel A. Mallon

[With Illustrations by Abby E. Underwood]

THE separate bodice has a very firm hold upon the average woman. She realizes, not only its beauty and its becomingness, but its utility and its economy. That a skirt will outwear many bodices is a well-known fact, and that so many pretty bodices are offered for wear with these skirts is a joy to every woman. The rival of the silk bodice is that one made of a fine wool fabric and which seems likely to be chosen for general wear. Although the material is less expensive than silk, still, as it is elaborately developed and trimmed, it is equally dressy-looking. Ribbon, lace, velvet and fancy buttons are used upon the plain material, although, of course, one may have it as simple as one wishes. The butter-colored lace, given such a vogue last season, continues to be used, but is shown in a better quality of lace, noticeably in that imitating the Irish crochet, and which makes it possible to cut and fit it to special shapes, either of collar or cuff, or bodice side forms. If your pattern is short make it answer by using trimmings, but do not economize in ribbon or in the number of buttons. Remember, too, that other extreme, over-decoration or exaggeration in sleeves, is in very bad taste.



"A SKIRT WILL OUTWEAR MANY BODICES"

TRIMMING THE BODICES

BLACK lace insertion, either in a fine French or coarse guipure lace, is again worn, and is very effective against a background of wool that contrasts in color and so brings out the pattern of the lace. Spangles, cut jets, indeed bead trimmings of all sorts, are liked and do much to decorate the bodices. Plaids and stripes are both fashionable, and much care is taken to fit the pattern so that it looks as if the bodice were a woven one. Velvet ribbon is used on silk and wool, and some extremely good effects are achieved by combining it with lace.

A PLAID WOOL BODICE

IN Illustration No. 1 is shown a typical wool bodice which may be worn with a blue, green or black skirt. The material is a fine wool showing a rather large blue and green plaid. It is cut so that the plaid forms points in the back, while in front there is a slight fullness which is drawn just to the centre. Short, square jacket fronts of blue velvet reach to just below the bust-line, and are outlined with three rows of iridescent spangles that in one light look blue and in another green. The sleeves have enormous puffs of the plaid material, and then deep cuffs of it with square sections of velvet shaped like the jacket fronts are on the upper part of each cuff; these are outlined with the spangles and have a looped rosette of blue and green plaid ribbon on each velvet section quite near the edge of the sleeve. The



A DAINY PLAID BODICE (Illus. No. 1)

stock is of the plaid ribbon, folded, with a loop rosette on each side. A ribbon belt is of a wider plaid laid in folds and with loop rosettes at each side of the front to harmonize with the collar. A scarlet plaid bodice has black velvet used with it, while a brown and red plaid is made rich-looking by the use of a trimming of heavy brown satin. In almost every instance the plaid ribbon is used for the belt.

THE FANCY FOR GOLD

THAT the garnitures of gold will be generally used this year on the fancy bodices is certain. Gold galloon may be gotten in different widths, but if it is selected for a trimming, one should remember that there is no economy in getting a cheap variety, for that will tarnish very soon. Gold passementerie is noted on black and brown wool bodices as well as on those of silk, while small gold buttons, set in rows, are also liked as decorations for cuffs, and are seen occasionally on the loose strap down the centre of a bodice. A very small piece of gold passementerie is decorative, and, although it seems expensive, so little of it is required that, after all, it is really more costly in effect than reality. The small gold buttons are specially liked on the golden-brown bodices like the one pictured in Illustration No. 2.

This is made of coarse gros-grain silk of that real golden-brown shade which is so universally becoming. The bodice is draped to fit the figure and, in epaulette fashion, over each shoulder is a broad brown velvet ribbon drawn through a butter-colored beading. Each end hangs loose, is turned over in a point and caught with a tiny gold button. A similar beading with the velvet ribbon run through it forms the collar, which has at each side an outstanding bow and loop that flare very much. Starting from the side seams, below the bust-line, and then drawn up in a curve so that one comes above the bust-line and another just below it, are straps of the brown velvet ribbon drawn through the beading. The closing is done with the small gold buttons, and there is a decorative row on each side of the centre. The sleeves are full ones shaping in to the arm and buttoning from the elbow down to the edge, on the outer side, with small gold buttons. A band of ribbon and beading with a decorative bow is the wrist finish. This bodice does not go under the skirt, but comes outside, achieving a point in front and at the back and arching over the hips. The lace beading, with velvet ribbon drawn through it, outlines it in belt fashion, and just in front is a small elaborately-carved gold buckle. A bodice like this, which is very jaunty, could be developed in any combination of colors fancied, a specially smart one showing the fashionable contrast of blue and black. The beading is of black guipure, the ribbon of blue velvet and the bodice itself might be either blue or black, silk or wool, as is best liked. This garniture, by-the-by, is advised when a black bodice that has seen wear is to be freshened.



A GILT-TRIMMED BODICE (Illus. No. 2)

STRIPED AND PLAIN BODICES

WITH the striped bodices a plain skirt should always be worn. As yet only the black and white stripes have been seen, but the French modistes announce that blue and black, black and yellow, brown and white and blue and white will appear later in the season. For white bodices the innumerable silk and wool mixtures that are shown are advised in preference to silk, while sad experience has proven that money is literally thrown away when white crêpe is bought. Butter Valenciennes lace should be used upon a white bodice.

THE BLACK AND WHITE STRIPE

ILLUSTRATION No. 3 shows a bodice of black Henrietta cloth with trimmings of black and white striped silk and ribbon in harmony. The bodice proper is draped to fit the figure, and then there is put on, in yoke fashion, a very deep cape cut in curves that achieve five points, and for which the black and white striped silk is used. This is outlined with a narrow jet piping. The sleeves are very full puffs of the black drawn in to cuffs of the black. From the upper part of each armhole start three straps of black and white striped ribbon an inch wide; these are drawn over each puff loosely as if they were not confined, although, in reality, an invisible stitch here and there keeps them in position. An absolute contrast to this striped ribbon running down is the cuff decoration, which consists of three rows of similar ribbon running across, each one being caught on the outer edge with a small flaring bow of the ribbon. Below the bust-line and starting from each under-arm seam are three ribbon straps fastened just in the centre under butterfly bows. The collar is a stock of broad striped ribbon, folded, with a butterfly bow at each side. The materials used for this bodice are inexpensive, but the



BLACK AND WHITE STRIPED BODICE (Illus. No. 3)

smart air is achieved by the careful disposition of the trimming. The woman who is making a bodice for herself must realize that it is the trimming which gives it its elaborate air. Above all things care must be taken not to give what dressmakers call a "pat" look to the garnitures. Amateurs, in their desire to have things firm are apt to give this air, so that that decoration which should look careless to be artistic, is made awkward-looking. Bows must appear as if just tied; straps, as if not strapping too tight, and no matter how long it may take you to arrange them, it must seem as if they were the result of a minute's work. Then, if ribbon is used, it must never appear scant. Better have none at all than that which gives the effect, in bows and rosettes, of economy.

SELECTING WOOLEN MATERIALS

IN selecting woollen materials for a bodice those that are mixtures of silk and wool are to be chosen. The amateur, as well as the professional dressmaker, realizes the advantage of a fabric that is not clumsy. Then, too, these combinations are usually quite wide, so much material is not required and much is saved in the cutting. For a fitted bodice the broadcloths are effective, but are not advised for draped ones, or, indeed, for a bodice that has any fullness. In developing the plaids all dressmakers choose as close-fitting designs as possible, and a plaid or a stripe not matching could never be given the hall-mark that women desire for their bodices, i. e., well made. Mohair or alpaca, in the neutral and a few decided tones, is used by the French dressmakers and is much liked. It is easy to drape, cuts to advantage and wears well. Cerise mohair trimmed with black velvet ribbon is used for dressy bodices.



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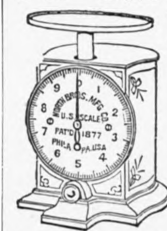
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To weigh fruit and sugar. Useful all the year round to weigh all sorts of things, including the baby. Has no loose weights, takes up little room, convenient in use. Ask your dealer for

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MANUFACTURED BY NORTH BROS. MFG. CO., Philadelphia
Manufacturers of Household Specialties: Lightning, Gem and Blizzard Ice-Cream Freezers, Perfection Meat Cutters, Ice Shaves, Ice Chippers, Fluting Machines, etc., etc.
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"Pearl glass" and "pearl top" are the best in the world, but good for nothing unless you get the right shape and size for your lamp. You want the "Index to Chimneys"—free.

Write Geo. A. Macbeth Co., Pittsburgh, Pa., maker of tough glass.

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IT'S PURE
and does the most work

IT'S SURE
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A Mountain Lunch

is most satisfactory if it includes

Marvin's "Upper Crust"


a light, tasteful and appetizing cracker that goes well with any liquid refreshment.

If your grocer does not sell our biscuits, write to **MARVIN—Pittsburg**



Nirvana Perfumes
In Twelve Exquisite Odors, Delicate, Lasting.

Made by **WM. RIEGER**,
Frankfurt-on-the-Main.
Ask for it at all first-class drug and dry goods stores
MARSHALL FIELD & CO.
Sole Agents, Chicago, Ills.
Use Wm. Rieger's Transparent Crystal Soap.



Essence OF Rhine Violets
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THE QUEEN OF PERFUMES

Wonderfully true to nature and more lasting than any other scent of its name. A specialty *par excellence*.
All the rage in Europe at the present time.
Be sure that you get the **"No. 4711 Rhine Violets"**

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BLUE BOOK Handsomest published. Exquisitely illustrated. History and meaning of all jewels, recipes for cleaning and caring for gold, silver and precious stones. This superb work of art sent free. Pure Sterling Silver Belt, Returnable if not satisfactory, 98 cents.

OSKAMP, NOLTING & CO., Cincinnati, Ohio

WHITE CHINA
FOR DECORATING

ANDAL REQUISITES FOR CHINA PAINTING

Send for illustrated China Catalogue, Grueswald and Busler

17 E. MADISON ST. CHICAGO



By Mrs. Hamilton Mott

THE proper introduction of a new family as regards wedding stationery requisites into the social world requires the engraving of eight or nine copperplates. First there is the invitation to the church; then, if the wedding be a large one, a card of admission; the card for the reception at the residence of the parents, immediately following the ceremony; an "at home" card giving the future address, if it has been decided upon; the announcement sent to those not invited to the wedding; possibly a train card, if many guests are expected from other towns; and visiting cards for Mr. and Mrs., for Mrs. with the address and perhaps a reception day, and for Mr. with name only.

WEDDING invitations are consigned to the post from two to three weeks preceding the date of the wedding. Those sent to friends and relatives abroad are started on their foreign journey fully three weeks before.

A representative invitation is as follows:

Mr. and Mrs. Clarence Follin Berkeley
request the honour of your presence
at the marriage of their daughter,
Alice Bartram,
to
Mr. Edward Prescott Harrison,
on Wednesday, June the twenty-first,
at twelve o'clock, in
The Church of the Heavenly Rest

The engraving, a round hand script, without flourish and with little shading, has a tendency toward the medium and the small in size. The lines are rather close together, allowing considerable margin at top and bottom of the note.

The paper most preferred is that white product of American manufacture variously designated as dull kid and parchment finish, in size between octavo and billet. When folded it fits an envelope that is almost square and which offers a choice of either a pointed or a square flap. In town the pointed flap is considered the proper thing while the country favors the square one. The envelope inclosing the note is without gum and of the same weight as the inclosure, while the outer one, intended as a carrier only, is of lighter quality and gummed for sealing.

FOR church weddings everything pertains to formality, and the invitation as well as the ceremony is impressive in all details. The names of the parents heading the invitation are now more often written in full, thus insuring a good-looking line at the top of the note. The use of the initials, which are indefinite, is to be discouraged. The "r" and "rs" in "Mr." and "Mrs." are frequently engraved above the line, owing partly to the English custom of so doing and because, when the parents' names are long, more space on the line is gained. With short names the abbreviations are preferable on the line with the other small letters. For the same reason "and" in full is substituted for the abbreviation, although the latter is more often used. The line, "request the honour of your presence," almost invariably appears on a church invitation with "honour" spelled with a "u."

For a home wedding invitation the words "honour" and "presence" give place to "pleasure" and "company."

An even more elegant method is to employ the use of a blank or dotted line after "request the honour of," upon which to write the guest's name, "company at the marriage of their daughter" following on the line below.

The names of bride and groom are separated by the little word "to" although some consider "and" quite as proper.

The omission of the prefix "Miss" from the daughter's name is customary on an invitation but should never occur when the bride is a sister, cousin or niece of the people issuing the invitations.

If a widow is remarrying she uses the prefix "Mrs." with her Christian names and the surname of her deceased husband.

If the bride is an orphan, with no one to issue the invitations for her, the heading reads, "The honour of your presence is requested," etc.

When the bride has more names than one it is customary to use all.

The address of a well-known church is generally omitted although it is frequently a convenience for out-of-town friends to know it. Names of churches ending with "s," as Saint Thomas, are written with an apostrophe s, "'s"—thus, Saint Thomas's.

FOR all social purposes a widow retains her husband's Christian name, signing her own on her personal letters and commercial papers. After entertaining for years as "Mrs. Clarence Follin Berkeley" she would scarcely be recognized as "Mrs. Marie Louise Berkeley."

If the wedding is a small one and in a chapel or chantry belonging to or adjoining the church proper, mention is made of it as "in the Chantry of Grace Church," instead of "in Grace Church Chantry."

Next in importance after the invitation is the reception which follows nearly every church wedding. For instance:

Mr. and Mrs. Clarence Follin Berkeley
At Home
on Wednesday, June the twenty-first,
from half after twelve until two o'clock,
440 Central Park, West

appears on a card to inclose with the invitation.

Often a breakfast is given instead to comparatively a few, and the blank line is introduced with good effect:

Mr. and Mrs. Clarence Follin Berkeley
request the pleasure of
your company at breakfast,
on Wednesday, June the twenty-first,
at one o'clock,
440 Central Park, West

If breakfast is served at a club house or a hotel, "R. S. V. P." and the residence number for the responses is permissible in the lower left corner, although the use of this abbreviation, borrowed from the French, is gradually being discouraged.

"Répondez s'il vous plaît"—"respond if you please"—on an invitation is a reflection upon the intelligence of the guest, who is supposed to know the duties incumbent regarding an acknowledgment.

WHEN the future address of the engaged couple is decided upon, and it is their intention to receive their friends on certain days after the wedding, a card can be inclosed with the invitation worded:

At Home
on Wednesdays, September the first and eighth,
19 Benefit Street,
Hartford, Connecticut

The names of the bridal couple cannot appear on such a card when issued with the invitation, as is sometimes supposed, for the simple reason that they are not yet married, the invitations being sent out before the wedding. With the announcement, of course, it is perfectly correct.

AT large church weddings it is usual to have a card of admission, which prevents the best seats being occupied by the idle and curious. A card bearing,

Please present this card at
The Church of the Heavenly Rest
on Wednesday, June the twenty-first,

is one of the most used forms inclosed with the invitation, and it should not be forgotten on the day of the ceremony. "Kindly present" sometimes takes the place of "please present," etc., on such a card, and on some a dotted line is at the bottom, on which the name of the guest is inscribed.

On the invitation the year is omitted for the reason that it is not intended to serve as a record but as an invitation only to the ceremony, and it is to be assumed that the date mentioned is understood to mean the one following its issuance.

The following is the accepted form for a wedding announcement:

Mr. and Mrs. Clarence Follin Berkeley
announce the marriage of their daughter,
Miss Alice Bartram Berkeley,
to
Mr. Edward Prescott Harrison,
on Wednesday, June the twenty-first,
Eighteen hundred and ninety-five, in
The Church of the Heavenly Rest,
New York

It resembles the invitation in many respects, the size and style of the script and the size and quality of the note being the same. In keeping with the prefix "Miss" the daughter's name has the parents' surname affixed to indicate her relationship to them by marriage. When this is not done it leaves a loophole for doubt as to whether the daughter is a widow or a daughter of only one of the parents, as in the case of a second marriage. The hour is omitted but the year written in full takes its place.

If the ceremony is performed in a church its name occupies a line, but in the case of a house wedding the residence street number appears at the lower left-hand corner.

An arms die plainly embossed at the top of the note lends a certain attractiveness to an invitation.

HERETOFORE when the contracting parties did not wish the parents' names to appear, or if the bride was an orphan, their own names were followed abruptly by the word "married," with the date, etc., below. Now the latest exponent of the stationers' art proclaims in a graceful manner that,

Mr. Edward Prescott Harrison
and
Miss Alice Bartram Berkeley
announce their marriage
on
etc.

Another more pleasing announcement is:

Mr. and Mrs. Clarence Follin Berkeley
have the honour to announce
the marriage of their daughter, etc.

Military men usually devote the line following their names to the expression of title and rank, it being better taste to prefix the name with "Mr." although it is understood that those in office above the Captain's rank are entitled to use their titles in preference to "Mr." Occasionally a civilian will announce his former residence in an extra line, thus:

Mr. Edward Prescott Harrison
of Washington, etc.

Physicians' titles are relegated to business forms while the abbreviation "Dr." is used as a prefix.

WHEN the parents announce the marriage of a widowed daughter her maiden name with her husband's surname and prefixed "Mrs." is more often used, although the prefix is at times omitted:

Mr. and Mrs. Clarence Follin Berkeley
announce the marriage of their daughter,
Mrs. Alice Bartram Harrison, etc.

Should there be no parents to issue the announcement or invitation then the nearest relation would assume that office.

A card to inclose with the announcement showing the new address and reception days is:

Mr. and Mrs. Edward Prescott Harrison
Wednesdays, afternoon, 1400 Lake Shore Drive
after September first Chicago

Such a card, by omitting the days and eliminating "Chicago," answers for visiting purposes.

WHEN two marriageable daughters become engaged and decide to be married at the same time the double wedding proves interesting:

Mr. and Mrs. Clarence Follin Berkeley
request the honour of your presence
at the marriage of their daughters,
Alice Bartram

to
Mr. Edward Prescott Harrison,
and
Emma Manning
to
Mr. James Elson Browne, etc.

A custom in Jewish circles is to have the ceremony at some well-known hall or caterer's where a breakfast or dinner follows and with dancing, if in the evening. The residence of the bride's parents with "R. S. V. P." is then put in the lower left-hand corner. When the wedding is to be private, or with only the members of the family and possibly a few immediate relatives present, the wedding reception invitation claims prominence:

Mr. and Mrs. Clarence Follin Berkeley
request the pleasure of your company
at the wedding reception of their daughter,
Alice Bartram,
and
Mr. Edward Prescott Harrison, etc.

With this is inclosed to the few, the card for the ceremony, bearing:

Marriage ceremony
at seven o'clock

The more modern invitation is arranged with the blank line, thus:

Mr. and Mrs. Clarence Follin Berkeley
request the pleasure of the company of

at the wedding reception
of their daughter,
Alice Bartram,
and
etc.

IN arranging hours for the reception it is best to have only one half hour appear. Where two are attempted it makes too long and awkward a line, for instance:

from half after eight until half after eleven
o'clock.

"At home" cards, furnishing the future address, may be sent out with the invitation to the reception. Another form, where the young lady is an orphan but has secured the kind offers of a friend who places her residence at her disposal, is:

The pleasure of your company
is requested at the wedding reception of
Miss Alice Bartram Berkeley
and
Mr. Edward Prescott Harrison
on Wednesday evening, June twenty-first,
from seven until ten o'clock,
at the residence of
Mr. and Mrs. Everard Wilmerding,
27 West Ninety-fourth Street



A BRIDAL TABLE SET

By Mrs. Barnes-Bruce

POPULAR taste still clamors for the product of the needle for table decoration, and while simple designs, taking but little time to work, will suffice for every-day home wear, nothing can be too elaborate for dinner, tea and luncheon parties. The orange blossom design shown in the accompanying illustrations is a novelty, unique of its kind. The choice of this flower as a motive is somewhat daring, but skillfully treated the conception develops into an artistic triumph of beauty and purity, yet mellow and rich withal, well befitting the table of a bridal party. One might say that it would be scarcely worth while to spend so much time on a set suitable only for one occasion. I would suggest that it is in good taste to use such a set on all occasions, at luncheons, receptions and dinners, in the early days of marriage, also on anniversaries of the wedding day. Thus it may become a pretty souvenir of the bridal feast for many years.

CARE IN SHADING
EVERYTHING depends on the manner in which a white flower is shaded. As in painting, very little positive white is employed, so with our needlework in this instance a creamy tone will bring the flower up well on the dead white of the linen. The shading is in delicate yellowish green toward the base of the petals, the centre of the blossom is filled in with a very ample arrangement of the stamens in orange yellow exactly as in nature. The foliage is worked in delicate shades of green, totally unlike the dark waxlike leaves of the living plant; the form of the leaf has, likewise, been much modified in its breadth, to avoid heaviness, although distinctive character has been carefully preserved. I have prepared another set, introducing the fruit as well as the blossom; both are seen on the tree at the same time, a lavish freak of nature as beautiful as it is rare and well worth reproduction. An illustration of the fruit design, however, would scarcely con-

FINISHING THE DOILIES
TO finish the doilies a fringed edge is always in good taste. It may be headed with hemstitch as shown in the drawings. Another plan is to scallop the edge in buttonhole stitch or to follow the form of the design, slightly breaking the circle. This admits of pretty shading, buttonholing the edge in white with long and short stitch, then shading toward the design with palest green, leaving off with stitches of irregular length. My meaning will be quite clear if the reader refers to the rose and orchid designs published in the issue of January, 1894. Another pretty finish is to border the design with point lace braid appliqué on to the linen with buttonhole stitch on the outer edge, and long and short buttonholing on the inner edge. The fringe may extend beyond or be omitted at pleasure. The linen is

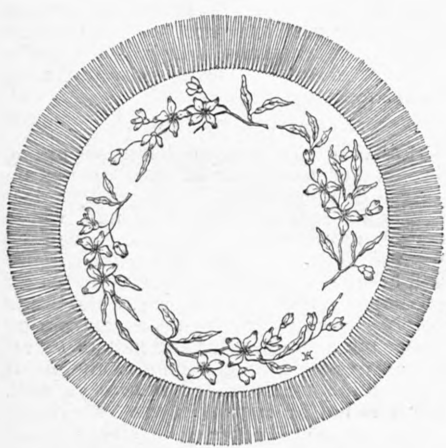


THE EXQUISITE CENTREPIECE (Illus. No. 1)

cut away from the back of the braid, giving a very light and lacy effect. The fringing should always be left until the very last thing. It should be kept in order with a little whisk brush. Combing is a mistake, it gives a stringy look and is apt to impoverish the strands of linen.

FLOWERS AND CHINA

I WOULD suggest that for a china service to be used with the orange blossom set, nothing could look quite so well as green and gold in a conventional design, although white and gold would also be harmonious in combination with cut-glass bowls filled with white flowers and delicate waving ferns and grasses. Cups should be gold lined. Too much stress cannot be laid on the necessity for care with regard to the attainment of thorough harmony between the embroideries, the china and the floral decorations; the effect as a whole may be marred by one discordant element, such, for instance, as colored flowers would produce. If white ones are not procurable foliage and ferns only may be used.



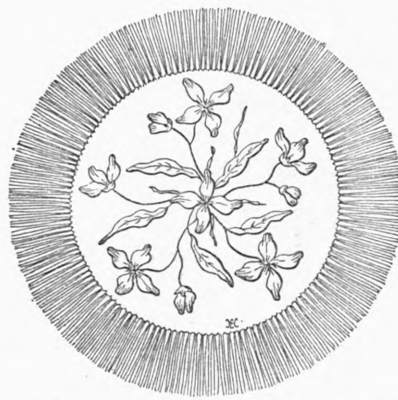
DINNER-PLATE DOILY (Illus. No. 3)

vey the idea of the finished work—it needs the rich coloring to convey a just impression of its merits.

MATERIAL FOR DOILIES

ILLUSTRATIONS consist of centrepiece, plate, dessert and sherbet doilies. They may be worked on the usual fine round thread linen or on sheer linen lawn, with filo-floss, or on India linen which is even still more transparent. If sheer material be preferred, then it needs to be lined with colored satin, either orange or pale green, to accord with the embroidery.

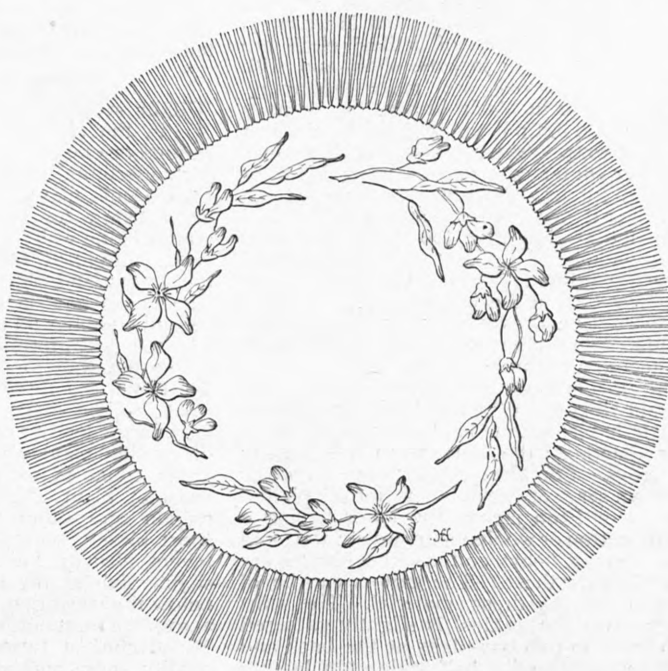
CARING FOR LINEN EMBROIDERIES
THE process of washing and pressing colored embroideries is very simple, yet only too frequently are mistakes made through ignorance or carelessness, that are certainly calculated to injure, if not destroy embroideries that with proper care should



DOILY FOR SHERBET-GLASS (Illus. No. 2)

stand the test of many cleanings. The process of washing must be gotten through with all speed. Have everything ready beforehand, including hot irons. Take any pure laundry soap, make some suds in

tepid water, rub the articles lightly and as little as possible, rinse thoroughly in clean water, squeeze the water out at once, place the article on a slightly-padded table, face down, and iron until perfectly dry. No stiffening is required; ironing the linen while wet will give all the firmness required. Should the embroidery be puckered in the working do not iron at once but stretch it until perfectly smooth by pinning it out on a board. Leave it until dry, then remove the pins, place a wet cloth over it, and iron rapidly until the article is steaming with dampness; then remove the cloth and finish the pressing on the article itself. Perfect success in cleaning must, perforce, depend greatly on the quality of the washing silks employed in the working, and their right to the claim of being fast colors. There are some so-called washing silks that no amount of care or skill in submitting them to the test of soap and water will prevent from running. I have found those known as the Asiatic dyed silks exceedingly reliable; in addition to their fast qualities these silks possess a beautiful satin gloss, very closely resembling in the finished work the effect of the raw silks used by the Chinese in their incomparable embroideries, presenting, as they do, so even and smooth a surface that it is difficult to distinguish where the threads begin and end.



DESSERT-PLATE DOILY (Illus. No. 4)

We're proud to know that thousands of women are every day saying:

"I always put



BIAS VELVETEEN SKIRT BINDINGS
on my dress skirts.

They've found out that they last as long as the skirt.

A set of the "S. H. & M." miniature figures showing the latest Parisian costumes, mailed for 10c in stamps.

The S. H. & M. Co., P. O. Box 699, N. Y.

"S. H. & M." Dress Stays are the Best



When People Pass

you like to have them praise your home, no matter how independent you are. Houses keep bright and clean as long again if painted with

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They don't wear off or get discolored, for years because they're right mixtures of the right materials. Regular house colors, \$1.50 per gallon. Freight paid to your nearest railway station, if you live east of Denver. Book that contains 18 color combinations for houses—free at your dealer's or send us four 2c stamps.

JAS. E. PATTON CO., Milwaukee, Wis.

Cutter's Silk on Little Spools

Formerly we gave of size A 70 yards, and cut our name in the spool. NOW we give 100 yards and print the spools with black ink. Same quality, same price. Always the strongest, now also the longest. When you want a Black Silk Dress, buy Cutter's—light in weight, but made of real Silk. You must see for yourself that the name "John D. Cutter & Co." is printed in gold on the end of the piece. A skirt of Cutter's Black Taffeta will last longer than any other.



Strongest Made

Corticelli Lace Embroidery

The materials for this work are Corticelli Lace Embroidery Silk—size No. 500—and Honiton braid; these are applied to fine bleached linen in simple but pretty designs, which give the work popularity. "Florence Home Needlework" for 1895, which is now ready, explains the subject fully. The other subjects are Mosaic Embroidery (new designs), Crochet and Correct Colors for Flowers, embroidered with Corticelli Wash Silk.

Send 6 cents, mentioning year, and we will mail you the book, 96 pages, 66 illustrations.

NONOTUCK SILK CO., Florence, Mass.

Sweet PEAS FOR EMBROIDERY. We send a 6-in. scalloped edged LINEN Doily with Sweet Peas stamped on it, with Wash Silks to work. Also a Beautiful set of Sweet Pea Stamping Patterns; one 17-in. CENTRE-PIECE, others for Doilies, Mats, etc. Our new Book on Embroidery and Catalogue of Stamping Patterns. All sent postpaid for only 25c. Walter P. Webber, Lynn, Mass. Box L. 25c.

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dresses because they
have lost
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serve
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style.



Extra light weight perforated
for Summer wear, in Cream,
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Sponge Cloth Mfg. Co., Lockport, N. Y.

When You Get Married

Let us furnish your WEDDING INVITATIONS. Send
for Samples and Prices. 30 years' experience at the busi-
ness. C. E. Houghtaling, 70 Madison Ave., Albany, N. Y.

DRESSING THE YOUNG GIRL

By Emma M. Hooper



THE majority of women dread the task of designing or making up frocks for girls of from fourteen to eighteen years of age. The young girl is neither a child nor even in these advanced days a young lady. Standing, as she does, "with reluctant feet where the brook and river meet," the young girl has a right to be considered and consulted as to her tastes more than she is. She has as much right to her individuality as a grown person.

STUDY YOUR SUBJECT

TWO types are usually represented—the slight, reedlike figure and the robust maiden who does not possess a well-defined waist. These types cannot be attired alike, and while keeping within the bounds of common-sense, fashion and becomingness, their ideas should be consulted and any latent taste in the way of dress should be encouraged. To keep on dressing a girl in brown when she fairly longs for blue is to me unnecessary cruelty. It is far better to have a girl sufficiently womanly to appreciate pretty clothes than to have her so masculine as to despise them. Select stripes, small checks and plain goods for a stout figure and more fancy effects for the slender girl. She can riot in figured fabrics, wider stripes, large plaids and pronounced colors and any amount of fussy trimmings. Err on the side of dressing a girl of this age too brightly rather than too quietly. She can wear any of the fashionable colors, but brown, navy blue, écar, green, red pink, cardinal, rosy violet, pale blue, pink, yellow, old rose and bright violet red are especially well-suited to her. Give her black hose and ties or buttoned shoes with all dresses, and dark tan ties in the summer. For nice she will wear four-button tan or brown gloves, glacé kid, piqué, silk or lisle thread. A black or blue sun umbrella goes with any costume, or the oldest of misses has a parasol of changeable silk. Have black gaiterettes for winter wear, and do not forget to provide her with an umbrella, rubber cloak and rubbers for wet weather wear. Let her underclothing be neat and plentiful, but not much trimmed. Dress a stout girl in the Swiss ribbed undergarments to detract from her short-waisted appearance, but the slender figure can wear the flat goods or loose-fitting undervest and drawers. Do not put corsets on a growing girl, but let her wear a corded waist, of which there are many good makes, with shoulder straps, and buttons upon which to fasten her skirts, stocking-supporters, etc.

HATS AND WRAPS

BLUE or brown straws or felts of the small turban or walking shapes, the half-large sailor or Continental or the large flat, bent in picturesque waves and curves, are sold for misses. These hats are trimmed with ostrich feather, flower and ribbon garnitures. In the summer many yellow and white straw hats are also worn. A simple, rather jaunty style is appropriate for young girls. If under sixteen do not allow them to wear face veils. Keep them girls as long as possible, for they have many years before them in which to be women. Capes of ladies' cloth are worn, but reefer jackets, short and with immense sleeves, are more becoming. They come in black, brown, tan or navy blue. Do not put a young girl in a silk or velvet wrap. She can have fur trimmings on her winter coat or suit, using black or brown fur, or a short fur cape when sixteen or over if her mother believes in them; I do not, as they give too much heat over the shoulders and not sufficient around the waist-line. When young girls go out a great deal in the evening a neat wrap to wear over a dressy frock can be of white, blue or tan Henrietta, lined with silk or sateen, and trimmed with a triple plaiting and bow in front of number sixteen gros-grain ribbon. When girls ride horseback their habits are made of dark blue melton or diagonal; the hats worn are usually Derbys. For bicycle wear have a blue or brown serge or cheviot as a Norfolk plaited waist or Eton jacket, the latter having a silk, cotton or woolen shirt-waist; the plaid woolens or heavy cottons like Madras are the best for these. The gaiters can be of cloth or the dress material. The skirt comes to the ankles, is slightly gathered in front, in two box-plaits at the back and three yards and a half wide; tan leather belt, an Alpine, sailor or cap-shaped hat of felt or straw.

FOR SCHOOL WEAR

STORM serge and mixed homespun cheviot are about the best hard-wear materials to be found. If they are trimmed use either mohair braid or velveteen. Odd waists and skirts are worn, and next fall plaid woolen waists showing red or blue prominently will answer with blue, brown or black skirts. Such a waist should have for the stout girl three two-inch box-plaits in front, slightly dropping over the waist-line, and one double box-plait, three inches wide, in the centre of the back; black braid may be run up the centre of each plait and on the wrists. The collar should be in soft folds and the plain belt pointed back and front, with a row of the braid through the centre. The sleeves will be in a large puff to the elbow or of the leg-of-mutton shape. The tall girl will have her round waist laid in two box-plaits at the back and one wider on the centre front, with shirrings on either side; crush collar and belt of the goods or of velveteen. The skirt for a sixteen-year-old girl should have a gored front and sides and a gathered or box-plaited back and be from three yards and a half to four yards wide. These skirts are lined and faced only to a depth of ten inches. The fronts are now usually in a few gathers in place of being darted. Cotton shirt-waists are worn until cold weather, and each summer this convenient garment grows more popular. Silk waists in striped or changeable taffeta silk are worn with nicer woolen skirts for better wear.

SOME MODEL DRESSES

A BRIGHT blue serge has a round waist laid in one "draped" box-plait—as the drooping fronts are called—in front below a pointed yoke of blue and red silk, which also extends over the shoulders in a point; this is edged with an inch-wide band of heavy écar lace; crush collar of the silk having a row of lace through the middle; crush belt of the same, with an aigrette bow at the back of two upright pointed ends and two sideways loops; large leg-of-mutton sleeves. Round waist of light blue crépon, albatross or cotton crêpe for a dancing-school dress, with fine rows of shirring for a round yoke in front and shirring at the centre of the back over a close lining; large leg-of-mutton sleeves having grasscloth ruffles from elbow to shoulders of upper part of lining; skirt gored on front and sides, gathered at the back and four yards wide. Let the skirt for sixteen years come to the shoe-tops, to the instep at eighteen, and two inches above the shoes for a girl of fourteen years. For the blue dress have a crush belt, collar, bow at the back of each, and suspenders or bretelles back and front, with shoulder bows of three-inch Dresden ribbon, having a white ground and blue flowers. Another one of pink or yellow has a crush belt and collar of light green velveteen and lengthwise rows of yellow Valenciennes lace insertion down the full front, shirred at the neck nearly around to the shoulder seams.

Crush belts are now made two inches and a half wide when done, and a stout figure can wear them a trifle narrower. Put a whalebone at the centre front to slightly lengthen the waist of a short or full waisted girl, and finish at the back with a narrow lengthwise bow. The bretelles are also becoming to her figure.

JAUNTY JACKET SUITS

THREE styles of jacket suits will be worn in the fall, with the skirt above described or one having a godet effect with a stiff interlining twelve inches deep. The Eton fronts may come to the waist-line or point below for two inches; one back comes to the waist-line with two box-plaits and a fitted belt, the latter passing under the fronts and through the side seams. The backs have a centre seam, and the second style has an umbrella back of three inserted gores forming a basque six inches below the waist, with two buttons at the waist-line and three on either side of the front; rolling collar and wide revers and very large leg-of-mutton sleeves. A silk or woolen plaid waist or loose front and crush collar is worn, or a regular shirt-waist of plain or plaid serge, Henrietta, crépon and other woolen fabrics. The short blazer jacket has a similar collar, revers, sleeves and button trimmings; is slightly full at the back, only six inches below the waist-line, and has a tiny strap across the front holding the fronts together. Mixed cheviot, tweed, mohair of a heavy quality, serge and homespun mixtures will all figure in such suits in place of linen, cotton duck and piqué.

AUTUMN COLORS AND MATERIALS

THE French color cards for fall and winter are out early this season and do not show any startling change, except that deep red pink, rosy violet and purplish red are even more prominent than they have been during the summer. A new range of shades called nasturtium, phlox and Circé are of an orange-red cast, and will be used in millinery and for combination, a small piece of such a brilliant color having a striking effect. A condensed card of leading shades shows golden yellow, orange, turquoise and bluet, navy and the same clear bright blue now worn under the name of mistral. Rosy violet is to remain a favorite, also clear bright green and a dark rich shade without a bit of blue in it. Petunia, purplish shades of a red cast and a series of rich purple reds, Victoria and fuchsia are among the tints to be much worn. The French, royal or king's blue, of a brighter cast than has been seen for many a season, is very prominent in the dress goods for fall already exhibited by the importers. Three new grayish blues are a decided novelty and are known as horizon, *goëlette* and *gabier*; these are very handsome in silk or woolen materials, but the French blue and mistral are richer for velvet. Blue lavenders are known as campanule, and very pinkish lavenders are aurore and *Judée*. The *reine* pinks are out again as Venus, Magda, graziella, rose pompon, amaryllis, and two bluish pinks are the *margottin* cast of the summer. Gray is passed over, but golden brown comes out strongly as crocus, *resine*, *chât-aigüe*, kola, Formose, tabac, marron, loutre and a lovely tan *Corée*. Brown is a standing favorite, and though the season will open as brilliantly as the present time, it is thought that by midwinter more sober hues will prevail.

NEW DRESS GOODS

IN woolen goods advices from Paris and importers' orders here say crépon and mohair, especially in black, followed by brown and blue. The crépons are from seventy-five cents to six dollars a yard, and of wool, mohair and silk, or any of the two are combined. Plain and changeable colors vie with figures like palms, a leaf, moon, etc., in three colors on a dark ground. Silken stripes and cross-bars are introduced on figured and plain crépons. It is well to remember when buying such goods that the very elastic weaves are apt to sag or drop as a skirt, unless a pattern of several gores, eight or nine, is taken; then the breadth of each piece is too small to allow this. Crépon sleeves and skirt are to be seen with a plaid or changeable silk waist. It is also very handsome when combined with velvet, and velvet is to be very fashionable during the fall and winter. Heavy cream or écar lace, jet, black and changeable colors, passementeries of spangles and beads and satin ribbons are the trimmings selected for crépon, which is always a more or less dressy costume. Changeable mixtures in homespun, serge, cheviot and such goods will obtain in patterns where bright blue or brown predominates, with knots or threads of bright orange, green, red, violet, etc., here and there, and many have little curls of black mohair known as the bouclé effect. Without the bouclé these goods are from sixty cents to one dollar and a half, but the mohair brings the cost to eighty-five cents to four dollars. Excellent chevions in pretty mixtures are among the domestic goods to retail at fifty to ninety cents. Plain mohair begins at fifty cents, forty inches, in light weights. Very pretty medium weights, forty-six inches wide, in black with a silky figure, are a dollar and twenty-five cents, and four yards will make a godet skirt five yards wide and forty inches long.

REVIVAL OF PLAIDS

PLAIDS in silks and woolen goods are no longer to be put off, as Paris has approved of them—not the clan tartans dear to the Scotch, but French plaids, whose combinations are due to the designer and weaver, not to history. The silken plaids will be most used for the inevitable waist; medium-sized blocks will prevail and bright colors. Such a waist needs no extra trimming, but a stock collar and belt of velvet are always allowable. Some of the plaids have chiné or brocaded figures as well, but it is not an improvement. Plaids are never remarkably cheap in silk, as it is slow work to weave them, so I cannot recommend them in taffeta under a dollar, and they are much handsomer for a dollar and twenty-five cents. When a cheap silk is wished a striped taffeta will give the best wear. Yokes, sleeves, collars, belts, plastrons, etc., of plaid silk or wool will be worn with plain goods. Odd waists of woolen plaids will be among the fall novelties. These will be made similar to those of silk and entirely self-trimmed, or with velvet stock and belt. These plaids will prove a great boon to those making over gowns.

EDITOR'S NOTE—Miss Hooper's answers to her correspondents, under the title of "Hints on Home Dressmaking," will be found on page 28 of this issue of the JOURNAL.



"Miss Geraldine and Miss Dorothy"

CHILDREN'S PARTY DRESSES

By Isabel A. Mallon

[With Illustrations by W. Granville Smith]



ALL of us remember how, as little children, our hearts jumped with delight when we saw the tiny rose-tinted invitation that meant an invitation to a party. And we felt, too, just as do the little people now, that we wanted to look as pretty as possible, but expensive silks, rich laces and gay jewelry did not constitute the best toilette then any more than they do to-day. Little Miss Geraldine and Miss Dorothy, in our illustration, who come in a straight line from the Vere de Veres, have had their pictures taken in their party frocks.

MISS GERALDINE'S PARTY GOWN

SHE is just twelve years old, is Miss Geraldine, and feels herself quite a woman because she is the oldest of all, unless you except Brother, and she can tell the younger girls how to behave. Her pretty frock is a very light pink in color and a soft silk and wool mixture in fabric. The skirt, which is prettily full, reaches to a little below her knees and is without trimming. Her bodice, which fastens in the back, has a loose blouse front coming from under a broad *guimpe*, made of white embroidery and butter Valenciennes insertion in alternate stripes, and having for its edge a deep full ruffle of the lace that comes far over on the front and back.

The very full sleeves are drawn in to cuffs of the material overlaid with lace and embroidered cuffs to match the *guimpe*. About the waist is a sash ribbon of butter-colored satin, a similar ribbon is around the neck in stock fashion, and the long blonde hair, which falls loose, is drawn back and confined by a narrow ribbon of the same color. The stockings are black silk, and patent leather slippers with large quaint steel buckles on them make it very easy for Miss Geraldine to skip and jump as all healthy children like to. Gloves? Oh, dear, no! Jewelry? Well, not to speak of; though Geraldine does wear about her neck a little chain with a heart pendant that came to her last Christmas.



"The tiny little woman of four"

THE OTHER LITTLE GIRL

DOROTHY, who is only eight, is also to go to the party, and as she stands by her sister you will notice that, while she looks very smart, her gown is a simple one too. The material used for it is fine dotted muslin. The skirt, which reaches below her knees and is a bit longer than Geraldine's, is laid in a double box-plait at each side of the front; midway of each box-plait is a full cluster of loops of ribbon of a pale blue shade. In the back the box-plaits flare, as there are no ribbons to hold them down, but this flare is not so great that it suggests the skirts of an older girl, or the use of either haircloth or wire. The bodice is laid in soft plaits from the neck to the waist, and the broad flaring collar and revers are made of butter lace and edged with a wide frill of it. These revers meet at the waist-line, and a picturesque waistcoat effect is gained by the white plaits of the bodice showing between the yellow revers. The sleeves are of the muslin, full above the elbows and then shaping in to the wrists. A very narrow frill of lace is the edge finish, and a knot of blue ribbon is on each a short distance above the wrist. The stockings and shoes are black and the sash ribbon is of pale blue like the knots on the frock. When Charles the Second was a little boy he wore his hair just as this little girl does to-day, hanging loose, framing his face and with the ends just turned. Tight curls or stiff waves are no longer fancied for children, wise mothers believing that the hair grows better when untouched by an iron.

SOME OF THE MATERIALS

PLAIN and embroidered muslins, mull, the silk and wool mixtures, and, occasionally, one of the thin soft silks, are the materials favored for party dresses for children. Whatever decoration is fancied Dame Fashion elects that it shall be upon the bodice. Sash ribbons are in vogue for children of all ages, but the very wide ones are not liked. The average width is three inches, and this is usually folded about the waist and then allowed to flare in the back. Satin slippers are in very bad taste, the favorite shoe being a low one without lacing or buttons, but having a long tongue that comes up on the instep, and which has upon it either a silver, steel or Rhinestone buckle. Occasionally soft tan shoes are seen, and then, of course, stockings to match are worn.

Lace frocks are very bad form. Sometimes a large girl wears a party frock of piqué, and then it is made with a Louis Quinze coat and has a waistcoat closing with small gold buttons. Very tiny little women of four wear gowns of thin silk with large flowers printed upon them. The design chosen, when this material is used, is the quaint full skirt and the smocked bodice. The skirt is allowed to come quite to the ankles, for the picturesque is aimed at in such a gown. Centuries ago, when little women first wore these frocks, and when a silk gown was counted as of great value, that one made for the little lady had belonged originally to her mother and was the result of an economical turn of mind worthy of imitation to-day.

WHAT BROTHER WORE

BROTHER, who is fourteen years old and who has been away at a big school, has attained the dignity of wearing just such a suit as his English cousin, and like Geraldine, because he is proud of his finery, he is pictured in it in the accompanying illustration. It is black cloth with the same rough surface that is seen in the material used for grown-up evening clothes. His trousers are the proper width and show a slight, but not too pronounced, crease. His waistcoat is cut low, and over it he wears an Eton jacket of black cloth that is accentuated by the deep white linen collar which turns over it, and which is attached, like his cuffs, to his immaculate white shirt. His straight, stiff, black satin tie, looped, of course, by himself, is just like the one his father wears in the evening. Brother scorns all jewelry but the little watch that was given him when he went to school, and the white enamel buttons that are in his shirt. Before he entered the room where his hostess was, he left, in the hall, his silk hat, which has a lower and a somewhat broader crown than that made for an older gentleman, for, being a nice boy, this is what Brother's mother wishes

him to be, a gentleman. Indeed, generalizing, it may be said that his evening toilette is the evening dress of an English boy, and one reason for assuming it, if there were no other, would be that, putting on such a costume early in life, he gains unconsciousness of his clothes, and in the years to come will not wear his evening clothes with an awkward air, but as if they were part of him. A suit like this is worn by a boy from the time he is twelve until he is eighteen, and then he is supposed to assume the regulation evening dress worn by men.



"What Brother wore"

A FEW LAST WORDS

DO I believe in the party? Certainly, I do. I think it well for little children to come together and know each other, because it makes them easier in their manners, and if they are properly trained, more unselfish. Those children are not happy who never see other children, and then, my friend, as the years go by it will be delightful to look back and remember how the birthdays were celebrated when one was young. Teach them the graceful, innocent dance where the boys learn to bow in a courteous way and the little maidens accept the obeisance graciously. This kind of dancing is good for them. It is more to be commended than the rough play, when the small women are ruffled in mind and body because the boys are not as considerate as they should be. If children are taught to play politely the result will be the increase of good manners. It is well for us to remember the pleasures that came to us when we were children, and thinking of these it is only right that we should give pleasure to the children of to-day, who are the men and women of the future. Lead them in their games; teach the boys to be gallant and courteous to the little girls; arrange them in a procession to go into the dining-room, and see that each one has a share of the goodies. The child's party, properly managed, is a delight; it need not be expensive, and it can give so much pleasure to the little people that it would seem as if they almost had a right to demand, at least, their birthday parties.

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BEAUTIFYING THE HOME

By Three Neat-Handed Women

COMFORTABLE COZY CORNERS

By ANNIE R. RAMSAY



Few women realize the decorative possibilities of corners; the result is that even in pretty and artistic rooms the corners are too often left bare, the walls being allowed to meet in hard, straight lines with nothing to break their monotony. Before attempting to alter this, however, it is well to recognize fully that corner decoration must depend somewhat upon the architectural qualities of the room. When an apartment is small the corners should not be filled up, nor cut off by placing pieces of furniture diagonally across them, for this only diminishes the apparent size of the room. When the ceiling is low nothing should be put into corners which does not carry the eye up beyond its own level. It is, therefore, only in large rooms that we can have absolute freedom in corner decorating.

WITH the help of the carpenter you can readily make a cozy seat which is especially appropriate to the niche between the fireplace and the corner. Into the corner is fitted a triangular board, shaped like a scalene triangle, which is supported by a leg at each corner and two under the long front side. On the board is laid a mattress of the required shape, covered with material best suited to the other decoration of the room. Across the front edge may be plaited a ruffle of the material deep enough to touch the floor, and on this couch three square feather pillows brightly covered may be placed. Some four feet above this couch a second triangular board, much smaller, may be fitted into the angle; this should be covered with the same material as that on the lounge, and should be finished by a short fringe across the front edge. This shelf is for a lamp which, in some artistic shape and color, should harmonize with objects around it. This arrangement is not only pretty, but is also luxurious and useful. I have seen it made of expensive materials, but covered with cretonne this cozy seat may be made both luxurious and attractive at a cost, exclusive of the pillows, of five dollars.

ANOTHER corner in the room may be your very own, and into it you may gather whatever of beauty or comfort you please. A desk, by all means, and you are fortunate if you have one of the old-fashioned sort made of mahogany, with "claw feet" and delicately wrought "shell," but even with this lacking there are many pretty styles of desks to be had at reasonable prices. On the desk place a lamp and all the dainty paraphernalia used in writing. At one side have your easy-chair, with its cushions and foot-stool, and back of it a three-leaved screen, which will cut off your corner from all the world, and allow you to indulge in many irregularities of picture hanging around and about your desk. If the desk is impossible a Henry II table is a good substitute. It is absolutely non-upsettable, and will provide a pretty and a safe place for your lamp and work-basket, your books or any other of your dainty belongings.

A CORNER is preëminently the place for a statue, because here it may be given the proper background of folds of drapery, and you have no idea how much beauty of a statue is lost when seen against wall paper. The statue should be on a tall pedestal. Close to the ceiling hang a large wooden ring, such as may be found at any upholsterer's. Through this draw a breadth of stuff long enough to be suspended at the middle, and yet have both ends on the floor. Spread the material gradually open till at the baseboard it may be tacked almost plain. It will probably be necessary to put in a tack here and there to hold the inner edges together, care being taken to arrange the folds gracefully. The best material is "rep" or some soft woolen stuff; the best color a deep rich crimson. A corner bracket some five feet high is one of the cheapest of corner decorations. It should be made with solid sides, into which the ordinary triangular shelves are fitted. Then the sides and all may be covered with Japanese leather paper, and the edges with a narrow fringe or brass-headed nails. The shelves should be put in at irregular distances. On the lower ones books may stand upright, and on the upper ones various articles of bric-à-brac may rest, while the top shelf may be used to stand the bust of your favorite poet upon.

A PRETTY AND USEFUL DIVAN

By S. C. LADD



AN extra bed in a small house or flat is an almost indispensable article. A contrivance of mine for this purpose may prove of interest and help to some other housekeeper who has not the luxury of a spare chamber, and in whose home the parlor is the only available room for a chance guest.

I bought a good strong spring cot bed, the folding legs and frame of which were of ash and very firm. The headboard was adjustable and there were no raised side pieces and the springs were of woven wire. Removing the castors I sawed off about two and a half inches from each leg and refitted the castors as before. To the ends and on one side of this I tacked a straight strip of dark brown cloth, wide enough to reach to the floor, and on each end a strip the width of the cot and about three-quarters of a yard long, to pull up over the bed when made. Next, I put on the mattress and made it up as is usual with any bed; after that I drew up the extra end pieces, stretching them neatly over the bed, and to the front corners of these I fitted a narrow strip as wide as the thickness of the mattress and blankets together, sewing them in firmly. Now my divan was ready for a long Indian blanket which I laid over the whole, letting it fall half-way to the floor on the front side. A heavy, brightly-colored rug is the best thing for this covering as it does not wrinkle when lounged upon, but a strip of felting or heavy flannel to match the valance would answer. Upon this finished divan I placed three square pillows covered with silk of harmonizing colors. This impromptu lounge afforded a most enticing and comfortable couch, and many are the compliments I have received for my pretty divan from strangers who never dreamed it held any other mission in life than that of furnishing a temporary lounging place. When, however, a friend came to pay me a short visit, the secret was disclosed, and at night, when the rest of the family had retired, the bright rug was folded away, the sheets were turned down as on any bed, the headboard was slipped into its place, two of the pillows were dressed in dainty white slips, and in a minute's time the couch was turned into as comfortable and inviting a bed as any guest need ask for.

ORNAMENTAL TRUNK COVER

By ANNIE R. RAMSAY

SO many women of the present day either board or live in flats that devices for making trunks presentable objects are not without their value. Even the woman who has a whole house to herself and abundance of room will be pleased to hide the travel-worn exterior of her trunk either at home or in her room at country house or seashore cottage. A material desirable for a cover is gray or buff linen, strong and serviceable. Seven pieces cut to fit the sides, ends and top, are sewed together firmly on the sewing-machine and then bound with brown braid. Before the pieces are put together the decoration is put on. It may be simple or elaborate, according to fancy, but as the cover will be taken off in traveling there is no fear of injury to handsome needlework. For the cover outline stitch and ring work are all used. Long leaves from centre to corners are painted a dull peacock blue, with outline and veining in outline stitch in dark olive. A crackle all-over pattern for background is done with fine lines of brown paint. Circles set in the centre and between each leaf are made of brass rings worked over with simple crochet in brown silk. In the end pieces openings should be cut and bound to let the handles through. The cover should be held down by little straps and buttons. A simple cover may be made of the same material, with a decoration of brown braid put on in a set pattern. This can be done by the aid of the braiding attachment that belongs to almost all kinds of sewing-machines. Very serviceable trunk covers may also be made of the dark cretonnes which come in such great variety and in shades to harmonize with any and every carpet and wall paper. For the top of trunk before the cover is put on, a thin mattress of hair or wool should be provided. In almost every bedroom an extra place to hold clothing is welcome, and the modern trunk is particularly well adapted for the purpose.

COLOR SCHEME FOR SMALL HOUSE

By FRANCES ANN HOADLEY



HOW few people when furnishing a small house or flat remember that old blue is one of the happiest colors to choose for a foundation. In a house where, as a rule, all the rooms open into one another, especial care must be taken to preserve harmony. It is better then to select one color which shall run through all the rooms. Old blue is the color par excellence in such a case, combined with tan, gray or white for the rugs, while the same scheme prevails in the heavy draperies. A lovely little house in mind has a parlor and library in one. The large rug, covering the greater part of the room, is old blue and gray.

In front of the fire-place is a long, light gray fur one. A broad, low lounge is covered with dark gray. It is always better to cover a lounge in a solid color as it takes more kindly to the pillows of endless hues. The large dining-room rug is old blue and tan, with smaller rugs of tawny brown. The bedroom has an old blue and large white rug and white fur smaller ones. Let old blue predominate everywhere in the floor furnishings and draperies, but not to the exclusion of all other colors elsewhere, for where one color only is used the effect as a whole is flat. Odd, bright color touches in the way of pillows, lampshades, odd bits of china and bric-à-brac, but with always an eye to what is the proper color for each room. When all furnished be careful to see whether all the rooms blend into a beautiful harmony.

In a bedroom white enameled or bird's-eye maple is exquisite where two or three pieces of fresh old mahogany are added. Each heightens the other's beauty in a most charming manner. A room furnished entirely in mahogany gives a heavy, dismal effect, but in a parlor and library combined, say in a flat or small house, place a large, quaintly-carved old desk, and one of those highly-polished, round card-tables, and see what an air they give to the modern and equally beautiful furniture. In the dining-room a square mahogany table with a surface like glass, and even a small buffet or china-cabinet will be quite enough of the antique to set off everything else in the room. Have exquisitely-drawn linen doilies, candles in rose-colored shades and a profusion of say pink carnations and you have a lovely lunch-table. In a house the hall should be a leading feature—enticing, not cold, bare and cheerless, repelling one from further acquaintance with the house and its mistress. A hall is like an introduction: you can generally tell whether you will care to know the person further than a formal bow. But remember that old blue is the best friend of a slim purse, as well as the most artistic color to work upon. Dull, soft greens are equally pleasing to the eye until they fade or grow dingy from use. *But old blue remains "true blue" to the end of the chapter.

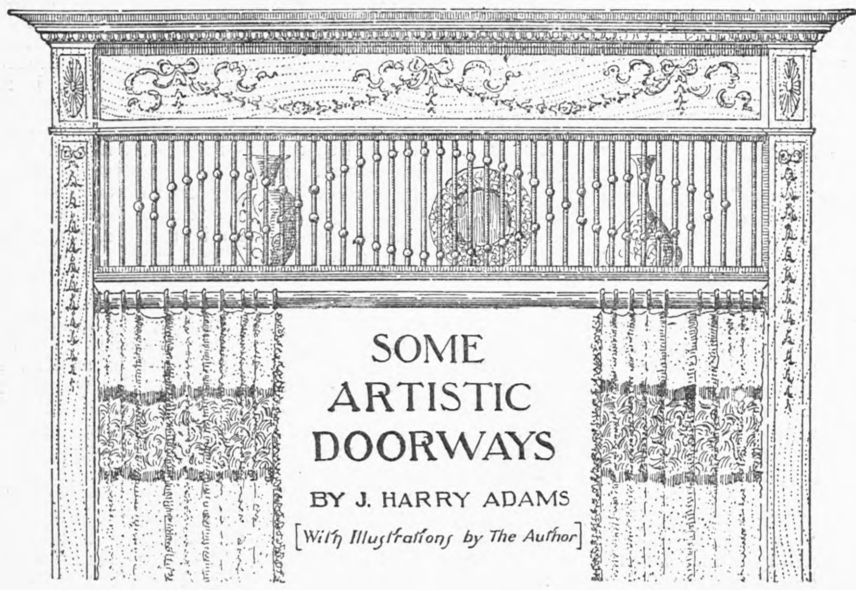
MUSIC-STAND DRAPERY

SHEET music in any quantity is liable to have a ragged effect, even if neatly piled. On this account a closed receptacle is convenient. Small stands similar to open bookcases, but shorter, deeper and narrower, can be utilized. A shoe-box may be made into a music-stand by placing it in an upright position and putting in two shelves. The wood may be ebonized and ornamented with short brass posts screwed into each corner of the top. Across the front may be placed a rod and ring to support a curtain. If the top of the home-made stand is not smooth enough to bear inspection, a pretty cover may be added. A conspicuous feature of the music-stand is the curtain made of art sheeting in a fawn-colored shade. A band, a deeper shade of the same color in Tudor velvet, crosses the upper part, being put on without any visible edge stitching. Across the lower part of the curtain is a line of music, which can be drawn by the aid of a ruler. Both the straight and the upright lines that divide the bars are worked in outline stitch with black silk, the note stems with little dots for the heads. Above this line is a guitar worked in outline with brown silk. The strings are made with Japanese gold thread, worked solidly with light blue silk, or a real ribbon may be basted on and hemmed down upon each edge.

INEXPENSIVE PICTURE FRAMES

HAVING accumulated a quantity of pictures cut at different times from magazines, and wishing to preserve them I acted upon the suggestion of a friend and mounted them upon cardboard, cutting it into twelve-inch sheets. The white edge having been removed from the pictures I cut very narrow strips of the thin rubber used by tailors, then laying a piece under the edge of each picture with a warm iron pressed the whole to the cardboard, leaving an equal margin on either side.

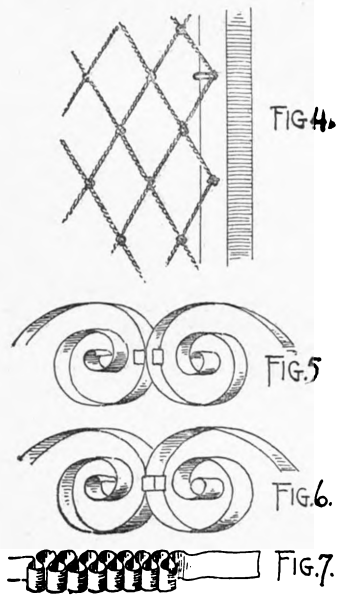
The result proved most satisfactory, and as they lie on a stand they make a very interesting collection.



SOME ARTISTIC DOORWAYS

BY J. HARRY ADAMS
[With Illustrations by The Author]

THE designs for grilles are an unlimited number, and the materials from which they may be constructed are also numerous, the most serviceable, however, being iron, brass, copper, wood of every kind, glass, fibre, netting, rope, wire and paper. Of these metal and wood are best.



A simple and neat spindle grille for a narrow doorway is shown in the plain spindle illustration. Obtain two square sticks as long as the width of the doorway casing and two the desired height of the grille, of pine or whitewood seven-eighths of an inch square and planed on all four sides. Then obtain some long sticks one-half an inch square planed on all sides. These

may be cut in lengths according to the desired height of the grille, and the ends made fast in the top and bottom rib of the framework. Then lay the two long sticks of the frame side by side on the top of a table, and with a rule mark off even spaces through the middle of each stick one and one-half inches apart. When the spaces are all marked off bore holes with a half-inch bit, using each mark in the centre of the stick for the middle of a hole; then, with a light chisel having a sharp edge, cut the holes square.

Figure No. 1 shows a section of the marked stick; Figure No. 2 a hole and a square marked around it with lead pencil, and Figure No. 3 shows a hole cut square, also one end of a spindle inserted in the frame piece.



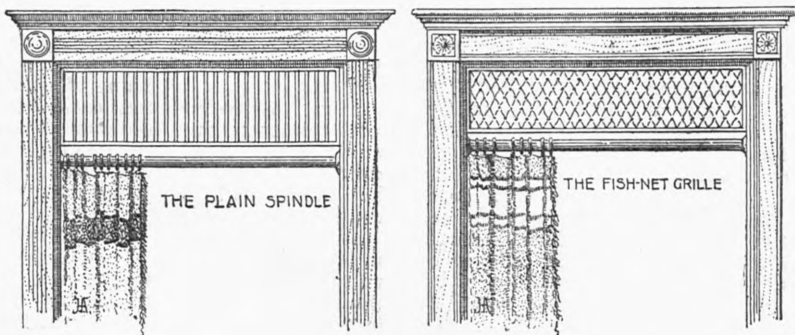
A RENAISSANCE GRILLE

TO make the fish-net grille as suggested in our illustration, make a framework of wood sticks three-quarters of an inch square to fit the inside of the door casing, and obtain some fish net made of stout cord with small meshes, and cut from it a piece to fit the inside of the frame; then it should be shellacked to stiffen it.

When cutting the net care should be taken to have the outside row of knots intact. The net is to be made fast to the frame with staples driven through the knots and so on into the wood as shown in Figure No. 4, and should be stretched taut to look well. The woodwork should be finished to match the color of the door and casing, and the net can be painted any color desired; the knots will look well if gilded. A stylish appearance may be secured by painting the network a dead black before gilding the knots, or the net will look well if bronzed.

A COLONIAL GRILLE

THE framework of the Colonial grille shown in the illustration is made of pine or whitewood sticks seven-eighths of an inch square, the spindles to be round, three-eighths or one-half an inch in diam-



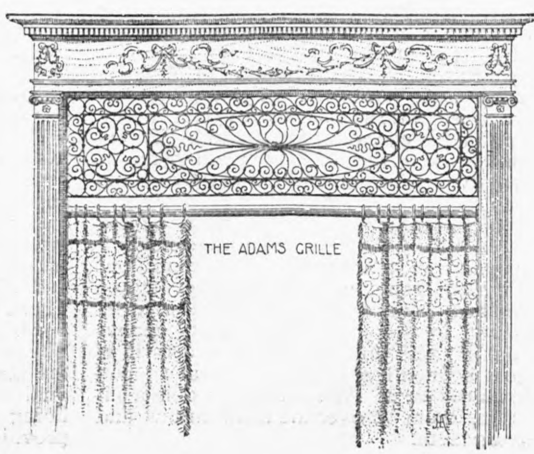
THE PLAIN SPINDLE

THE FISH-NET GRILLE

eter. Ordinary dowels are admirably adapted to this purpose and can be purchased from a cabinetmaker. You may find them somewhat rough, but by the use of sandpaper a smooth surface may be obtained. The balls that are arranged on the spindles and work out the elliptical design can be made by a wood-turner, and should have a hole through them so they will fit over the spindles and be moved to any position.

METAL GRILLE

THE design for a metal grille in the Adams style, shown at the head of this page, can be made of black iron, bright brass or bronze, as desired. Any worker in metals or wire can make this grille. If, however, it is desired to make the grille of black iron the work can be done by a blacksmith.



THE ADAMS GRILLE

FOR SINGLE OR DOUBLE DOORWAY

AS the design may be used either for a single or double doorway have the blacksmith make a frame as long as the inside width of the door casing and as high as the desired width of the grille, of flat iron three-eighths of an inch wide by one-eighth thick; another frame should be made of the same sized iron two inches smaller all around than the inside measurement of the large frame. A division piece should be

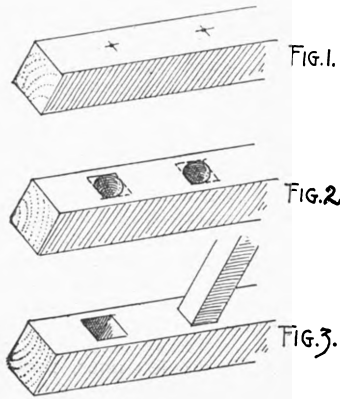


FIG. 1.

FIG. 2.

FIG. 3.

placed to divide off either end of the smaller frame in a perfect square, and between these two division pieces an ellipse should be formed of the iron. These will be the main ribs of the grille, and inside of them the scrolls are to be arranged. All

the light scrolls and circles may be made of narrow strips cut from thin sheet stovepipe iron that can be purchased from any tinsmith. The strips should be bent into curves and scrolls with round-nosed cut from thin sheet stovepipe iron that can be purchased from any tinsmith. The strips should be bent into curves and scrolls with round-nosed pincers and bound together with little metal bands, as shown in Figures Nos. 5 and 6. The best-way to bend these scrolls is to lay the frames down on a large piece of smooth paper or a table top, and with a soft lead pencil mark the position of the frames, then remove them and draw in the scrolls as arranged in the illustration. This will be a full-size working drawing or plan, and over it the scrolls of thin iron can be bent to conform to the lines.

FINISHING THE GRILLE

WHEN the grille is completed it should be finished with a good black paint, applied to the iron in thin successive coats, which will be sufficient to cover the iron thoroughly and prevent it from rusting.

A RENAISSANCE GRILLE

THE Renaissance grille may be made in a similar manner as described for the Adams design, save that the bottom ribs of the frames are curved. A line of frill edging along the bottom rib lends to the appearance and is simple to make, being but a few strips of the iron bent into shape with a round-nosed pair of pincers, as shown in Figure No. 7.

A suggestion for a Moorish treatment for the grille in the upper part of a doorway, given in the illustration, is made of wood. Some character to the scrolls and conventional leafwork can be given by carving the wood in places to define them.

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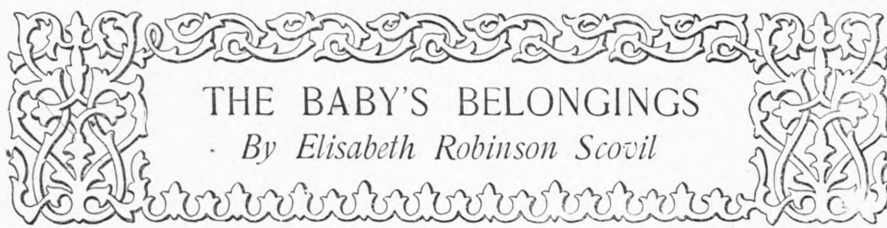
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THE BABY'S BELONGINGS

By Elisabeth Robinson Scovil



HERE are fashions in baby clothes as well as in the garments of older people. These fashions change from time to time, exactly as they do in the grown-up world. Of late years the decrees of the dame who presides over this matter have led in the direction of

comfort and convenience, which cannot always be said of her mandates for the guidance of the elders. Very long skirts and tight bands have become obsolete. Low-necked, short-sleeved shirts of chilly linen, trimmed with expensive lace, have given place to sensible woolen ones, protecting neck and arms. Napkins are cut after a pattern and shaped to fit the form, instead of encumbering the child with a quantity of useless material that did more harm than good.

Mothers often ask whether it is cheaper to make the baby's outfit at home or to purchase it ready-made. Dresses can be bought for very little more than the home-made ones cost. The latter have the advantage in fineness of material and, if the maker is a skillful needlewoman, in perfection of workmanship. Underclothing, particularly flannels, can be made more cheaply at home. Where it is possible in this article comparative prices will be given, that each mother may judge for herself. If a seamstress has to be employed the cost is materially increased and it will then be less expensive to invest in ready-made garments.

DRESSES may be purchased from thirty-nine cents for a perfectly plain cambric slip, with a narrow embroidered edge on neck and sleeves, to fourteen dollars for one made of French nainsook, with a yoke of Valenciennes lace and lace ruffles and insertion on the skirt. A plain dress requires about two yards of material from thirty-six to forty inches wide. Domestic cambrics cost from fourteen to twenty-five cents a yard according to the quality. Nainsook can be obtained for from twenty to seventy-five cents a yard. Less than three-quarters of a yard of narrow Hamburg embroidery is sufficient for neck and sleeves for the simple slip. The more elaborate one can be ornamented with any width of embroidery desired, the price being governed by the purse. Separate yokes and sleeves can be had at from thirty-eight to fifty cents and the skirts added at home. The latter are usually finished with a four-inch hem, having a cluster of tucks or a row of hemstitching above it. This is considered in better taste than deep embroidery. Pinning blankets are made of flannel with a cambric waist, although in winter that may be of the same material as the skirt. The most sensible pattern has shoulder straps and a waist with points tying behind, one point slipping through a slit under one arm for the purpose. This can be made from two yards of cotton and wool flannel at forty cents a yard. Three-quarters of a yard of cambric is required for the waist. Ready-made the price is one dollar and sixty-five cents.

Many mothers use only the pinning blanket until the baby is two or three months old. If petticoats are desired they should be made with shoulder straps and sloped so that there is no fullness to be gathered in at the neck. A yard of cambric will make one. This pattern is not for sale in ready-made skirts. They have the plain band, which is objectionable, and cost from forty-two cents to six dollars and a quarter.

RIBBED cashmere or merino shirts can be bought from forty-five to seventy-five cents each, silk and wool ones from ninety cents to one dollar and ten cents. They are more elastic and better than those made at home can be. If it is desired to try the domestic they can be made of cotton and wool or silk and wool flannel. The latter costs from sixty-five cents to one dollar a yard; five-eighths of a yard of either is sufficient for one shirt. A strip of flannel five inches wide and twenty-four inches long is all that is necessary for a band. Three-quarters of a yard of flannel will make at least five. They are sold at nineteen cents each when perfectly plain, twenty-five cents if feather-stitched or with pinked edges. Knitted bands are not necessary if cashmere shirts are worn. They cost about thirty-five cents without shoulder straps and forty cents with them. They can be knitted in garter stitch of white zephyr wool if desired. In buying shirts it is most economical to get those that open down the front. When there is only a slit pulling them off over the head strains and wears them.

NAPKINS are made of cotton or linen diaper, Canton flannel and stockinet; the latter is the best material when it can be obtained, but it must not have a coating of rubber. Canton flannel is absorbent and very satisfactory. The fitted napkin requires three-quarters of a yard of this fabric, which costs from seven to ten cents a yard. Ready-made stockinet napkins eighteen inches square are two dollars a dozen.

Dainty little wrappers are made of flannel, cashmere, outing flannel, cheesecloth and nun's veiling. The latter two have an interlining of cotton batting and are tufted with zephyr. Ready-made they cost one dollar and eighty cents each. Flannel wrappers may be had from one dollar and forty-five cents to three dollars and thirty-five cents, cashmere ones from two dollars and sixty-five cents to seven dollars and a half. One can be made from two yards of material a yard wide, and ornamented with feather-stitching, lace or ribbon.

Although not worn at first bibs soon become a necessity. When purchased ready-made they cost from seventeen cents to one dollar and a half each. They are made of nainsook, lined with cambric with a layer of cotton batting between and quilted in diamonds or any pattern desired. Three-eighths of a yard of nainsook will make covers for half a dozen. They can be trimmed with lace or embroidery.

Creeping aprons have supplanted the old-fashioned creeping skirts. They are made with high neck and long sleeves; a wide elastic is run in the hem at the bottom. They are cut long enough to turn up under the skirts, bringing the elastic around the waist, and are made of Galatea or any serviceable cotton material.

ONE of the first requirements of a young baby is to be kept warm, consequently a wrap of some kind is a necessity. Blankets are usually made of silk and wool flannel. Very pretty ones can be bought with scalloped edges and a spray of flowers embroidered in silk in one corner for from two dollars and a half to six dollars and a half. A square of the flannel can be ornamented at home at less expense, if one is skillful in such handiwork. A knitted or crocheted blanket of Germantown wool, a yard long by three-quarters wide, is better for every-day use. Narrow ribbon can be run in the ends and taken out when it is washed. A fleecy shawl of Shetland wool makes a very good substitute. White should be chosen, as it bears washing better than any of the delicate colors.

In washing flannel or worsted garments care should be taken to have the rinsing water the same temperature as the one they were washed in, to lessen shrinking. A few drops of bluing in the water prevents their looking yellow. Drying-frames, the shape of shirts, drawers and stockings, are sold for sixty-five cents each. If stretched on these it is said they will not shrink.

KNITTED socks cost from twenty-five cents a pair for worsted ones to one dollar and a quarter for silk ones. They can be crocheted or knitted at home at much less expense. They can be made of eider-down flannel with the rough side turned out. A quarter of a yard will make a pair. Kid moccasins for older babies come in tan, white, black, pink and blue, and cost from fifty cents to ninety cents a pair. These, too, can be made at home of kid or chamois and ornamented with feather-stitching in silk.

The first long cloak is usually of cream cashmere decorated with embroidery in silk or rows of narrow cream ribbon with feather-stitching between. These cost from two dollars and a half to nine dollars. If made of bengaline silk they are six dollars and a half, if of faille silk trimmed with narrow ribbon twenty dollars. About three yards of material forty-four inches wide is required to make one. Cream silk and wool flannel can be used instead of cashmere. Cotton Bedford cord, duck or any of the pretty new cotton fabrics, the lighter flannels, cashmere, silk and China silk, are suitable for summer cloaks for older babies.

Three-eighths of a yard of material twenty-seven inches wide will make the little cap in which the baby makes his first appearance out-of-doors. The muslin ones are of nainsook or lawn with bands of lace insertion or clusters of cording, with a full ruche of Valenciennes lace around the face and with strings of lace-trimmed muslin. Those of silk have an embroidered crown and band of embroidery on the head piece. The same full ruche surrounds the face and the strings are of ribbon or silk hemmed on the edges. In winter they have an interlining of wadding, and a Shetland veil is provided to cover the face.

JUST now it is the fashion to fasten babies' dresses in the back with three tiny gold or silver safety-pins linked together with a fine chain. They save making the button-holes, of which a double number is required if studs are used. The prettiest studs for this purpose are those shaped like a heart; they are made in both gold and silver. Handsome shirt studs can be utilized for the baby by having them fastened together by a delicate chain. Bib pins are also of gold or silver, plain, engraved with the baby's initial, monogram or crest, and set with pearls or turquoise. It is worth while to get especially pretty ones for little girls as they can wear them later in their dresses. Some mothers use a pair of similar pins, rather smaller in size, to fasten the bib on the shoulders. Before this protector is worn the bib pin can be put in the yoke of the slip and the others used to catch up the sleeves.

A CARRIAGE can be purchased at any price from two to forty dollars. The very cheap ones cannot be expected to be as strong or durable as the more expensive. In view of the precious freight to be entrusted to it, and to whom an accident might mean an irreparable injury, it is safer to buy one of the better quality. Good workmanship in the running-gear and stability of frame should challenge the attention more than a fine parasol or handsome upholstery. A trustworthy carriage can be obtained at from twelve to fifteen dollars. The wicker ones are still the most popular. Those of wood are not quite as light, but are less easily injured. When rattan is once broken it is difficult to mend. A dark cover to the parasol gives a better shade than the cream and écru ones in common use. The glare from these must often be very trying to the baby's eyes.

PARASOL covers can be obtained of a kind of coarse lace for about a dollar. Others of dotted Swiss muslin, or *point d'esprit* lace, with ruffles, for about two dollars and a quarter. It is not difficult for skillful fingers to make them at less cost. They are cut in gores, fitting the parasol around the bottom, and are gathered at the top. They conceal the defects of faded or spotted parasols, and make them look as well as in their freshest days. The best bed for a carriage while the baby is too young to sit up is a soft hair pillow, with a square down one for the head. It is well to have the former covered with a rubber slip, and over that one made of striped flannel in summer and eider-down flannel as the weather grows cold. The down cushion may have a case with a hemstitched ruffle. Embroidery in the middle should be avoided, as it is too rough for the little cheek that may rest upon it.

Summer carriage blankets can be made of momie cloth, with the baby's monogram embroidered in the centre, or of opera flannel, pinked around the edges, or of pongee silk, lined with thin percale and trimmed with coarse lace matching it in color. Something warmer is necessary in cool weather. Then knitted or crocheted ones may be used, or eider-down flannel with a satin bow of the same color in one corner. Navy blue cloth, lined with flannel and trimmed with white Angora fringe; red cloth with a narrow edging of black astrakhan, or a pretty white fur robe is appropriate. One of Iceland sheep with a lining of quilted satin can be obtained for four dollars and a half. When a child is old enough to sit up in a carriage a patent safety-strap should be provided to prevent the possibility of his falling or being jolted out.

A FOLDING bathtub is a convenience where space is of importance, as it is to the dwellers in flats. They are made of rubber cloth stretched on a folding frame, which can be hung up when not in use. There is a faucet in the bottom to let the water run off. On the outside are pockets for sponge, soap, etc., and a towel-rack at one end for the towels. A pin-cushion is attached to render it complete. A plain one costs eight dollars and seventy-five cents; one with cushion, towel-rack and pockets, twelve dollars. A prettily-decorated china powder-box and soap-box to go with it cost a dollar and a half for the two.

Baby tenders are a great assistance to busy mothers. One kind is a strong, light wooden frame on castors. At the top is a ring on which the baby's hands rest as he stands in it. To this ring is attached a shelf where playthings may be placed. A seat supported by strong steel springs permits the child's feet to touch the floor, so that he can jump up and down or push the frame about, while at the same time his whole weight does not rest upon them. The price is three dollars. Another kind that sells for three dollars and seventy-five cents can be used as a crib, a chair, a swing, a carriage, in which he can be pushed about the room, a compound to inclose him so he cannot stray away and a support when he first tries to walk by himself. A large clothes-basket, padded with pillows, makes a safe nest for a baby who is learning to sit alone.

THE EARLY AUTUMN COATS

By Isabel A. Mallon

THE first evidence of the coming of the autumn days is, in the world of fashion, the appearance of the jaunty coat. The time has come when the general woman feels that she can no longer go abroad "in her figure," as the French say, and that for these cool days a coat, rather than a cape, is desirable. The material most favored is a rather rough-surfaced black cloth, depending for its style on the smartness of its cut and the extra large gutta-



THE JACKET MOST FANCIED (Illus. No. 1)

percha buttons that are positive in their work of fastening it. A simulated buttonhole is counted in very bad form, and the best tailors invariably have a double set of buttons and a double set of buttonholes, so that if one side should show any sign of wearing the other can be lapped over and utilized. Blue cloth, very heavy, but smooth-surfaced, is also in vogue, though few light cloths, except the veritable silver gray, are seen. Plain, smooth-surfaced silks are chosen for the linings, a brocade being only used when a rather more elaborate style of design is chosen. Hussar effects in black braid continue to be liked, and are arranged in the usual picturesque fashion across the front of a coat, so that they give to a slender woman a decidedly broad appearance. Velvet for lapels, collars and cuffs is frequently seen, although on what is known as the useful jacket no trimming is used. Coats of hunter's green made quite long have set in, after the Louis Quatorze fashion, waistcoats of white cloth elaborately braided in gold or silver and closing with small gold or silver bullet buttons; the cuffs and revers are then faced with white cloth and decorated with the braid in harmony with the waistcoat.

THE USEFUL JACKET

IN Illustration No. 1 is shown the jacket most fancied by the general woman, and specially to be commended because it will stand much wear, and, in addition, look jaunty and smart. The material used is a rough-surfaced black cloth. The coat is close-fitting in the back with a decided spring below the waist-line, so that at the back the short skirt is quite full and displays the fashionable ripple. The front is semi-fitting and has the usual shawl collar and revers, these latter extending far over on the sleeves. Eight large gutta-percha buttons, four in each row, are on the double-breasted front. The sleeves are full and rather drooping, but shape in to fit the wrists, having on each inner side the seam left open for a short distance, fastening to place with two tiny gutta-percha buttons and buttonholes, and permitting a close fit at the wrists.

A MORE ELABORATE COAT

A VERY handsome coat intended to form a part of a trousseau is shown in Illustration No. 2, and although a very light cloth is used for the model a darker cloth would be quite possible, but the waistcoat and trimmings would always need to be in positive contrast. Silver-gray smooth-surfaced cloth constitutes the fabric used for the coat pictured. It is close-fitting in the back with the usual spring and fullness in the skirt, which is a little over half a yard deep. The front is semi-fitting and flares to display well a long, close-fitting waistcoat of white cloth braided in silver and closed with small flat silver buttons. The revers and shawl collar are of the white cloth braided with silver and outlined with a narrow silver passementerie. The revers, instead of being pointed, as is usual, are cut square, so that really more of the white cloth is displayed than would be possible otherwise. Below the revers, on each side, are set two large fancifully-carved silver buttons each in a frame of Rhinestones. The sleeves are very full, of the gray cloth and are striped down to the wrist with bands of narrow silver passementerie, and then have their fullness gathered in to stiff flaring cuffs made of the white cloth and braided with silver. The stock, which is the neck finish above the shawl collar, and which is, by-the-by, fastened to the waistcoat, is of white satin with flaring loops of the same at each side. A gray felt bonnet, decorated with silver wings and a white aigrette, is worn with this coat. While, by preference, the skirt is of some dark color, yet it must be a material that is rich-looking.

A black satin coat developed after this model has a waistcoat of the same material elaborately trimmed with jet passementerie, and all the other garniture is of the richly-cut jet. This, I am sure, would be a useful coat, as it could be worn during the entire winter at afternoon affairs.

SIGNS OF THE TIMES

IT is a certainty that, later in the season, heavy gros-grain, velvet and satin coats, richly trimmed, will all be in vogue. Of course, the smart cloth coat, being suited to all times and places when an out-of-door get-up is good form, is the one to be chosen if only one coat can be gotten. The cloth coat should have a smart rather than an elegant air, elegance being the adjective that should apply itself to a garment rich



AN ELABORATE COAT (Illus. No. 2)

with jet, lace, or any of the fancy trimmings. The black satin jacket will have a special vogue, and as it is usually becoming, undoubtedly a number will be seen. The woman who is inclined to be stout should choose dull black silk.



COMBINATION OF USE AND BEAUTY (Illus. No. 3)

USE AND BEAUTY

THE combination of use and beauty is one always sought for by the artist in dress. It is shown most effectively in the coat pictured at Illustration No. 3. This is a warm coat, and yet, not only because of the colors, but because of its shape, it has a picturesque air that will commend it especially to young women. Dark blue cloth with a smooth surface forms the coat proper. It is semi-fitting in the back and has a loose double-breasted sacque shape in front, closing with the usual gutta-percha buttons. The sleeves, while comfortably large, are not as high as they would be on account of the cape, which is a full, rippling one, reaching to the elbows and ending a little below the waist-line. Coat and cape alike are lined throughout with the historical blue and green plaid silk. A pointed monk's hood, also lined with plaid silk, is at the back, and the collar is a rolling one of blue velvet, underneath which the cape is fastened to the coat very securely with hooks and eyes. Either coat or cape may be worn alone, but the combination is so pretty that unless they are too weighty they will seldom be separated. For young girls going to school this design is particularly commended, and if one did not wish to have so expensive a lining, then a plaid or a plain color in a light-weight smooth flannel could be used.

SOME OF THE COAT DESIGNS

THE double-breasted reefer coat, a most comfortable and sensible design, is again seen and liked, the only change being that it is a bit longer than it was three years ago. In a rough blue serge with facings of black velvet and large gutta-percha buttons the reefer model is very jaunty and well suited to the woman of slender figure. All coat sleeves, while they are full, stand out rather than up, and though the coat itself may be lined with less expensive material, silk is almost invariably used for the sleeves that they may be easy of assumption.

Long coats for traveling or bad weather wear have deep rippling capes attached and usually pointed hoods in addition, though these last are a matter of personal taste.

The Eton jacket in black velvet and with fancy buttons upon it—that is, either richly-cut steel ones or those glittering with Rhinestones—is very much liked and really makes a toilette if worn with a handsome crêpon or silk skirt. Hunter's green, heliotrope and sapphire blue velvet are also used for these little jackets, but when they are made of colored velvet, then, of course, the skirt worn must be in harmony.

Elegance and richness of garniture must stamp the velvet or satin coats, but the cloth one must be jaunty and look useful. Good style is its hall-mark, and this is obtained by proper fit, material and design. Upon it there must be no buttonhole that does not close over its corresponding button; indeed, nothing without a use must appear upon it. The cloth jacket is the expression in a coat of usefulness; smartness is a desirable adjunct, but smartness without usefulness condemns it, according to the laws of Dame Fashion.

The satin garment, rich with lace and ribbons, and sparkling with jet, is especially for the woman of slender figure. On a plump figure satin acts like a looking-glass and magnifies every ounce of flesh while making heavier every curve, consequently the woman inclined to plumpness should leave satin to her slender sister.

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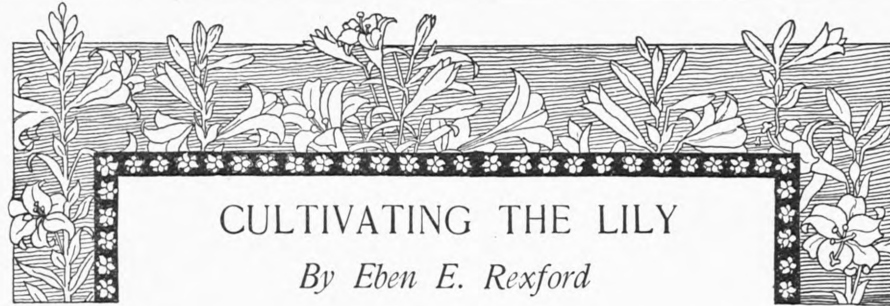
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CULTIVATING THE LILY

By Eben E. Rexford



HAT "the Rose is queen of the flowers" all must admit, but the Lily stands very near the throne, and there are many lovers of the beautiful who would give it first place in the floral kingdom. Its popularity is well-deserved. It is royally beautiful in form and stateliness of habit, and its colors range through many of the pure and delicate tints to those rich in depth and tone. Many varieties possess a fragrance that is most delightful. The Lily's season of bloom is a long one, where many varieties are grown some coming into flower early in the season, while others wait for the autumn. By a careful selection of varieties it is possible to prolong the Lily season for many weeks, and this cannot be done with the Rose, except in the case of the hybrid perpetual class. The Rose is a better plant for the lawn, but the Lily is preferable for the border.

THE impression prevails to a wide extent among amateur gardeners that but few varieties of the Lily are hardy enough to be depended on, and that these few are undesirable. This impression is wrong. It probably results from the failure of many to grow this plant well who have not given it such care as its peculiarities demand. There is a right and wrong way to do all things, and the amateur who does the wrong thing with his Lilies must, of course, fail. But the amateur who does the right thing stands a good show of success. It is true that the Lily cannot be grown well when given such treatment as some plants survive. Making a hole in the ground anywhere, dropping a bulb in and covering it carelessly, and afterward leaving the plant to take care of itself is not the proper way to plant Lilies, and neglect is not the kind of treatment calculated to bring success. The person who is not willing to give the necessary amount of care ought not to attempt their culture. He might as well not try, for he will certainly fail with them.

The first thing to consider is location. Excessive and long-continued moisture at the roots will result in death to many varieties, and in injury to all except those whose native habitat is the swamp, and such kinds we do not attempt to grow in the ordinary garden. If the place where you desire to plant them is not naturally well drained, see that the drainage is made perfect by excavating the soil to the depth of at least a foot and a half, and putting in six or eight inches of some material that will allow the water from the soil above to run off easily, and which will prevent the earth from settling down and forming the same heavy, compact mass that it was before the excavation was made. If the soil is heavy, lighten it by adding turfy matter, sand, leaf-mould—whatever has a tendency to make it friable. I have seen excellent Lilies grown in gravelly soil which many other plants refused to do well in. Make the soil rich by adding perfectly-rotted manure from the cow-yard. On no account use fresh manure. If you do you will be sure to regret it, for all bulbs are sure to be injured by such an application. Work the manure well into the soil before planting. This part of the work cannot be done too thoroughly.

THE Lily bulb is composed of fleshy scales in which the nutriment for the growing plant is stored. These scales are loosely arranged, and moisture evaporates from them very rapidly when exposed to the air, consequently they soon lose vitality. Between the time of digging them and the time of planting them dealers endeavor to keep the air and light away from them as much as possible. The Japanese grower wraps his Auratum bulbs in cloth smeared with clay; some of the Holland growers wrap them in moss, and others wrap them in tissue paper which has been well oiled. The object is to keep them as fresh and plump as possible during the time they are out of the ground. Therefore it will be readily understood that it is quite important that these bulbs should be planted early in the season. The bulbs of different varieties ripen at different times, the Candidum Lily being usually ready in August, but most sorts are not obtainable before October or November. When the bulbs are received keep them in a moist place until they can be put into the ground, and see that they are planted as soon as possible after their arrival. Get your beds for them ready before they come, so that there need be no delay on this score. This is quite important.

ALL Lilies must be deeply planted. Six inches will do for some of the smaller varieties, while nine inches is better for the stronger sorts. The importance of this will be understood when the fact is considered that roots are sent out above the bulb from the stalk which it puts up, and soil must be provided for these roots to spread in. As growth advances in spring it is a good plan to heap the earth somewhat about the stalks, to give support for roots which the stalks will send out if encouraged to do so. These roots not only help to nourish the plant, but they do much to strengthen and brace it, thus doing away with the necessity of stakes as a general thing. If plants are staked great care must be taken to see that they are driven far enough to one side to avoid injury to the bulb. Most varieties of the Lily prefer partial shade to intense sunshine, therefore a location for your Lily bed should be chosen, if possible, in which they can be sheltered from the afternoon sun. Not only do the plants make a stronger growth, but the flowers last a much longer time. This is one argument for planting them among shrubbery and border plants. There they are not only sheltered from sun and wind to a considerable extent, but they show their beauty to better advantage than when planted in exposed situations.

DISTURB your Lily plants as little as possible. Let them increase in size from year to year. Manure them well, but do it without interfering with the bulbs. Do not dig down about your plants and remove each new bulb that forms to give away to your friends or you will prevent your plant from becoming what it ought to be—a clump of flower-stalks, each stalk crowned with five to a dozen large blossoms. A plant with one stalk is only a hint of what a good specimen ought to be, but your plant can never be made a good specimen as long as you restrict it to a single bulb and keep disturbing it more or less by digging about it to remove the young bulbs to give away. It would be cheaper and wiser to buy new plants if you wish to give to your friends. Whenever it is found necessary to transplant them do the work as quickly and carefully as possible. Bruised and broken scales often decay and injure if they do not kill the bulb to which they are attached. In fall give the plants a covering of leaves, barnyard litter or straw, six to eight inches in depth. If manure is used it can be dug in about the plants in spring. Do not be in a hurry to remove this covering, for the stalks do not appear very early in the season. It is possible, in the space at command, to give a description of but few of the varieties best adapted to amateur culture, but I will mention such kinds as give the best satisfaction with ordinary care, and urge each lover of beautiful flowers to procure at least a portion of the list, knowing very well that a fair measure of success with the first kinds planted will lead to a desire for not only all that I shall mention here, but many other kinds. Lily culture is as fascinating as Rose culture when once begun.

THE great Gold-Banded Lily (*Auratum*) deserves a place at the head of the list because it is not only regally beautiful, but is hardy, and responds cheerfully to ordinary treatment, increasing in size and quantity of flowers from year to year, until a large clump becomes a flower-show in itself. The flowers are of great size, with wide petals having a somewhat wavy edge, and well spread, so that the blossom has more of a saucer than a trumpet shape. The petals are six in number, ivory white in color as to ground, and have a waxen texture. On this ground of white are spots of maroon, while through the centre of each petal runs a band of gold, from which the variety takes its name. The stamens are long and graceful, tipped with brown anthers. The fragrance of this Lily is exceedingly rich, having something of that heavy, cloying character peculiar to the Tuberosa and some other flowers with a thick and fleshy texture of petal. If you can have but one variety of Lily let it be this. When your plant attains age and strength, and throws up a dozen or more flower-stalks crowned with great blossoms, you will think it one of the most beautiful things you ever saw. The *Auratum rubrum vittatum* is a variety belonging to the same family but it differs in having petals banded with crimson. In size, habit of growth, and profusion of bloom it compares well with the Gold-Banded Lily, and you will not be making a mistake in putting it second on your list.

THE *candidum*, or Annunciation Lily, is our best pure white garden Lily. It resembles very closely the much-grown Easter Lily, or *L. Harrisii*, from Bermuda, which is forced so extensively by florists and in private greenhouses during the winter. Before the introduction of the Bermuda variety this sort was relied on for forcing, but the other seems to be somewhat more vigorous, and has largely taken its place. Not because it is more beautiful, for it is not. Nothing can be more beautiful than a bed of this old Lily in full bloom, with its great white trumpets lifted high above the earth in which its roots are, as if blowing sweet odors to the four winds of Heaven, as they literally do. *Excelsum* is a variety of strong growth, often reaching a height of five or six feet, and throwing up a great quantity of flower-stalks bearing from six to a dozen flowers of a pale yellow. It is very desirable for planting in masses or groups in the border or among shrubbery. Also excellent for cutting. *Brownii* is a most magnificent specimen of the Lily family. The flowers are very large and a perfect trumpet in shape, the petals not being much relaxed. They are a peculiar shade of purple on the outside and a cream-white within, which makes the combination of colors very peculiar for a flower of this kind. Its fragrance is very pleasant. It is of a very strong habit and grows well in groups.

THE chief characteristic of the *Speciosum* branch of the family is that the petals are well spread and generally much recurved, thus making the centre of the flower more prominent than in other sorts. The ground color is always white. *Album* has a flush of pink on its waxen petals. *Album praeox* has a row of fringe down the centre of each petal. *Rubrum* and *roseum* have spots and bands of crimson and rose, and are very lovely varieties. Nearly every one is familiar with the Tiger Lily, without which no old garden used to be considered complete. While not as beautiful as most other varieties it is so rich in color and blooms so freely that it is still one of our best sorts for locations where a mass of brilliance is required. Because of its entire hardiness and its very robust constitution it ought to be called "Everybody's Lily," because any one can grow it. This variety produces what many persons call "seeds" at the axil of the leaf. These drop, and grow wherever they fall, and in a short time you find a perfect thicket of young Lilies about the base of the old plant. They are really not seeds, as no seeds ever grow where there have been no flowers, but they are miniature bulbs. Some other varieties of Lilies propagate themselves in the same manner, but most kinds are grown from the scales of which the large bulb is made up.

I AM often asked if Lilies can be planted in spring, to which I answer, yes, but I would always advise fall planting. My experience has been that Lilies kept out of the ground during the winter season, no matter how much pains has been taken with them, are sure to be weakly. They may recover to a certain extent, but seldom make satisfactory plants until new bulbs have been formed about the old ones, and even these, because of lack of vitality in their parent, are not likely to give complete satisfaction. To have good specimens it is imperatively necessary that you plant strong and vigorous bulbs, and these you will not find among those that have been long out of the ground. I would advise ordering bulbs very early in the fall. Do not wait a day after receiving your catalogues. It is not likely that you will receive them immediately, because catalogues are made up and sent out before fall stock is all in, but your order will be filed, and orders are filled in turn. So an early order is sure of early attention, and you will be sure to get your bulbs as soon as possible after they reach the dealer. If you take my advice about getting your bed ready as soon as you send off your order there need be no delay about getting them into the ground on their arrival, and an examination will show you that your bulbs are plump, juicy, and with a heavy feeling which indicates a liberal quantity of moisture stored up in the thick scales. Another reason why early planting is desirable is this: If you get your bulbs into the ground a month before cold weather sets in they will have time to form roots and become established in their new quarters, and in spring they will be ready to grow. Late-planted bulbs cannot do this. If you make any delay you must not expect very much from them in the shape of flowers next season.

A fine effect is produced by planting clumps of Lilies among shrubbery or where they can have evergreens as a background. This method will be found more pleasing than that of planting them among herbaceous plants. The Lily is such an aristocrat that it does not take kindly to companionship with many other flowers. Planted among shrubbery in clumps Lilies show to great advantage, and are always more satisfactory than when planted among a miscellaneous collection of plants whose habits and colors are not in harmony with their characteristics.



SIDE-TALKS WITH GIRLS
BY RUTH ASHMORE

Under this heading I will cheerfully answer, to the best of my ability, each month, any question sent me by my girl readers.
RUTH ASHMORE.

MISTLETOE—Send your present to the bride and attach to it your visiting-card.

RUBY—The hostess at a musicale would wear her prettiest evening dress out of respect to her guests.

A. B. G.—The prettiest bag for opera glasses is one made of a rich brocade and having a silver or silver-gilt fence top.

H. K.—An only daughter should have "Miss Hamilton" upon her visiting-cards and omit her Christian name.

NEVADA—Send your card with the name and address of your hostess to those friends who live in the city where you are visiting.

W.—When there are a number of callers the hostess simply bids them farewell in the parlor and does not go to the door with them.

ARTHUR—It is impossible for me to say with which one of the two women you describe you will be happiest. Let your own heart decide.

M. E. P.—In writing a business letter it is wisest to word it in the third person. (2) It certainly would be in very bad taste for a girl to whistle on the street.

N. S.—It is not good form to put "R. S. V. P." on a wedding invitation as no answer is necessary. (2) It is not proper for a young girl to drive alone with a young man.

F. D.—In deep mourning a black skirt and white bodice would be improper. (2) Adopt a cool manner with people you do not like and in time the acquaintance will cease.

MARIGOLD—As your engagement is broken you should send back all the presents received as well as the letters, with the request that your own letters be returned to you.

DENT—It is customary to ask young girls to serve at the tea-table, although, if the hostess preferred it, there would be no impropriety in having married women to attend to it.

M. E. M.—Send your cards by post to the friends who called at the time of your mother's death, and send a note of thanks to each one who remembered her with some flowers.

PATIENCE—Announce your engagement by having your mother write of it to the different members of your family and to your intimate friends. In this way the news will soon be promulgated.

M. M. W.—At a large afternoon affair, unless it is perfectly convenient, it is not necessary to say good-by to the hostess. (2) In making a formal call a gentleman gives his card to the servant at the door.

MARION—Suggestions in regard to widows' cards are given in the August JOURNAL to "H. E. R." Thank you very much for your kind words; they came to me at a time when I most needed encouragement.

MABEL G.—There is no reason why you should be embarrassed in ordering your dinner at a hotel; select what you wish and give your entire order at once, and the servant will bring it to you in proper sequence.

M. P.—It is in very bad taste for a man to go out between the acts of a play, leaving a lady alone, and no well-bred man ever does it. (2) Doilies are purely ornamental, being placed between the finger-bowl and its plate.

A SUBSCRIBER—It is very improper to accept the attentions of a married man when you have no acquaintance whatever with his wife. Indeed, pronounced attentions from a married man are always in excessively bad taste.

A SUBSCRIBER—Even if you were not at home, as you received the card of a strange lady you must return her visit within two weeks. (2) Bathing the face in hot water and then in cold water will keep the skin in a healthy condition.

J. H. G.—Thank you, not only for your kindness in saying a prayer for me, but for the loving words that you give me. (2) Write to the author of the article about the lace and I am sure you will receive the information which you desire.

BLANCHE—As the gentleman has told you he does not intend to marry it will be best for you to think as little about him as possible and go out as much as you can with other people. (2) I cannot advise a marriage with such a very great difference in age.

MONA—It is not necessary to shake hands with a gentleman when he is presented to you, but it is courteous to greet a man friend in this way when you are his hostess. (2) An only daughter does not have her Christian name engraved on her visiting-card.

L. C.—In going down the aisle of a church, or any public place, the lady precedes the gentleman whether there is an usher or not. The reason for this is, if he is ahead of her he cannot protect her, while behind her he can at once guide her and see that she is not pushed into by the crowd.

ANXIOUS FRIEND—A woman has no right to listen to the complaints made by a married man of his wife. When she does this she is taking the first step on a very dangerous path. No woman can listen to vows of love made to her by the husband of another woman without losing some of her purity.

I. B.—It would be perfectly proper for a sister to ask her brother's men friends to come often and often, as, by making his home pleasant, he will not seek amusements outside of it. (2) A well-bred girl does not accept from her men friends anything more valuable than flowers, sweets, books or music.

R. W. B.—The family of the bride pays for everything except the carriage in which the bridegroom and best man come to the church or the house, the clergyman's fee and the bouquet sent to the bride. (2) As real orange blossoms are difficult to obtain and fade very quickly, artificial ones are usually worn.

PAULINE H.—Write directly to the father of the young girl who was careless enough to lose your ring; tell him exactly what happened and say that you expect him to pay for it. Your situation is one of the sad results of doing what I have always discouraged among my girls, that is, lending or borrowing jewelry.

WILD ROSE—It is not necessary to fold your napkin before leaving the table. (2) Grape seeds are removed from the mouth by the fingers and laid on the side of one's plate and not on the cloth. (3) It is not necessary to excuse having on your gloves when you shake hands with some one on the street or where every one else is gloved.

A NEW READER—Nightdress cases are laid on the bed after it has been made, just below the pillows. As they are usually shaped like square envelopes the nightdress is folded before it is put in. (2) Violet sachet powder may be gotten at any large drug store. (3) An old gentleman wears the tie that is in fashion for men of any age.

SWEET MARIE—Simply say, "I shall be very happy to accept your invitation," when a gentleman asks you to go to some entertainment with him. (2) It is always proper to thank a gentleman for his kindness when he has acted as your escort. (3) If you have just met a man it is wise to let him ask to call on you rather than to extend an invitation to him.

PEGGIE—There would be no impropriety, if, after skating all evening, you asked your escort to come in and have a cup of chocolate at ten o'clock, provided this was served in the presence of your mother and she remained with you during the visit. (2) One would need to be very intimate with a young man before asking him to go with one to a concert or card party.

FRANCESCA—The best advice I can possibly give to you is that you be brave enough to tell your sweetheart that you are sorry you quarreled with him. It does not make any difference whether you are in the right or the wrong, you should be sorry for having behaved in a way that was not quite nice, and you can be very certain if you act as I suggest that he will love you more than ever before.

I. M. C.—If you are going out with a man friend, it would be proper, in writing the note to him arranging for the evening, for you to set the hour at which you expect him to appear and when you will be ready. In writing even the most formal letter, unless it should be in the third person, begin "Dear Mr. Brown." (2) A light gray waist would look well with a black skirt, but not with a dark brown one.

P. S.—The wedding hymn, the first line of which is, "The voice that breathed o'er Eden," may be found in the hymn-book used in the Episcopal church. (2) A flower girl walks in ahead of the bridal procession. (3) The bridesmaid in blue could carry a large bouquet of pink roses. (4) The family of the bride pays for the carriages taking the bridal party to the church. (5) The ushers stand beside the bridegroom during the ceremony.

ALISON D.—If you have decided only to see those plays or hear those operas that you think are elevating or in some way helpful to you, then when you are asked to go to something about which you know nothing, I should advise your declining rather than explaining your views to the young man who has asked you, and who would, it is probable, misunderstand you. Thank you very much for your kind words about my health.

A NEWCOMER—Gloves should be worn with a graduating gown. (2) White satin slippers are much prettier and more fashionable than white kid ones. (3) Simply say in writing your note, "Dear Mr. Brown, Thank you very much for the beautiful flowers. I appreciate not only their loveliness, but the kind thought that prompted the sending them to me. With all good wishes, pray believe me, Yours sincerely, Alice Smith."

CHARLIE—I do not think it wise for you to send flowers to a young lady whom you have not met, although she does board in the same house with you. (2) A man of refinement does not care for the photograph of any woman except that one whom he hopes to make his wife. (3) Thank you for your kind words, but in regard to the photograph, I shall have to refuse as I advise my girls to, but for a different reason—Ruth Ashmore has never had one taken.

H. A. T.—After a call open your card-case in the hall and leave your cards on the table intended to receive them. If the door is opened by a servant and you are making an ordinary formal call, give your card to the servant if he offers to take it; then, of course, you do not have to leave one. If your hostess is a stranger to you and she opens the door, introduce yourself verbally and leave your card as you are coming out. (2) Doilies are placed between the finger-bowl and the small plate under it. (3) An embroidered centrepiece is placed exactly in the middle of the table.

L. L. A.—In making an evening call a gentleman would offer his card to the servant when he entered. (2) When walking with two ladies the gentleman should choose the outer side and not walk between them. (3) It would be perfectly proper if, having offered yourself as escort to a lady who already has one, you extend the same invitation to another friend. (4) The taking off of one's overcoat before or after entering a church is entirely a matter of personal taste. (5) If a lady and gentleman are on a narrow path, forcing them to walk in file, the lady should precede the gentleman.

LEE—The only healthful method of reducing flesh is to be very careful as to one's diet, eating nothing that contains starch or sugar and taking regular exercise. Water is said to be fattening and so are bread, potatoes, rice, all forms of grain and all sweets. Walking is the best exercise that one can take. I do not think the kind of bath taken would affect one's flesh. Do not drink chocolate or milk, and if you take your tea and coffee without either milk or sugar. Fruit is desirable provided you do not eat too much of it. Avoid butter, and eat either dry toast or stale bread.

HOPE—If you have to pass other people in getting to your seat at any public place, it is, of course, most ladylike to ask to be excused for putting them to any inconvenience. (2) A widow should not use her husband's Christian name. (3) Three bands constitute what is known as the Greek fillet. (4) *Fin de siècle* means "the end of the century." (5) *Suède* is pronounced as if spelled "swade," giving a long sound to the a. (6) *Godet* is pronounced as if spelled "goday." (7) *Magenta* is pronounced exactly as it is spelled, with the accent on the second syllable. (8) The words *à la mode* mean "in the fashion," or "after the received fashion."

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MUSICAL HELPS AND HINTS

All questions of a Musical nature will be cheerfully answered in this column by a special corps of Musical experts. Any books mentioned in this department may be ordered through the JOURNAL'S Literary Bureau at advantageous prices.

E. C. S.—Chopin should be pronounced "Show-pah," with the accent slightly on the first syllable.

FLORENCE—The quotation, "Music is Love in search of a word," is from "The Symphony," by Sidney Lanier.

ROXBURY, MASS.—The words you quote are from the male quartette, "Life-Boat Crew," by Titus. It is published in sheet music.

ALICE—The first selection sung by Miss Marie Barnard, at the American Academy of Music, Philadelphia, on Saturday afternoon, March 16, 1895, was Mozart's "Cosi fan Tutti."

YORK—The term, "grand opera," is correctly applied to any opera which is sung throughout, with the accompaniment of a full orchestra, and having an entire exclusion of spoken dialogue.

S. AND B.—Antonius Stradivarius died in December, 1737. Groves' "Dictionary" quotes the value of violins of his making which are fit for use at from 100 to 500 pounds (from \$500 to \$2500), according to quality, style and condition.

EDNA MAY—The only remedy for weakness in the fingers in piano playing comes from infinite perseverance and patience under competent instruction. Time and practice will surely strengthen the fingers, unless there be some physical infirmity.

OPERA GOER—Emma Eames was born in Shanghai, China, in 1868. She was married to Mr. Julian Story on August 1, 1891. A majority of critics consider her "Marguerite" in Gounod's "Faust" as her best rôle. (2) Victor Maurel was born at Marseilles, France, about 1845.

MOZART—The tune, "Maidstone," to which the hymn, "Pleasant are Thy courts above," is sung, is by Walter Bond Gilbert, Doctor of Music, Dr. Gilbert is an Englishman, who came to the United States in 1869, since which time, we believe, he has been organist of Trinity Chapel, New York City.

MRS. MARGUERITE—It is impossible to cultivate the voice for singing without a teacher. Cultivation means the result of study. We should think that, as you are conscious of the fact that you sing out of tune, your ear must be true, and that by much practice and hard work you could overcome the habit of flitting.

PIANISTE—Surely your vocal instructor is more competent to advise you as to your choice of a profession than we are. Your piano ability will be of the greatest value to you should you choose your career as a singer. We would advise you to submit the matter to a conference of both your piano and your vocal instructors.

LOVER OF MUSIC—We would advise you to write directly to the choirmaster at the church you mention, asking for information concerning the boy soprano of whom you wish knowledge. We cannot answer questions of a personal nature in this column unless, of course, the persons inquired about are so notable as to warrant it.

DOUBTFUL QUERIST—"Sonatina" is the Italian, "sonatine" the French form of the same word. It means a short sonata, one in which the subjects are not developed at length. "Sonatinen" is the German plural form of the same word. Sonatina is pronounced "són-ah-tee-na"; sonatine, "són-ah-tee-neh"; sonatinen, "són-ah-teen-nen." The accent in each word is thrown on the first and third syllables.

IMPROVISER—There is always the probability that a composition which is worthy of publication will find a market. We would advise you to devote yourself to a systematic course of study of "harmony" and "composition" and to continue your composing. It would be well, also, for you to call upon the composer of greatest importance near your home and ask his frank opinion of your abilities and the wisdom of your continuance. If you will send us a stamped, self-addressed envelope we will gladly furnish you with the names of firms who publish music.

PARIS—The only diet necessary for a singer to observe is that which will keep him in the best physical condition. An avoidance of extremely hot and extremely cold foods and drinks is to be recommended. The correct methods of breathing are those taught by the so-called Italian school of vocal teaching. (2) We have consulted with various authorities concerning vocal teachers at Milan. They say that better instruction in style and repertoire can be secured for much lower rates from some one of the many ex-professional singers who are to be found there than at the Conservatory, which is of greater value to instrumental students. An article on "Is Foreign Training Necessary to American Singers?" will shortly appear in the JOURNAL.

L. M. S.—You say that with your male voice you can easily and readily sing an upper E, by which we suppose that you mean the E above the bass staff, and that your voice is a barytone or a bass. The range of the usual barytone voice is from the C in the bass staff to the F above it, and of the basso profundo from the E flat below the bass staff to the F above it, so that if your voice is either a barytone or a bass many higher notes are not your property. However, many barytones sing the F natural and sharp, and a few have a good G, so that if you can sing the E readily it may be that with proper instruction and after sufficient time you may attain higher notes. The latter two things, time and proper instruction, are the only means of preparing for the upper notes, which in themselves are a gift of nature. They are not good when forced, and will not endure if artificially produced.

IGNORANCE—The "Organist's Journal," published in two volumes; Schnecker's "Organist at Home," and Berg's "New Themes and Voluntaries," published in five volumes, are all useful and good collections of reed organ voluntaries. (2) Groves' "Dictionary of Music and Musicians" is the best collection of biographical sketches. It is published in four volumes with a key. Moscheles' "Recent Music and Musicians" contains much biographical material, but is more reminiscent than reference. Moore's Encyclopaedia is good also as a book on the same lines as Groves'. Scribners publish a series of biographical sketches of great composers in different volumes and by various authors. Any of these books may be ordered through the JOURNAL. (3) Brainard's "Musical World" is published at Chicago, Illinois. (4) Kuhlou should be pronounced "Koo-low," the latter syllable rhyming with "how." Wollhaupt is pronounced "Vol-howpt." The accent in each word is placed upon the first syllable. Liszt should be pronounced as though written "Leest"; Paderewski, "Pah-ter-ef-sky," with the first and third syllables accented. Geibel should be pronounced "Guy-bell," accenting the first syllable.

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ART HELPS FOR ART WORKERS

BY EMMA HAYWOOD

Under this heading questions of general interest relating to Art and Art work will be answered. Any books mentioned in this department may be ordered through the JOURNAL'S Literary Bureau at advantageous prices.

S. D. H.—It is better to make designs for publication in pen and ink larger than those intended for reproduction. This is not necessary for an oil painting, which is reproduced by quite a different method.

I. D. W.—You can obtain the smallest size in studio kilns for about twenty dollars; this size will just about take a dinner-plate in circumference. Write to firms advertising studio kilns for their circulars. I cannot designate special makers.

A. T. D.—The salaries of the teachers at the various art schools you mention vary according to the ability of the teachers and the standing of the school. To expect each school to satisfy individual curiosity on this point would hardly be reasonable.

MRS. H.—Special colors in powder known as lustre colors are prepared for the kind of painting you describe on textile fabrics; a medium is sold with them for moistening only just as much as is wanted at a time. This work is sometimes styled Kensington painting.

MARIE—There are several good schools in New York for the training of students at moderate rates, among them the Cooper Union, the Artist-Artisans on Twenty-third Street, and the Art League. Write to each one of these for a prospectus before making a choice.

G. B. L.—Nothing but a steady and lengthened course of instruction under competent teachers will enable you to draw well enough to turn any talent you may have to account. There is little, if any, ability shown in the crude outlines you submit for criticism.

SWEET LOUISE—To paint deep pink roses shading into red, such as the American beauty, set your palette with scarlet vermilion, rose madder, crimson lake, raw umber, cobalt blue and white. Possibly a little ivory black may be needed; it is always useful as a modifier.

H. M. L.—The colors required for china painting depend entirely upon the branch to be taken up. Each teacher has her own particular fancy in this matter also, for, be it remembered, no special list is arbitrary, similar results being obtainable from various combinations.

N. S.—Write to firms advertising studio kilns. They supply the necessary instructions. I cannot recommend individual firms. There is no way of preparing the surface of glazed china so that the paint will not slip up. A little experience in applying the color is the only sure remedy.

A. H.—The plan you indicate is a good one for teaching a class of young children. For the boy I should add simple object lessons. They will interest him and serve to illustrate the instruction in perspective and mechanical drawing. The younger pupils can also be gradually led on to object drawing.

J. W. F.—For modeling or erasing in making charcoal studies, the bread should not be stale enough to crumble, neither should it be quite new, but just in a state to allow of its being rolled between the fingers into the form of the end of a stump; it should, on no account, be moistened as you suggest, by steaming or otherwise. (2) Your second query is not admissible, but it may help you to say that personal instruction is indispensable to a thorough art training.

F. W. C.—A ready-made black is never used, either in oil or water-colors, to represent black in painting. If the attempt is made a dull leaden color is the result. Made blacks are useful only for toning other colors. These remarks do not apply to the use of lamp black in wash drawings for reproduction. To obtain a rich glossy black the elements of the three primary colors must be mixed—represented, for instance, by indigo blue, crimson lake and burnt sienna.

C. K.—Lessons by mail are never really satisfactory. To design properly for the trade you need to go through a thorough course of practical instruction, giving up all your time and thoughts to the work. Pardon me for saying so, but since you have thought well to consult me, and in so doing have given me a sketch of your life, it seems plain to me that your home duties have so strong a claim on you that you could hardly be right in putting them aside in order to follow your own inclinations to become an artist.

P. D.—I should recommend you to apply to a picture dealer of undoubted reputation with regard to the unsigned painting you refer to. (2) If you wet it sufficiently the soft paper will surely be removable from the varnished surface to which it has stuck, unless the varnish was so far from dry that it has absorbed a part of the pulp of the paper, in which case scraping and revarnishing is the only remedy. (3) You might finish up the picture; then, when dry, have the whole of it revarnished. Removing varnish from oil paintings is a delicate operation requiring professional experience.

AMATEUR—For illuminating, colors are sold ready prepared, that is, made opaque by an admixture of Chinese white. Ordinary water-colors mixed with Chinese white serve exactly the same purpose, but great care is needed to make the color smooth and free from grittiness. To insure a flat tint see that the color is sufficiently thick to cover the surface thoroughly. Apply it freely with a full brush. Do not go over it in any part while wet. It should then dry perfectly flat and even. If not deep enough in tone repeat the process, but not until the first painting is undeniably dry. A tint will not dry evenly unless in applying it every part is made equally wet at the same time. Always aim at getting the right color in one wash, remembering that all opaque colors dry out lighter than they appear when wet.

PATIENCE AND SIX OTHERS—First a good knowledge of drawing is absolutely necessary, next the technique for any given branch of the art must be acquired, if a person is desirous of qualifying as a practical illustrator. Wash drawings and pen and ink drawings are distinct as to method, both in production and reproduction. It is always better to make the drawing at least a little larger than it is to appear in print. There is no arbitrary rule as to the exact size a drawing should be made, but all conditions of reproduction are to be taken into consideration, such as the quality of the work, the extent to which it must be reduced, the texture of the paper on which it is to be printed; hence common newspaper work calls for very different and much bolder execution than that intended for magazines. The ink used must always be undeniably black; the paper or Bristol-board white and smooth. Colored prints have, necessarily, colored originals, and go through an entirely different process in reproduction. There is no fixed standard of payment for such work, and the only way to obtain it is to submit specimens to editors apparently suited to their pages. There is so much competition that even good work may often be rejected.

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EVERYTHING ABOUT THE HOUSE

The Domestic Editor will be glad to answer, on this page, questions of a general domestic nature. Any books mentioned in this department may be ordered through the JOURNAL'S Literary Bureau at advantageous prices.

MATHILDE—Shaddocks are not in season this month.

GERTRUDE—Pickles, preserves and jellies should be kept in a cool, dark, dry place.

JANET—Place cards are placed at the right hand of each guest, menu cards at the left.

AMROY—For a ceremonious dinner of twenty-four covers, six waiters would be allowed.

L. G. P.—Miss Parloa's cook book, "The Young Housekeeper," may be ordered through the JOURNAL.

MANY GIRLS—Ice cream may be eaten with either a fork or a spoon; the use of the fork is, perhaps, a little the most correct.

STOIX CITY—Clams are in season all the year round; little neck clams served on the half shell make a delicious first course for dinner.

LILA—An article on "Candy-Making at Home" was published in the JOURNAL of December, 1894, a copy of which will be sent you for ten cents.

SARAH ANN—Black walnut furniture is the rage at present and consequently very much in demand. For the time being other woods are cast into the shade.

JENNIS—The most satisfactory dusters are those made from the cheapest grade of white cheesecloth; they should be cut about a yard square and neatly hemmed.

OLD SUBSCRIBER—The upright piano is generally considered more ornamental in a room than either a square or a grand. It is certainly better adapted to a small house.

SISTER NELL—Asparagus will cook in twenty minutes. It is usually served hot with a cream dressing, though many persons prefer it cold served with a French dressing.

L. C. D.—Fish should be eaten with a fork. At some houses fish-knives are placed with the fork intended for the fish but they cannot be considered as being at all necessary.

PENILYN—Table napkins are no longer folded in fancy shapes, they are simply folded square and laid at each place; sometimes the dinner roll is laid between the folds, and often both are laid upon the bread-and-butter-plate.

C. P. O.—You can purchase at any one of the women's exchanges pretty cards on which to write your menus; also pretty name cards. The latter come in the shape of leaves and in all colors, and are very inexpensive and dainty.

YOUNG HOUSEKEEPER—The best material to use for a pudding-bag is thin unbleached muslin. The bag should always be scalded before it is used. The string used to tie it with should be a piece of strong and immaculately clean white tape.

GWENDOLEN—An "epergne" is an ornamental stand with dish and branches intended to be filled with fruit and flowers, and stood in the centre of the dining-table. They are rather out of style, though the use of them may be revived at any time.

F. L. S.—Bread-and-butter-plates are still used and are likely to continue being so, as they have been found most useful and necessary. (2) Any odd piece of china makes a pretty wedding present and one much more likely to be appreciated by the average bride than a piece of plated ware.

WISCASSET—The best way to rid your house of mice is to get a good cat and to take care of her, not by petting but by seeing that she is given plenty of fresh water and fresh milk, and also by giving her the freedom of the house during the day, and the freedom of the cellar and the kitchen during the night.

YOUNG BRIDE—Unless your furniture is very dainty in style and construction I should not advise you to have your living-room papered in any such delicate color as pale blue. Dark blue is not a good color for a dining-room unless the room be especially favored with large windows and much sunshine. A blue room is always hard to light.

MERAMCHI—Wedding presents are always sent to the prospective bride whether the acquaintance has been usualy packed and sent from the store where they are bought, accompanied by the card of the donor. If the present is of silver it should be marked with the initials of the bride's maiden name.

AGNES G.—A good receipt for hard sauce for puddings is the following: Stir to a cream one cup of fresh butter, two cups of pulverized sugar, and add the juice of a lemon or a couple of teaspoonfuls of vanilla, and a little grated nutmeg. Smooth into a mould with a broad-bladed knife, and set away to keep cool until the pudding is ready to serve.

HARBERT—Sideboard covers may be made of linen and trimmed with lace or hemstitched. The finer the linen the daintier and prettier these cloths are. (2) Pillow-case muslin and linen come in widths to suit all sizes of pillows. (3) Table linen should, when the time can be afforded, be hemmed by hand. (4) Table linen should be ironed on the right side.

LEBANON—Parchment paper or paper made in imitation of wood is usually used in sending out invitations to a wooden wedding. If the invitations are to be delivered by hand they might be written upon the thin wooden pie-plates which are so common and easily secured. A tiny sprig of fern placed in a slit in the corner would be decorative and suggestive of Nature's larger woods.

JANE—A mustard plaster made according to the following directions will not blister the most sensitive skin: Two teaspoonfuls mustard, two teaspoonfuls flour, two teaspoonfuls ground ginger. Do not mix too dry. Place between two pieces of old muslin and apply. If it burns too much at first lay an extra piece of muslin between it and the skin; as the skin becomes accustomed to the heat take the extra piece of muslin away.

MYRTLE—Almost all the modern houses are built with a large entrance hall, which, in many cases, is utilized as a library or sitting-room. When consulting your architect suggest this to him, and he will be able to tell you whether such an arrangement would be feasible with the plans he has drawn. These halls have a very pretty effect, and are found very cozy and comfortable, particularly as most of them have the charm of an open fireplace.

J. R. E.—Try this receipt for poundcake, I have known it to succeed when many others have failed: Beat to a cream six ounces of butter and eight ounces of sugar, add the beaten yolks of four eggs, then stir in briskly seven ounces of sifted flour, the grated rind of half a lemon, a little nutmeg and then the whites of four eggs beaten to a stiff froth and lastly the juice of half a lemon. Pour into buttered tins and bake in a moderate oven.



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