

DEMOREST'S FAMILY MAGAZINE.

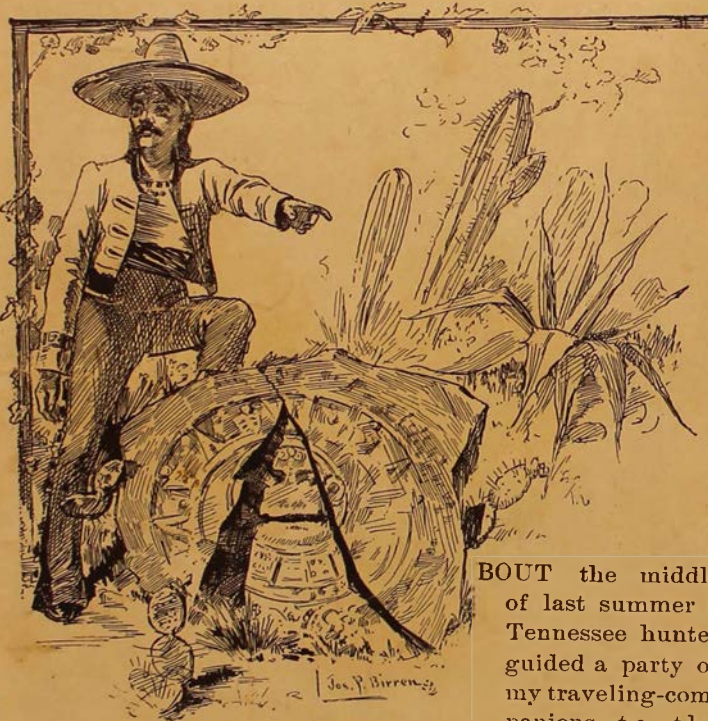
No. CCCXXXIV.

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REPUBLICS OF AMERICA.

The Land of Our Next Neighbor.



ABOUT the middle of last summer a Tennessee hunter guided a party of my traveling-companions to the summit-cliff of a steep mountain range. He probably took us for land-speculators, and repeatedly called attention to the large number of farmsteads that could be bought for "a mere song," as their former occupants had left for the West, to settle in one of the new towns along the line of a well-advertised railroad.

"Look here, gentlemen," burst out one of my fellow-tourists, after gloating in silence over the magnificent scenery at our feet, "look here. I don't believe Adam and Eve were kicked out of Paradise, after all. I shouldn't be the least bit surprised if they didn't jump the fence and run off to settle in some new railroad-town of the Dead Sea Desert."

Travelers in Southern Mexico are often tempted to very similar reflections. While the prairies of our bleak Northwest are thickly studded with well-furrowed, if not well-favored, farms, the interiors of the Spanish-American Republics abound with large tracts of almost uninhabited highland-regions, in a climate that could reconcile a homesick Caucasian to his exile, and charm the tourist with

scenery as superior to that of the grandest Spanish *sierras* as a tree-park is superior in beauty to a naked sand-hill.

Is that neglect a natural consequence of the genial climate? Perennial summers and deserts are as closely associated in the conceptions of many of our countrymen as the ideas of low latitudes and low morals; but is it not possible that the data of that impression have something to do with the fact that the Mediterranean peninsulas were settled at a very early period of the world's history, and that the fertility of their soil has since been impaired by a long succession of exhausting crops? The emigrants of the Latin race have modeled their New World homes after the image of their mother-countries, but the former history of their nations proves that sunny weather is not incompatible with energy—even of the industrial sort.

Wherever a progressive race has settled a summer-land colony, as in New South Wales and Southern Africa, the result seems to justify a similar conclusion.

Nor has the redeeming influence of a virgin soil been wholly lost upon the Spanish colonists of our own continent. The languid natives of southern Spain would hardly recognize their relatives in the strapping



A MEXICAN WOMAN.

rancheros of Chili and Mexico—men who seem to have reverted to the original type of their early ancestors, the adventurous Visigoths and hardy Celt-Iberians. In a moral point of view, too, the effects of that regeneration are getting more and more perceptible. The shepherds of the Holy Inquisition would fail to gather much wool south of the Rio Grande. Convents have been secularized, priests are no longer permitted to meddle in elections; they are denied even the privilege of voting, and cannot

organize a procession or a revival without the special permission of the municipal authorities. Religious orders are excluded from the control of public schools, and, in spite of mass-meetings of female agitators, many Mexican cities refused to make an exception in favor of the Sisters of Charity.

That anti-clerical tendency of the Spanish-Americans is, however, apt to mislead outsiders to erroneous inferences. There is a story about a German philosopher who pondered the delusiveness of appearance till he questioned the reality of external objects, and at last began to doubt the existence of his own wife. "Does he, indeed?" said a neighbor of the afflicted sage. "Well, then, mark my words: Mrs. F. will undeceive him."

A year's residence in the land of our next neighbor would be equally effective in dispelling the illusion that Mexican women have lost their influence in politics. They do not meddle in diplomatic affairs, but make their activity felt in every local election, and have more than once turned the balance for or against the chances of candidates for the highest offices of the nation: perfidy and habitual truculence forfeit their sympathy, as the butcher Iturbide found to his cost, after bul-

lying most of his male opponents into submission. The women of Mexico and Central America have championed all sorts of reforms, religious reforms perhaps excepted, and are not slow in organizing indignation meetings to abate social grievances, like the introduction of noisy or malodorous factories into the midst of a populous city. They lead the plaudits of the *matanza* and of the assembly halls, and have decided the *début* of more than one foreign star-actor.



THE HIGHLANDS OF MEXICO.



A SPANISH-AMERICAN.

Feminine influences are also noticeable in the Moorish architecture of many Mexican residences,—the plan of reserving the chief attractions of a dwelling-house for family purposes. The exterior of such buildings is often more than plain; weeds and rubbish accumulate at the foot of a dingy old wall; *zopilotes*—the southern cousins of the North American turkey-buzzard—roost by dozens at the edge of the flat roof; lizards dart to and fro about the crevices of a masonry that seems to inclose a deserted homestead; but after passing the second porch of the arched gateway the visitor finds himself surrounded by surprising evidences of wealth and refinement,—perhaps even of luxuries, in the New England sense of the word, for our enterprising manufacturers of household ornaments have established agencies



ZOPILOTES ON A ROOF.

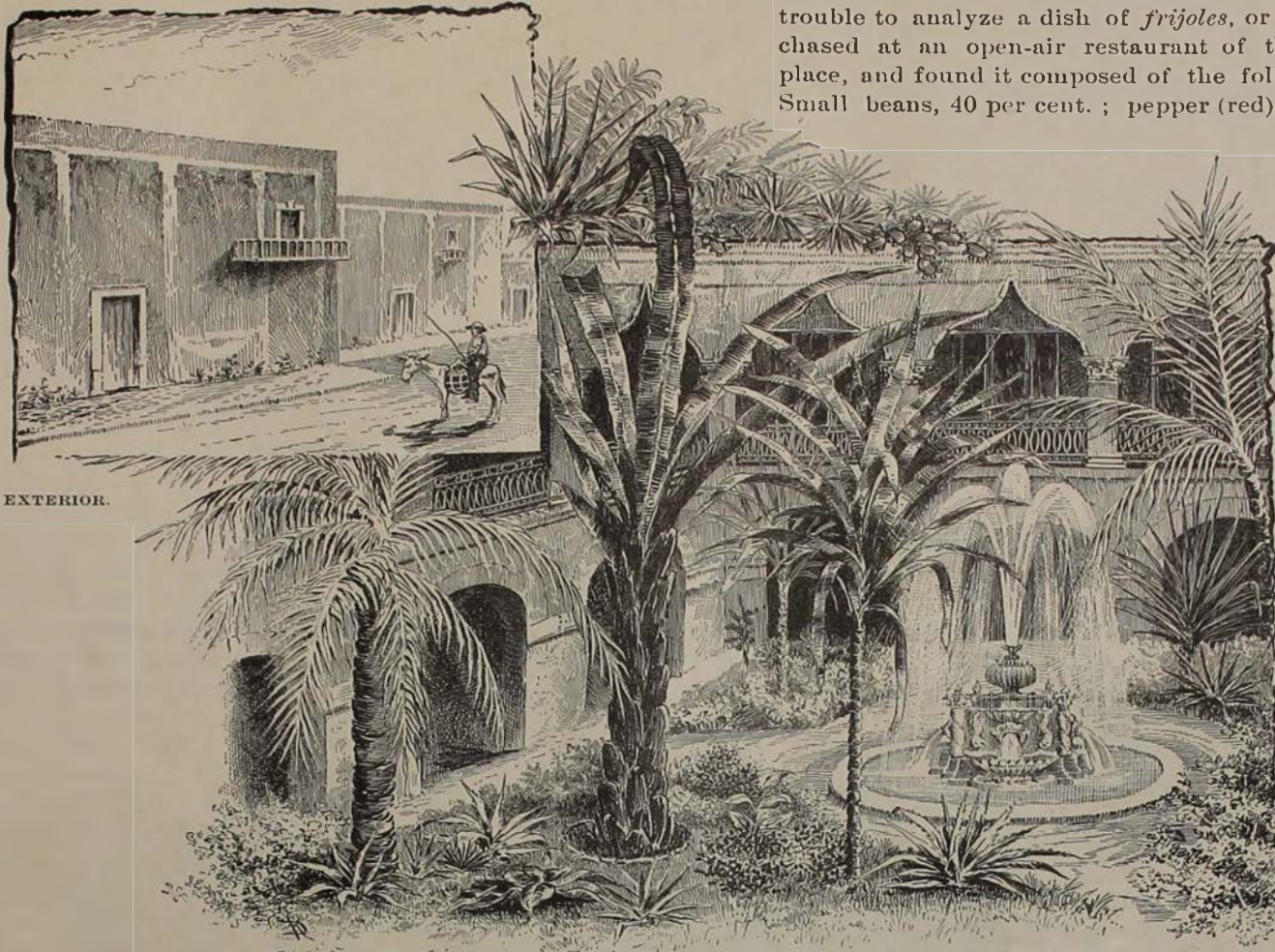
in every larger town along the lines of the American railway-system, and in the garden-suburbs of Puebla and Zacatecas, many mansions built in the Castilian taste of the fifteenth century are furnished in the style of a Fifth Avenue brownstone residence.

But even in the smaller towns the *patios*, or courtyards, of the better-class dwelling-houses are often models of summer comfort, owing to the cooling influence of their central fountain, and their wide divergence from the architectural contrivances of our northern tenements, that frequently seem to have been ingeniously arranged for the purpose of making winter as tolerable, and the rest of the year as intolerable, as possible. Broad porticos, running along three sides of the quadrangle, exclude the glare of the noonday sun, but freely admit lateral breezes through numerous open windows, most of them only latticed or secured by a few iron bars. One side of the yard is generally inclosed by small out-buildings divided by lanes that lead into the *corral*, or cattle-pen, or into a private garden, where Nature can mostly be trusted to add bits of landscape gardening in a splendid style of her own, the tall walls fairly hidden by a mass of wildering vines, or a long row of trees joined by garlands of flowering *lianas*.

In the residences of the rich, "my lady's" apartments are located in the *bel étage*, fronting such gardens, and overlooking the intervening row of servant-cabins. The sitting-room of the family, too, is included in the Señora's reservation, who guards the premises of her sanctuary with jealous care; and many Mexican husbands, indeed, live a



PUEBLA MARKET PLACE. ANALYZING THE PRIJOTES.



EXTERIOR.

A MEXICAN RESIDENCE. INTERIOR.

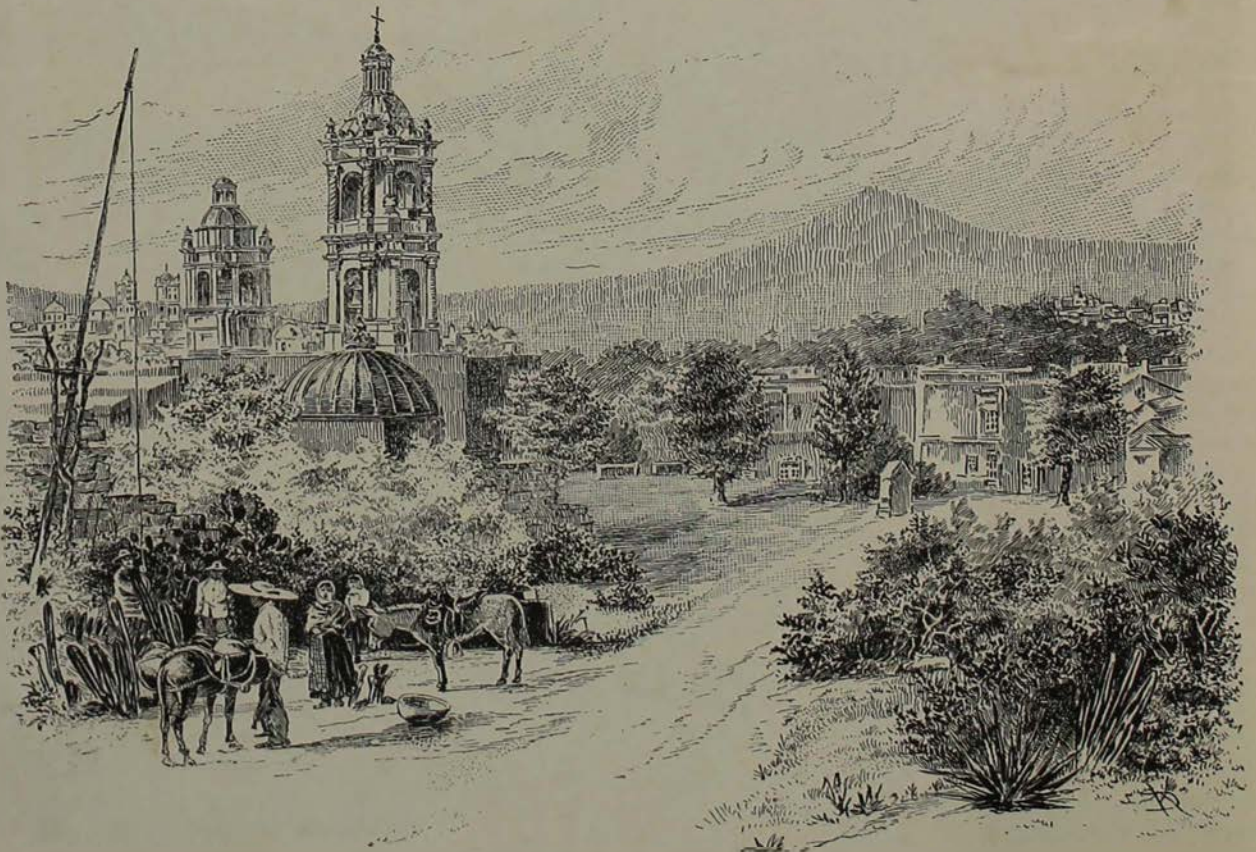
trouble to analyze a dish of *frijoles*, or brown beans, purchased at an open-air restaurant of the Puebla marketplace, and found it composed of the following ingredients: Small beans, 40 per cent.; pepper (red), 12 per cent.; rank butter, 20 per cent.; nondescript pungent leaves, 15 per cent.; chopped garlic, 10 per cent.; salt, 3 per cent. The thirst excited by such atrocious compounds is made an excuse for large potations of *mescal* and *pulque*, an alcoholized preparation of aloe-sap. A special pulque-train is run from the lower valley of Anahuac to the city of Mexico, and a red pulque-flag waves invitingly from thousands of wayside *fondas* between Monterey and Vera Cruz; and the universal indulgence in

sort of Jekyll and Hyde life: scrupulously decorous in the family parlor, and boisterous, if not downright rowdyish, at the public *fonda*, where ugly brawls are rather too frequent to be explained by the pugnacious temper of the Spanish creoles.

The Caucasian colonists of Spanish America are frugal in the ancient sense of the word, *i.e.*, they prefer tree-fruits to flesh; but the merit of their vegetarianism is offset by various less salutary dietetic propensities. Young and old are passionately addicted to the "spice-habit," as a modern sanitarian calls their mania for caustic condiments—onions, black pepper, red pepper, *marigallas* (pickled leaves with a *feu d'enfer* taste, affecting the palate of a novice like a pill of corrosive sublimate), garlic, mustard, and herb-vinegar. A military surgeon of my acquaintance once took the

this vile drink is the cause of much misery

The natives of the *tierra caliente*, the horticultural Indians, are, however, much more temperate, and, indeed,



GARDEN SUBURB OF A MEXICAN TOWN.

carry their abstemiousness to a degree hardly surpassed in the country districts of Brahmin Hindostan. "*Una vida pacifica*"—a life of peace—and a fair banana-crop comprise the limits of their earthly desires, and a meal of brown

beans, syrup-water, and sliced bananas, is considered a treat

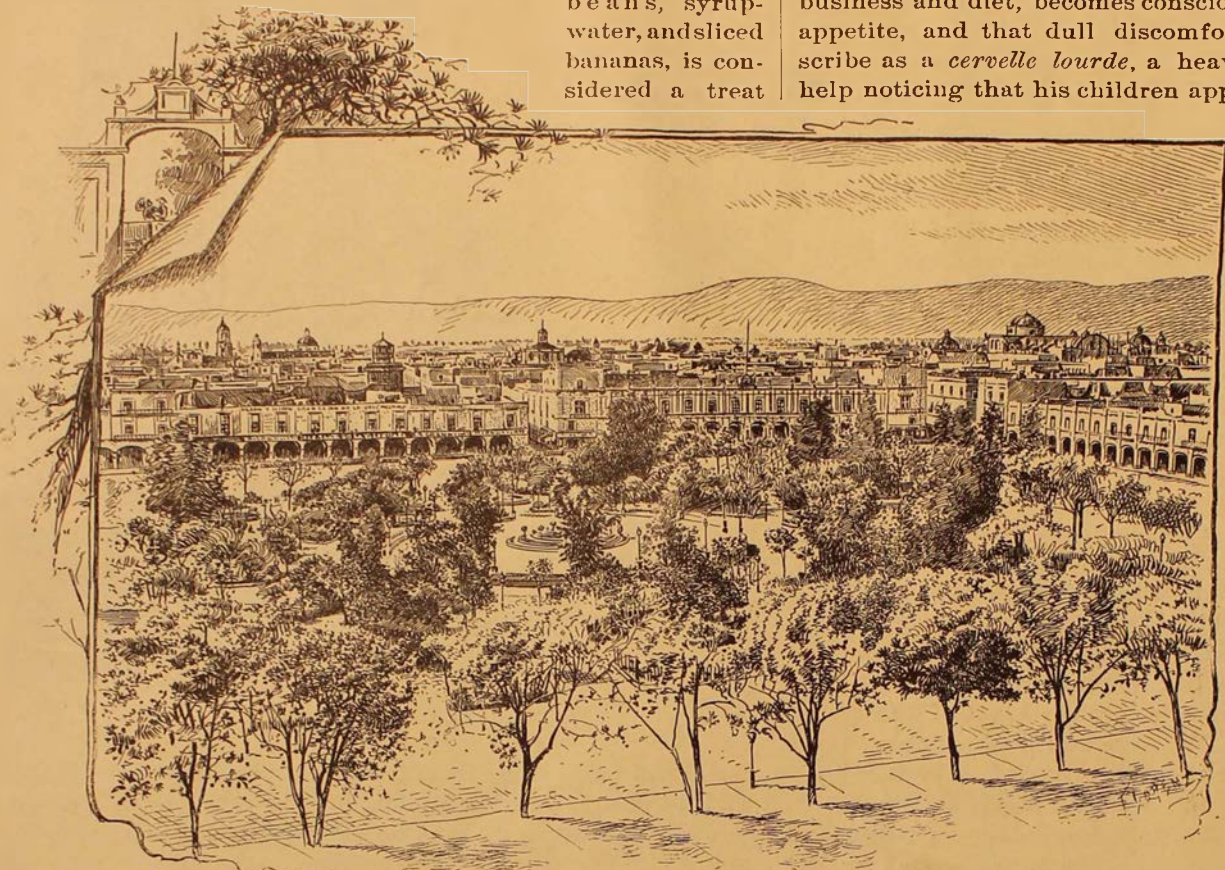
fat and vile liquors. If they reached the tropics in the fall of the year, they may enjoy their usual health for a few months; but soon after the vernal equinox the commercial gentleman who continues to observe his accustomed rules of business and diet, becomes conscious of an increasing loss of appetite, and that dull discomfort which the French describe as a *cervelle lourde*, a heavy brain, while he cannot help noticing that his children appear a little paler and more languid than usual. He does not enjoy his breakfast any more, and envies his Mexican clerks, who can get through half their day's work on a biscuit and a handful of plantains. His wife and youngsters complain of weariness and troubled dreams, and some fine morning the family awakens with a few well-developed cases of yellow fever on hand."

With ordinary dietetic precautions the visitors of a tropical coast-region can, indeed, dispense with fever-pills, especially if they have learned to renounce the worship of fleshpots. And frugality is so easy in Mexico. The fruit-markets are a revelation,

even to a veteran vegetarian: mangos, *durasnos*, *guavas*, *priscos* and *chirimoyas*, all rival bananas in flavor, if not in weather-resisting qualities; and the abundance of kitchen vegetables enables all but the poorest city-dwellers to rival the fastidiousness of the Duc de Rohan, who would never permit the same dish to appear on his

for a holiday guest. A word signifying "flesh-glutton"—beef-eater, as we might translate it—is a term of reproach in their vernacular, and they reap the reward of their frugality in an almost complete exemption from the ravages of climatic fevers. The flesh-eating creoles have at least the good sense to change their bill of fare at the beginning of the "bake-oven" season, and would have less hesitation about visiting the swampiest river-bottoms of the coast-plain than they would feel at the threshold of an American sausage-shop in midsummer.

"Among the native Spanish-Americans," says a medical writer, "from the mouth of the Rio Grande to the delta of the La Plata, neither physicians nor laymen entertain the slightest doubt about the origin of idiopathic fevers, but refer them to dietetic abuses as confidently as we would ascribe dyspepsia to the same cause; and even the dweller of the sultry coast-swamps manages to resist moist heat and miasma till the rainy season with its stormy wet days and chilly nights enables him to relax the strictness of his regimen. Not so the foreign merchant of the seaport-towns, or the independent negro of the coast-plantations. Mr. Smith, Mons. Lefevre, and Herr Strauss, with their respective families, insist on their daily beefsteaks, their wonted greasy 'made dishes' (served smoking hot), and their quota of alcoholic beverages, while Sambo revels in ham-



PLAZA DE ARMAS, IN THE CITY OF MEXICO.



HARBOR OF VERA CRUZ.

table more than once a month. The climate, too, makes carnivorous excesses a rather gratuitous folly. From October to the middle of April the weather of the seaside cities resembles a protracted Indian summer: clear, calm days, with an occasional night-chill, but never anything like a serious frost, while a few weeks later a three-hours' railway-trip will transport an invalid to a region blessed with a six-months' May, a land where

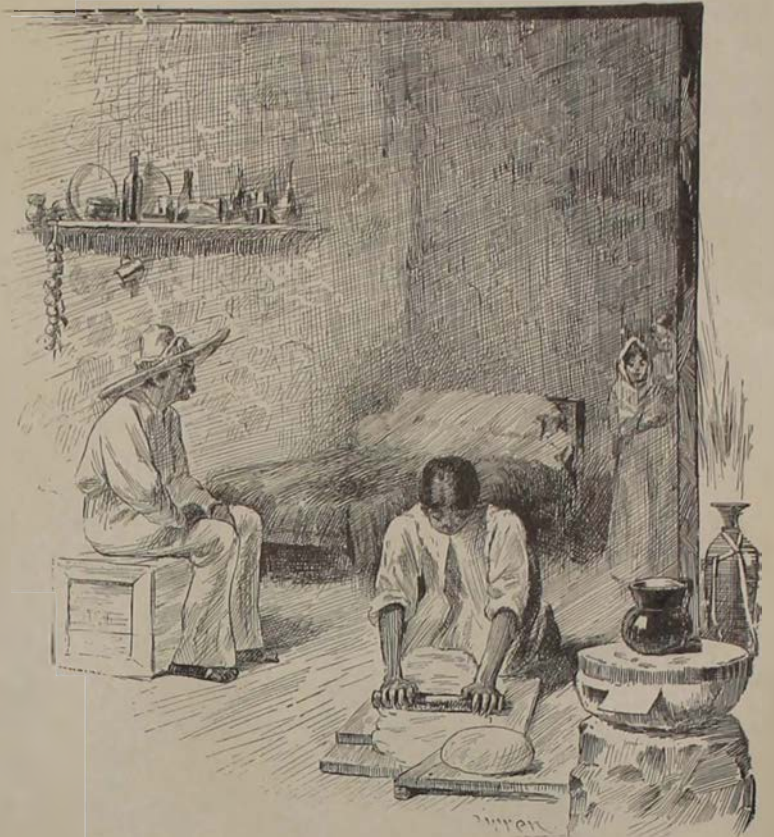
"All meadows and all woods are evergreen,
And spring returns with every rising sun,"—

at least till the middle of November, when the hills of the central tablelands are silvered by an occasional hoarfrost.

For sight-seeing purposes, too, winter is the most favorable time of the year, though the completion of twenty-eight hundred miles of well-graded railways has greatly reduced the inconvenience of travel in the rainy season, which from June to December drenches the forests of the *tierra caliente* with daily thunder showers.

During the four driest months of the year sportsmen may visit the inexhaustible hunting-grounds in the delta of the Sumasinta River, where Maurice Thompson could realize his daydream in the company of the native bowmen, who will pick off a duck on the wing, or transfix a boa with an arrow driven through the body of the reptile into the heart of the tree. Boa-steaks and *tortillas*—maize-cakes which a female expert will turn out at the rate of a hundred per hour—were forwarded to the camp of Marshal Bazaine in compliance with a requisition for commissary supplies; and iguanas, fattened like geese, are frequently sold in the meat-markets of Chihuahua and Aguas Calientes, where beggars and *rancheros* mingle with the perfumed guides of a fashionable railway-hotel, and water-carriers ply their trade among the venders of ice-cream and French pastry.

The same curious association of modern luxuries and



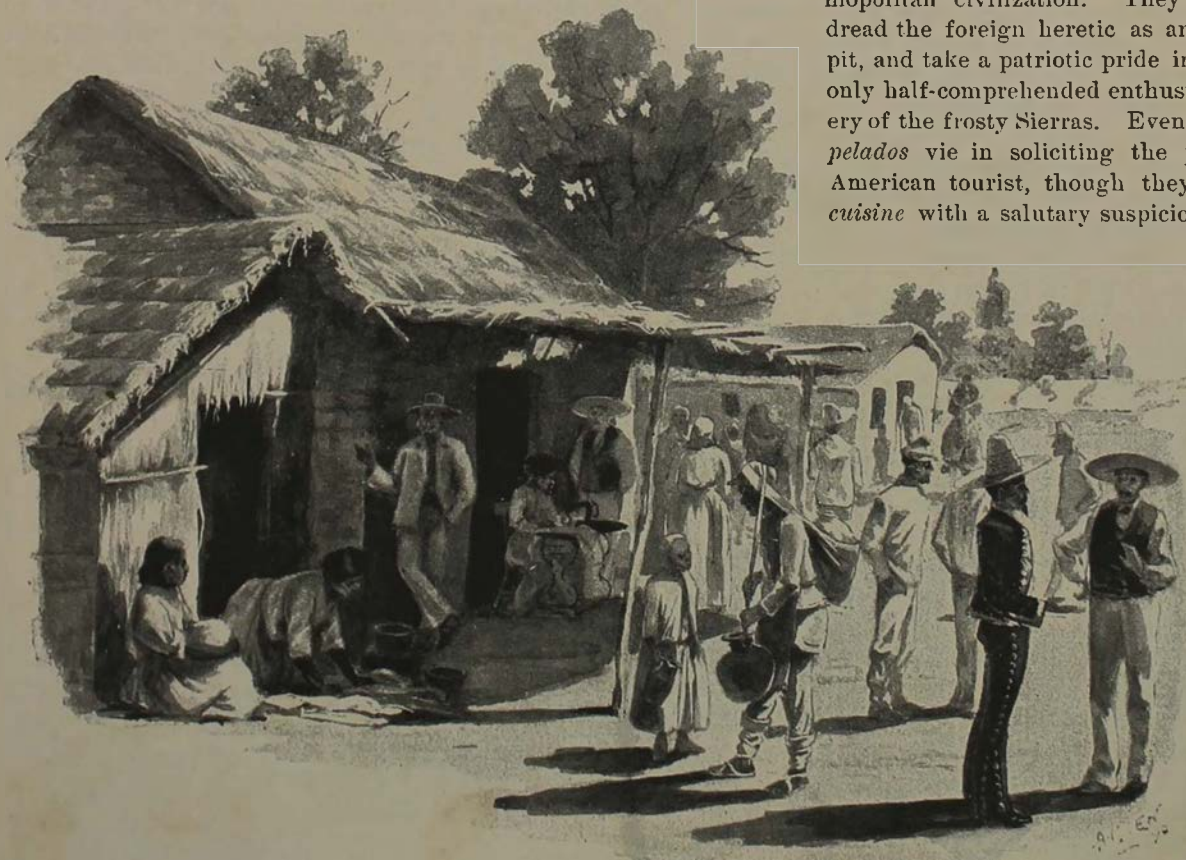
MAKING TORTILLAS.

mediæval barbarisms is noticeable in public pleasure-resorts and in many wayside scenes of the little railway-towns, where a peasant-girl may be seen operating a sewing-machine for the benefit of her patrons in the camp of the railway *peons*, while her sister washes the garments of the same knights of labor by means of a flat pounding-stone and a gourdful of fluid soap.

In the course of the last fifteen years' railway-extensions, our next neighbors have made wonderful progress in cosmopolitan civilization. They have ceased to dread the foreign heretic as an emissary of the pit, and take a patriotic pride in encouraging his only half-comprehended enthusiasm for the scenery of the frosty Sierras. Even the priest-ridden *pelados* vie in soliciting the patronage of the American tourist, though they still regard his *cuisine* with a salutary suspicion, like the guide

engaged on my last visit to the highlands of Oaxaca, who, after the exhaustion of his own provender-pouch, would fast with fortitude rather than taste the canned comestibles of his employers.

Satire tends only to aggravate such prejudices; and in regard to the national pastimes of



A WAYSIDE SCENE

our Spanish neighbors, amateur reformers should likewise be a little cautious in expressing their views, as their zeal is apt to awaken rather unexpected counter-protests.

"Are they really crazy, those Yankee bigots?" asked a Mexican lawyer of my acquaintance. "What in the name of common sense can be their real objection to the pastime of witnessing a cocking-main or a bull-fight? Don't they know that roosters volunteer such performances in every farm-yard? Are they any the worse for having spectators? Or is there a doubt that a bull would a hundred times rather die fighting than to be helplessly chained and butchered in a

slaughter-house?" A good deal might be rejoined from my old friend Bergh's point of view; but the fact remains that affections can be localized, and thousands of Mexican ladies who shock the sensitive nerves of a pious Quaker by applauding the exploits of a plucky *matador*, would in their turn be shocked at the joyless existence of our North American factory-children. "Tolerance, even towards the intolerant," is said to be the highest test of culture; and we might well afford to extend that amenity to neighbors who have long ceased to interfere with our own predilections.

FELIX L. OSWALD, M. D.



THE RIVER OF PEARLS.

BY RENÉ DE PONT-JEST.

PART II. THE WHITE WATER-LILY.

(Continued from page 271.)

SYNOPSIS OF PREVIOUS CHAPTERS.

As the beautiful Chinese maiden Liou-Siou, or Embroidered Willow, was one day watering her flowers at her window, she accidentally let a drop of water fall into the eye of an admiring neighbor, the butcher Tchou, who fell in love with her at once. He bribed her maid, Rose, to carry a love-letter to her, but Rose deceived him in the matter, and Tchou vowed a fearful vengeance on all concerned, when he learned that Embroidered Willow was to marry the wealthy Ling-Ta-Lang. The unfortunate young bridegroom was murdered by an unknown assassin on his wedding-night. Suspicion fell on his bride and her cousin I-té, a professor of astronomy who was known to be attached to her, and both were cruelly tortured to make them confess, and then condemned to death. But an American, one Captain Perkins, an opium smuggler, who had been at the trial and knew the judge, Ming, aided Embroidered Willow's mother to prepare a petition and present it to the viceroy, Prince Kong. The prince called Ming severely to account, and threatened him with one hundred blows with the bamboo if he did not discover the real assassin within a month, the viceroy being convinced that the condemned were innocent. The abduction of Rose, the maid, at this time, presumably by river pirates, gave the judge a new clue, and the second part of the narrative begins with his search for the murderer among the nefarious band of thieves and pirates known as "The White Water-Lily." Some of them had been condemned to be hung; and Captain Perkins and Ming made a midnight visit to the executioner of Canton, and for purposes best known to the American, and not quite clear to Ming, bribed the executioner to deliver to them the body of one Pei-ho, chief of the river pirates, after hanging him so as not to hurt him much. Meanwhile, Embroidered Willow, languishing in prison, was one day permitted to go to the hospital and see I-té, who was slowly recovering from the torture he had received. The two young people no longer attempted to conceal their love for each other, but during the interview, I-té, too weak for violent emotion, fainted, and Embroidered Willow and her mother were obliged to withdraw, and started to return to the prison.

CHAPTER III.

THE ASSASSIN RECOGNIZED.

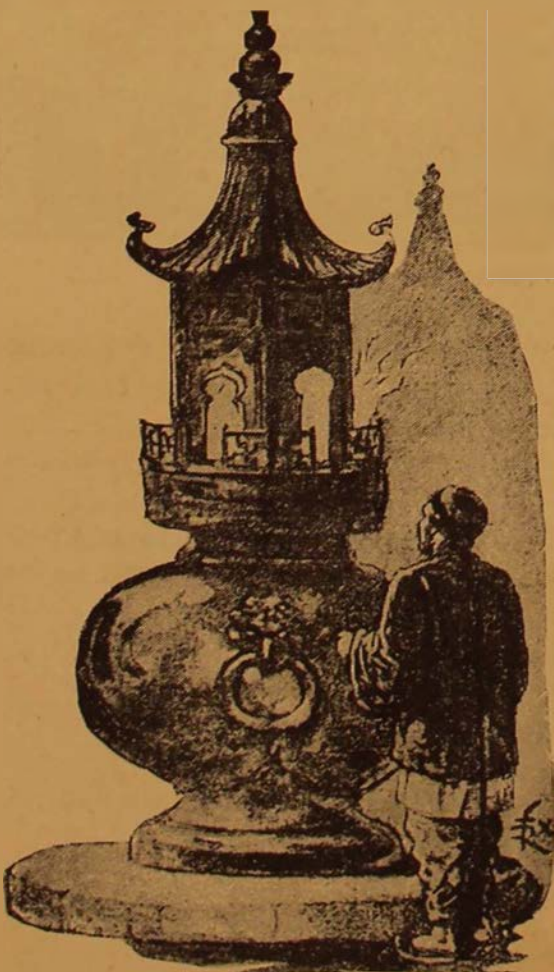
THE two women entered their palanquins, and escorted by the police-officer, who was in charge of them, they soon reached the Taenan gate, an arched tunnel, more than forty feet long, under the rampart which separates the Chinese and the Tar-

tar city of Canton, and which was guarded at each extremity by armed officers. Just as the porters of Mrs. Liou and her daughter were about to enter this tunnel, certain parts of which were always in semi-darkness, in spite of lanterns placed here and there, the crowd was so great that they were obliged to wait until the passage was freer.

They had been there some moments, their palanquins close to the wall, when Embroidered Willow felt a hand on her shoulder. She turned suddenly. A man, whose features she could not distinguish, had thrust the upper part of his body through the doorway of her palanquin and seized her. She was about to cry out, but before it was possible for her to do so, the unknown had seized her, embraced her, and repulsed her, saying:

"You know now how Tchou avenges. You will never see the 'Red Spider' but once more: that will be at the foot of your gibbet."

"Help! help!" cried Liou-Siou, wild with disgust and





THE VILLA LING.

terror. She recognized the butcher, although she had never paid much attention to him, and it all at once struck her that this was not the first time she had heard his voice, although she could not recall ever having spoken to him.

Where, when, under what circumstances had this voice already struck her ear?

Mrs. Liou was the first to respond to her daughter's appeal, and clasped the girl in her arms. Neither the police-officer nor the porters understood what had happened.

"There he is! I just saw him!" said Liou-Siou, pointing to the darkest part of the tunnel.

"What has happened? Of whom are you speaking?" asked the bewildered mother.

"Him! The murderer!"

"The murderer? Who is that? Tell me what you mean."

"Oh! now I recognize him. It is Tchou the butcher, our neighbor at Foun-si. You know him."

"Tchou? The 'Red Spider'?"

"Yes, the 'Red Spider'! Ah! I feel his bite yet!"

"Come, calm yourself! This is only a dream, a hallucination!"

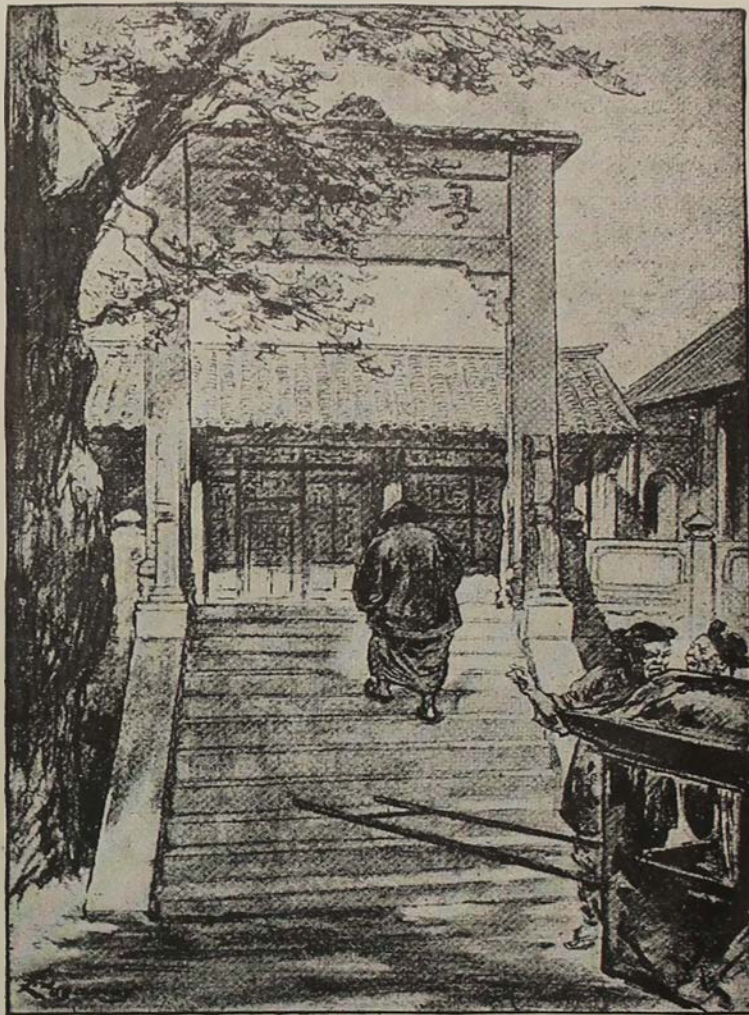


"HELP! HELP!"

"Oh, no! I saw him clearly, and I remember! It is the same voice which I heard in my room at the Villa Ling the night of my marriage! Oh! I shall always remember it! I am afraid! I am afraid!"

When her mother had seen the terrified girl safely back in the prison, she hastened to the residence of President Ming. That unhappy mandarin was plunged in deepest despair, and when Mrs. Liou was announced had to make considerable effort to receive her with his usual calm dignity. But the mother of Embroidered Willow was too intent on her own affair to notice this. Omitting the usual ceremonials, she went straight to the point and said to Ming,

"You have nearly as much interest as I have in discovering the assassin of Ling, is it not so?"



MRS. LIOU VISITS PRESIDENT MING.

"I should say so!" replied the magistrate. "As much interest as you in discovering Ling's murderer? I have more, much more!"

"This concerns the life of my child," mildly observed Mrs. Liou.

"And my honor as judge," replied that functionary, with more presence of mind than he had himself believed he was capable of.

"Well, I know this murderer!"

"You know him?"

"My daughter has seen him."

"Where?"

"Under the archway of the Taenan gate, as we were returning from the hospital where poor I-té is dying."

"Under the archway of the Taenan gate? And you did not have him arrested?"

"In the darkness he easily escaped us."

Then Mrs. Liou related what her daughter had said to her about the sudden appearance of the murderer.

"And who is this wretch?"

"He is one of my old neighbors at Foun-si, a butcher by the name of Tchou."

"Tchou? Wait a bit. The one whom the street-boys call the 'Red Spider'?"

"Yes."

"Well! That Perkins is a magician, a sorcerer!—and I am an imbecile." It seems unnecessary to say that this last phrase was an aside.

"I do not understand."

"Oh! I understand! This man left Foun-si at the time of your daughter's betrothal?"

"About that time: his shop has been closed about three months."

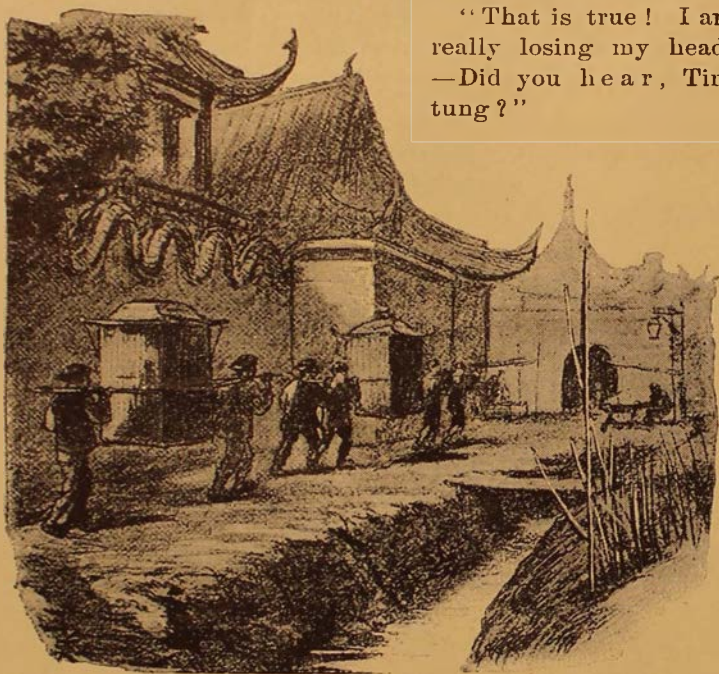
"He loved your daughter, and killed her husband from jealousy!"

"I am sure of it!"

"Where shall we find him now?"

"Since he was in Canton half an hour ago, he cannot be far off."

"That is true! I am really losing my head.—Did you hear, Tin-tung?"



ON THE WAY TO THE PREFECT OF POLICE.

This last was addressed to his secretary, who was present at the interview.

"I heard, my lord," replied the scribe humbly. "What is to be done?"

"Go to Fo-hop."

Tin-tung went toward the door.

"No, never mind: I will go myself," said the president, striking a gong.

Half a dozen servants immediately responded.

"Quick! My palanquin and my strongest porters!" commanded Ming; and he began to walk up and down, murmuring:

"Tchou the butcher, the 'Red Spider'! If only it is not too late!"

Within five minutes his equipage was announced.

"You have your chair, madame?" he asked his visitor.

"Yes," replied Mrs. Liou.

"Then follow me: let us go to the prefect of police. There is not a moment to lose." And Ming the enormous, to whom the hope of escaping the threatened blows of the bamboo restored all the agility of his youth, almost leaped into his palanquin.

His porters bent under his weight, but they set out none

the less quickly. Those of Mrs. Liou showed their self-respect; although they were but two, and had already come a long distance, they arrived at the same time as the mandarin. The latter gallantly offered his hand to the poor woman and led her into the presence of Fo-hop.

In very few words Ming made him aware of what had occurred under the tunnel of the Taenan gate.

"If this man does not leave the city under an hour, he will not get out of it, I promise you!" said the chief of police.

"What will you do?"

"Under the pretext that scouts of the rebel army have been reported to be in the neighborhood, I will have every gate of Canton closed."

"Very good!"

"And I will send an order to the commandant of the port, to stretch chains across the river so that no vessel can get out of the harbor."

"You are a wonderful man!"

"Then my five principal agents, well attended, will go through all the dens of the city and suburbs. In half an hour the *ti-pao* will receive the order not to allow any suspicious individual to go around."

In China the night watchmen are called *ti-pao*. Each street has its own, always the same, so that these men know by name and by sight all the residents of the quarter they are set to watch. There is only one fault in this ingenious organization, which ought to be an insurmountable obstacle for malefactors; that is, these guardians of public welfare, as they go their rounds, strike continually upon a wooden cylinder, producing a sound like that of a rattle, and carry at the belt a lighted lantern. The result is, therefore, that robbers, hearing and seeing them at a distance, are enabled to exercise their profession without danger.

"Only," continued Fo-hop, "I require the description of the murderer."

"Yes, of course! And I never even asked for it!" responded Ming, naively. "Madame will give it to you."

The mother of Embroidered Willow hastened to give such a detailed portrait of Tchou that the brave magistrate could not help crying,

"I should recognize the monster among a thousand!"

He was interrupted by the arrival of the agents whom the prefect had sent for. The latter explained to these what they were to do, and, after having given them the most minute instructions, he was about to send them off, when President Ming, who had recovered all his arrogance, said roughly to them,

"You know that this criminal must be found this very night, or if not, to-morrow morning you may look for twenty blows of the bamboo, each of you!"

The poor fellows bowed almost to the ground, not daring to utter a protest, and went out.

"You are severe, my dear president," said Fo-hop, after the departure of his men. "Twenty blows with the bamboo if they do not succeed. How you put it on!"

"I am threatened with five times as many."

"As there are five of the men, that makes just your number."

"Your pleasantry is cruel."

"Fortunate if it is only a pleasantry, and you escape the humiliation."

"If it were only a humiliation!"

"But I think that if we would do better than sending our people, we would seek for this man ourselves."

"Ourselves?"

"Suppose we accompany my agents to-night."

"Do you mean it seriously?"

"Very seriously. The portrait of Tchou seems to me to be graven on your mind."

"I believe it is!"

"Then go home, put on a simple citizen's costume, such as you wear when you leave the Island of Honan at night—to visit the flower-boats?"



THE GOD OF WAR.

"The flower-boats? I? You can——"

"My duty compels me to know everything."

"Well, all right! I will go where you wish."

"About ten o'clock I will come for you."

"Very well, I shall expect you."

Scarcely were these words pronounced than Ming regretted them, for his courage failed him. But it was too late to withdraw: the compact was made, and he had invoked the god of war.

CHAPTER IV.

CANTON AT NIGHT.



It is needless to affirm that, notwithstanding the demonstration of bravery which he had made, Ming—the intrepid Ming!—reviled the project to which Fo-hop had committed him, at least twenty times in the twenty minutes it took his carriers to convey him home. No one knew better than he—of course by hearsay only—that certain quarters of Canton were very dangerous during the night, and his memory reverted with annoying persistence to the fact that the police did not dare to meddle with

them except at rare intervals. Thus he passed the remainder of the day in very unpleasant reflections. Nevertheless, in the evening, after a hearty supper, he regained some of his equanimity, and when Fo-hop called for him, about ten o'clock, he was quite ready, disguised as a street-porter, and felt more disposed to put a good face on the matter.

"My orders have been so fully carried out," said the prefect to him, "that if you were not with me you could not get back to Honan to-night. The city is closed and barricaded, under pretext that those rebels, the Tai-pings, are in arms. Let us go."

"Let us go," echoed the magistrate. He led the way to the door, but seeing no one in the street, he turned to Fo-hop quickly, saying, "Are you alone?"

"Quite alone. Since we have nothing to do in the city, I have left my agents at the Tsing-hae gate, with orders to wait for me. We will join them there."

Ming dissembled the joy which this information gave him.

"There are but two of them, anyway."

"Nonsense!"

"Yes; but one of these two is a valuable auxiliary. He is the son of a poor wretch, Soun-po, whom you condemned last week to three months of the *cangue*. I have promised to obtain a pardon for his father, if he serves us well."

"And he has accepted?"

"Most gratefully. And as I have also promised not to remember his connection with this low class of society which we wish to visit, he is going to take us to the court of the King of Beggars, and then to certain places where your assassin may have taken refuge."

"The King of Beggars?"

"Certainly. Do you not know that these people have formed a regular association, the ruler of which has been appointed by the sub-prefect?"

"I have heard it spoken of, but I only half-believed it."

"You will see them at home."

Conversing thus, and after having had ten barricades open for them, the two mandarins reached the Tsing-hae gate. Fo-hop made himself known to the officer who commanded

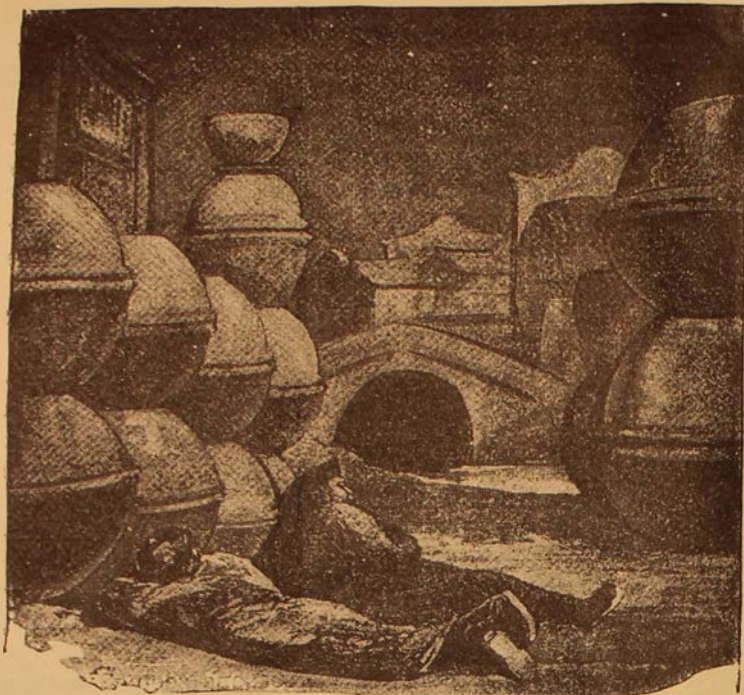


FO-HOP'S AGENTS.

the post, and they crossed the rampart. The two men who were waiting at this rendezvous for the prefect had gone to sleep on the ground near the bridge, under the shelter of some large jars which a merchant of pottery had placed upon the bank. Soun-po's colleague was a police-officer in whom all confidence could be placed. He was called Amoy. Short and sturdy of physique, he was the type of the southern Chinese. Awakened by the opening of the gate, he and his companion sprang up, and awaited the orders of his chief.

"Let us be off," said the latter, "to Sang's first."

The agent nodded, and, signing to Soun-po, led the way. The little company went towards the bridge of the island of Honan, and after having crossed it they plunged into the maze of muddy lanes which occupied all the space comprised between the shore and the temple of Buddha. In spite of the late hour, this quarter of the city was far from being deserted and quiet. On the contrary, at every step Fo-hop and Ming passed promenaders, and from every habitation came a multiplicity of noises which proved clearly enough how fond the Chinese are of turning night into day.



THE RENDEZVOUS.

"Suppose we stop here a moment?" suddenly proposed the prefect. They were before a house that a number of busy individuals, some gay and expansive, others somber and silent, were entering or leaving.

"Very well," responded the magistrate. "What is this hole?"

The place had a very sinister appearance: its façade, roughly plastered, was seamed with cracks, there was no outer window, and the entrance was a long corridor, lit by two smoky lanterns, which looked as if it led to some evil place.

"This 'hole,' as you call it, my dear president, is one of your most valuable sources of income."

"One of my 'sources of income'?"

"It is one of the most frequented gaming-houses of the three provinces."

"And we are going into it?"

"Unless you think we have more chance of finding the assassin at Prince Kong's."

"You are right," approved the mandarin, inspired to



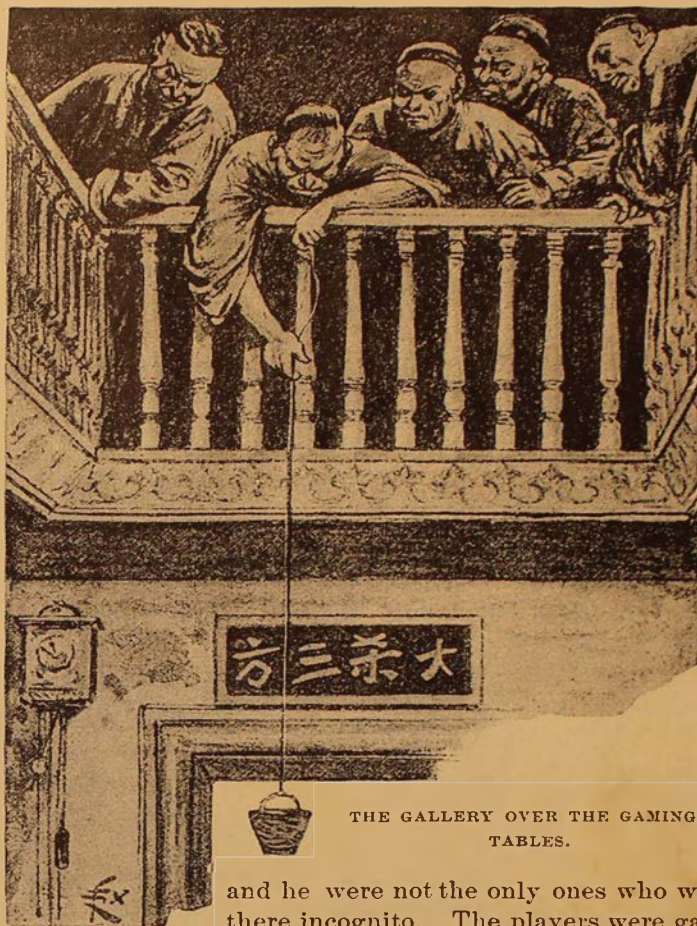
AT A GAMING-TABLE.

bravery by the name of the viceroy. "Let us go in." And he entered the corridor first, Fo-hop following.

About half-way down the corridor, to the right they came to a wide-open door, which was the entrance to a vast hall where there were nearly a hundred and fifty persons, but the atmosphere was so dense that at first the two friends

could distinguish nothing. However, they soon became accustomed to it, and then Ming was all eyes and ears.

Upon large wooden benches, set against the wall, lay some of the occupants, smoking opium and seemingly indifferent to all that was going on; but other portions of the place were less tranquil. Those present formed distinct groups around tables occupied by the gamblers, who appeared by their dress to belong to the lower classes. However, as some of these tables were literally covered with gold coin and ingots, Fo-hop had good reason to suppose that Ming

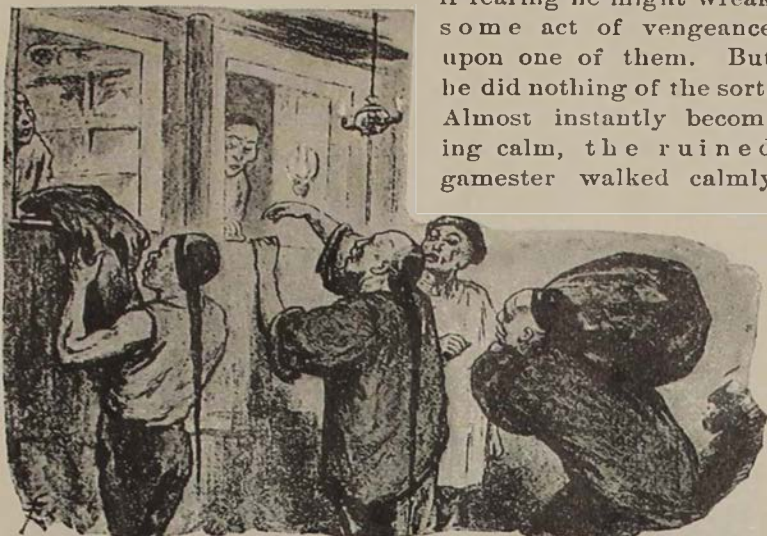


THE GALLERY OVER THE GAMING-TABLES.

and he were not the only ones who were there incognito. The players were gambling among themselves or against the bankers, who held the stakes and dealt the cards,—real cards, such as those which we use in America, with this difference, that the figures of kings, queens, and knaves, were replaced by fantastic birds, red, green, and blue, or by dragons which seemed to make frightful grimaces at the losers.—and from the gallery, which ran around the hall, other players sent down their ventures in little baskets, which for the most part were drawn up again empty.

After having inspected one by one the divers groups of this strange gaming-place, without meeting anyone who answered to the description Mrs. Liou had given of Tchou, Fo-hop and Ming slipped in among the curious lookers-on, near a gambling-table. There were only two players at the table, but they were evidently in earnest. The crowd eagerly followed all their movements, exciting the adversaries with voice and gesture. One of these players was a young man whose physiognomy betrayed no emotion. At each new deal the pile of gold and silver which he had before him increased, and he phlegmatically drew his gains toward him, barely giving a smile, a strange smile, which seemed to express less satisfaction at his good luck than hatred toward the one he was ruining. The other was a little man, about fifty years of age, whose lean countenance bore the traces of all sorts of excess. His hollow, faded eyes, his pale and shriveled lips, his blackened and broken teeth, his trembling hands, all the feverish movements of his body, betrayed his favorite vice,—the abuse of opium. He played nervously,

cursing his luck, and lost his head. Finally, having lost his last piaster, he rose swearing. The crowd scattered, as if fearing he might wreak some act of vengeance upon one of them. But he did nothing of the sort. Almost instantly becoming calm, the ruined gamester walked calmly



GAMBLERS AT THE PAWN-SHOP.

toward that part of the house specially reserved for opium-smokers. The prized narcotic would cause him to forget his loss and give him the hope of a glorious revenge.

"Let us go," said Ming to Fo-hop. "Our man is not here, that is very certain."

"Yes, we will go," replied the prefect; "but I shall not forget this gambling-house. This is what brings such custom to the pawn-shops. The *ti-pao* of the Honan district will catch it for not having reported it to me." The two mandarins regained the street.

"To Sang's, now," ordered Fo-hop. "However ill-famed his domain may be, it can't be much worse than this."

The night was very dark, and Ming shuddered as the prefect seized him by the arm and dragged him into an obscure alley, where Soun-po and Amoy had led the way, disappearing in its gloomy shadows as if the darkness had swallowed them. Ming and his colleague had scarcely gone a hundred steps, advancing on tip-toe towards some lights which they saw in the distance, when half a dozen strange beings suddenly appeared as if they had sprung from the earth, and stood across the alley to bar their passage.

"Who are you? What do you want?" one of these

men demanded threateningly. Ming executed a movement in retreat. Soun-po advanced quickly, exchanged a few words with the unknown, who went away, first charging his companions not to allow the strangers to pass.

"I believe, may Buddha pardon me!" murmured the haughty magistrate, "that the King of the Beggars is making us wait in his ante-chamber."

"Ah! he is a real sovereign, more powerful than many others," responded Fo-hop. "After all, he only acts towards us as we have done to many others."

"What! you, the prefect of police of Canton, you count yourself with such *canaille*?"

"Sang is sometimes very useful. In exchange for certain immunities which his association enjoys, he keeps me posted on some matters which I am greatly interested to know, and when a crime is committed, the authors of which I cannot discover, I apply to him, and he assists me."

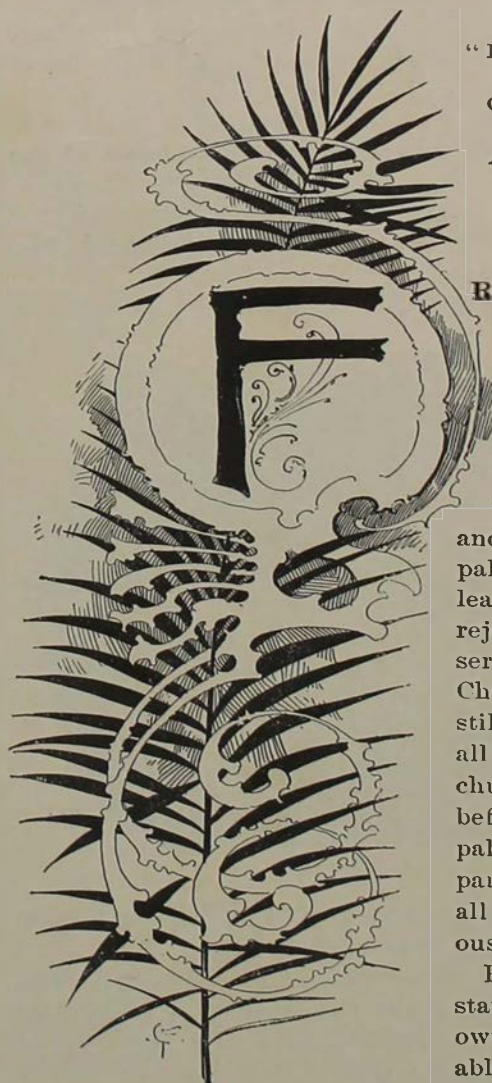
"Why then did you not apply to him to find the murderer of Ling?"

"For two reasons: first, because you were so sure that you had condemned the real and only culprits; secondly, because the crime was committed outside of Canton."

Ming was about to say that these reasons seemed to him insufficient, when Soun-po announced the return of the envoy, who came running back, which seemed to augur favorably for their reception. Indeed, as soon as he rejoined our friends he knelt and begged them to follow him.

(To be continued.)

The Care of Palms in the Drawing-Room.



"First the high palme trees,
with branches faire,
Out of the lowly vallies did
arise,
And high shoote up their
heads into the skyes."

—SPENSER.

FROM the earliest times, the palm has retained its significance as a symbol of victory or rejoicing, a token of success, honor, or pre-eminence. The ancient Jews carried palm branches (properly leaves) on occasions of rejoicing, and this observance on the entry of Christ into Jerusalem is still commemorated in all Roman Catholic churches on the Sunday before Easter, while palms play an important part in the decoration of all churches at that joyous festival.

Possessing a graceful, stately beauty all their own, it is rather remarkable that only of late

years have the decorative possibilities of palms for festal occasions been appreciated to any general extent; and their culture in the home, by amateurs, is of still more recent date, but is rapidly becoming more popular as their management is better understood. Being exotic, and of slow growth, intelligent care and patience are the price that must be paid for success in the cultivation of this species of plant; but there is a fascination about it, and a generous return in beauty that by the successful enthusiast is considered ample compensation.

A Parisian lady who has had great success with

her drawing-room palms, and in whose beautiful home the same graceful green enlivens other chambers, in which their growth has been tended by her own hands for the past fifteen years, recently explained to me some of her methods of caring for them, and I give the information imparted, believing that these hints will be the means of bringing a pure and lasting pleasure to any homemaker who will "take the trouble." The remembrance of my difficulty, in my half-educated ignorance, with the palms in my own drawing-room in England, impresses me by the force of contrast; for while my plants were not a failure, they were a constant anxiety: nor could I get there the plain, common-sense rules which the French culturists generously impart to one for the asking.

There are no more satisfying plants for the drawing-room than a few growing palms; and in France, as in England, the leisure room of the home is a fairer retreat when they abide there, and the leisure hour of the day—tea—is made brighter by their presence. If only one palm is growing, and there is a bit of Oriental color—in needlework or rug or old shawl—draped upon the piano, low easy-chairs, and a few books, life lived there is more than surface and dream, because of an added charm as real as anything we possess this side of the eternities. The question of form, alone, considered, no plant can take the place of the palm; and once one has had its society, I doubt if any cultured "She" will dispense with its grateful presence.

First of all, if you are a beginner, do not purchase your palms in the autumn. It is a bad season to select or to start the culture, as the plant is subjected to the dry heat of the apartment before it has got used to its new country, and dry air and a room not properly ventilated are most injurious to it; while in spring, the sun and the sweet air coming into the room through the open windows greatly facilitate the development of the plant by the free circulation of its sap.

When buying, choose small, vigorous palms, well-furnished with leaves, and these will often prosper better in the drawing-room than in the greenhouse: to be sure, now and again, they lose a leaf, but intelligent care soon makes them flourish in ladyland's climate.

When it is found that a plant does well in one place for some

time, do not move it to another, nor give it to a gardener occasionally, in the hope of his making good better; for you must guard against killing it with kindness. The air of a too damp greenhouse is unhealthy, and of a dry chamber, fatal.

Every midday, when the sun is shining, expose the plant to it. Sunshine is its very life-breath. Some lady keepers of palms neglect this, and then blame

the gardener for selling them a poor plant, instead of their own lack of intelligent care.

If the palms are properly nourished they should live from thirty to forty years. The difficulties arise from not learning their nature at the outset, and the proper means of caring for them. As the palm is a desert plant, many women think that it should be kept dry, forgetting that the palm grows in the oases of the desert, where water is abundant. Others err in watering the



PHOENIX SYLVESTRIS.



PHOENIX DACTYLIFERA. THE DATE PALM.

palm with water freezing cold. It is important to know that the water must not be below 20° Fahrenheit. If below this, the cold strikes to the life-spring of the plant, and it perishes. 35° Fahrenheit is a good temperature for the water. A palm near extinction has been revived by giving it water at 60°.

How often should they be watered? Whenever the earth is dry: in winter, every two or three days; in summer, every day. Water the plants until the saucer is a finger deep in water. After letting it stand an hour, throw this

water away that it may not rot the root of the plant.

For fertillage, here is an excellent receipt:

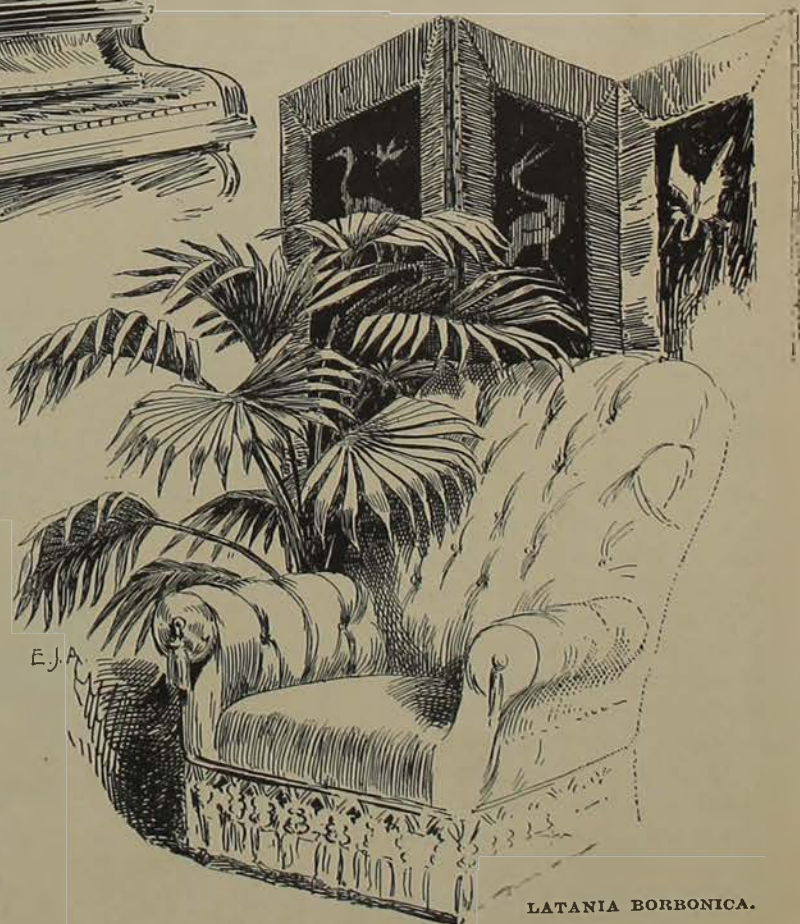
- Nitrate of Lime..... 12 ounces.
- Nitrate of Potash..... 3 ounces.
- Phosphate of Potash.... 3 ounces.
- Sulphate of Magnesia... 2 ounces.

This is an excellent fertilizer for drawing-room plants, and does not (as do some) give out an unpleasant odor.

If the soil be poor, put to a pint of cistern or rain water one-quarter of an ounce of this *mélange*: if the earth be good, put one-eighth of an ounce to a pint of water. With this quantity—one pint—wet the palm once a month. Between the times, moisten the palm with ordinary water, according to its needs. Occasionally add at the base of the palm a pinch of phosphate of iron, to give it "tone."

When the palm gets too large and the roots shoot through the hole, filling the pot to its capacity, the plant must be transferred to another pot. The best earth to get to mix with other soil is that which can be dug out of the hollow of trees, and sawdust from the lumber-yard (except oak-dust, which does not serve).

The new pot must be soaked for two hours in water. It must be large enough to hold the old



LATANIA BORBONICA.

pot and have a little room to spare. Cover the hole in the pot with pieces of broken clay pots, so the drainage will be good, and then fill the bottom of the pot with about two inches of earth, sprinkled in lightly.

Take the palm in the left hand and give the pot a few sharp blows as you reverse it: this will loosen the roots so that they will come out easily. If they do not without danger of tearing, the old pot must be broken; for the palm roots must not be injured. If there is any rot at the roots, cut them with a sharp knife and powder the ends with a little fine charcoal.

Adjust the roots to the depth of an inch through the earth in the bottom of the pot; and finally fill up the pot with earth, pressing it lightly about the palm. Water the plant, and take care that for several days it be not exposed to the rays of the sun; and at no time must the temperature of the room be below 20.

The leaves of the palm must be faithfully washed. Dust, smoke, and the exhalations of the plant choke it and hinder its respiration. Do not let mold or moss form on the pot or the earth surrounding the palm. Above all, keep it clear of insects. If necessary, cut sharply, but do not tear the leaves, lest the stalk should be injured.

It is necessary for emphasis to again warn the lady culturist against allowing the plant to suffer from

maladie de cœur (as it is called here) or chill. The first is caused by too cold water improperly moving the juices of the plant and striking to its center; the second is caused by moving the plant about so that it gets out-of-door air, or draughts of cold or the hot air of the chamber by sudden transition.

If you raise a palm from a seed, by patience and perseverance you may obtain a plant less sensitive than one you might chance on buying, and which by your own intelligent treatment will be strong enough to resist the palm's natural enemies. Choose heavy

seeds, large and ripe. Cut the seed slightly, and soak it in tepid water for one hour. Then wrap it in moist warm sawdust, and keep it in a warm, or not cool, place. As soon as the germ peeps, and this will not be for some months, open the sawdust carefully, lest the little germs should get broken. Plant this germ half the height in a mixture of heath and sawdust. In three months transplant into a pot with the same mixture and earth, and transplant it twice again during the first year. After this transplant it twice during four or six years; and by this time you will have a tall, magnificent plant. This is the procedure, though I fancy most women will prefer to



CHAMÆROPS HUMILIS.



KENTIA AUSTRALIS.

get a plant, if young, sturdy, and ornamental, for the beginning of their palm-cultural attempts.

There are about six hundred species of palms known to the European culturists, all exotics except the dwarf palm. One buys them in Paris for from seventy-five cents, or thereabouts, upward. In the United States they cost about the same, some varieties being even cheaper; the larger and finer the plant, of course the higher the price in proportion.

Among those easiest for a lady to cultivate are the *Liv-*

the greenhouse, or for the lawn or garden during the summer, and is excellent for house decoration. The *Phœnix Sylvestris* is a native of India, and it is from this tree that the date sugar of Bengal is obtained. In its native country this so closely resembles the date-palm as to be confounded with it.

The date-palm, *Phœnix dactylifera*, independent of its beauty, possesses a special interest, from the fact that as the date-palm grew at Jericho, it is supposed to have been these "palm branches" which were strewn before the Saviour on his entry into Jerusalem. The stalk is long and slender, the leaves long, pinnate, and of a dark green, and it is altogether a handsome plant, not difficult to raise, but not so effective as some others for the drawing-room.

This superb palm is at home in Egypt, Arabia, Persia, and neighboring countries, but in climates where the temperature does not admit of the ripening of its fruit, the date-palm is cultivated both for ornament and for its leaves, especially in northern Italy, where it is grown in quantities for the purpose of supplying churches for Palm Sunday, and to the synagogues for the Feast of Tabernacles. In Bordighera, on the Italian coast, the date-palm, and many others, are cultivated at home, although they

supply the Jewish Tabernacle and have a great growth everywhere

in Italy, the palm-gardens of Bordighera are famous, and attract the connoisseur almost as much as those of the immense palm-house, constructed of glass, at Kew, England. Dwarf

date-palms can be grown from seed, as the tree is of more rapid growth than many others.

A dwarf palm, the *Chamærops humilis*, is a native of Central Europe, and is hardy. It is very common in Spain and Italy, also

in Algeria, where one can gather the exuberant roots in the fields. The leaves are a deep, rich green, forming large fans. In raising the plant, no part of the



DRACÆNA INDIVISA.

istonea Chinensis, also known as the *Latania Borbonica*, and the *Livistonea Australis*, also called *Corypha*. The *Latania Borbonica* is a typical palm, with large, deeply divided, fan-shaped leaves of a bright green tint, and, being of a strong, healthy habit, is especially desirable for room and window culture, and very effective for the center of baskets, vases, and *jardinières*. The *Corypha (Livistonea) Australis* is an Australian palm of rapid growth and easy culture, a valued greenhouse plant, also well suited for decorating apartments. The leaves are dark green, fan-shaped, and armed at their edges with stout spines.

The *Kentia Australis* is of an exceedingly graceful dwarf habit, the leaves pinnate, finely divided, and elegantly arranged, and of a dark green color. This plant is especially well suited for table decoration.

Favorites of the *Phœnix* tribe are the *Phœnix reclinata* and the *Phœnix Sylvestris*, which may be raised from young shoots. The *Phœnix reclinata* is especially attractive, being particularly graceful, with beautiful reclinate foliage, and the leaves pinnate. This is a fine palm for



PANDANUS UTILIS.

root must escape out of the earth or it will die.

more easily gratified with such decorations than with the countless and manifold compounds of skilled ingenuity, which cost even more in material, and are far more trouble to the learner at the shrine of fancy-work, than the loving culture of these nurslings of the desert, which, if we will, may form as fair an oasis in the drawing-room, library, or hall, as in the toilsome waste of their native sands. Other plants may be used with the palm in decoration, without fear of either losing by contrast.

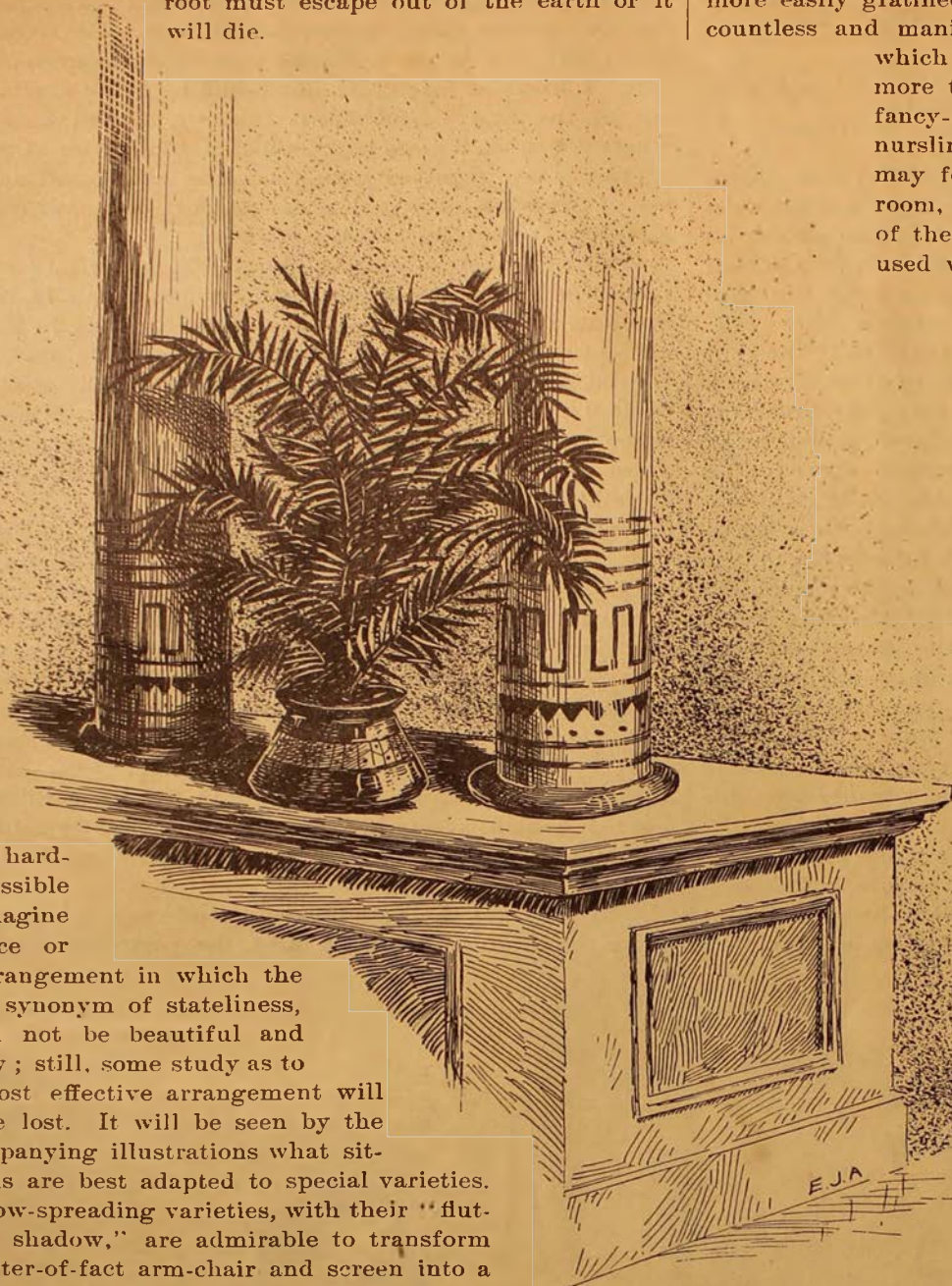
There is an ornamental foliage plant called *Pandanus*, which is often used with palms, and of which there are over twenty varieties, from Arabia, India, and Madagascar. The *Pandanus utilis*, or screw pine, is a plant that thrives well, and is showy and very effective. The leaves are light green, beautifully marked with white. As an ornament for the window or conservatory it is especially attractive, and it is much used to decorate halls in private residences. The smaller plants are very effective for table decoration.

The *Dracena* is another ornamental foliage plant which is extremely attractive when used with palms, ferns, etc. The *Dracena terminalis* has gracefully curved foliage which assumes shades of crimson, bronzy green, and pink. The *Dracena indivisa* has a graceful drooping habit, and is sometimes called the "fountain plant."

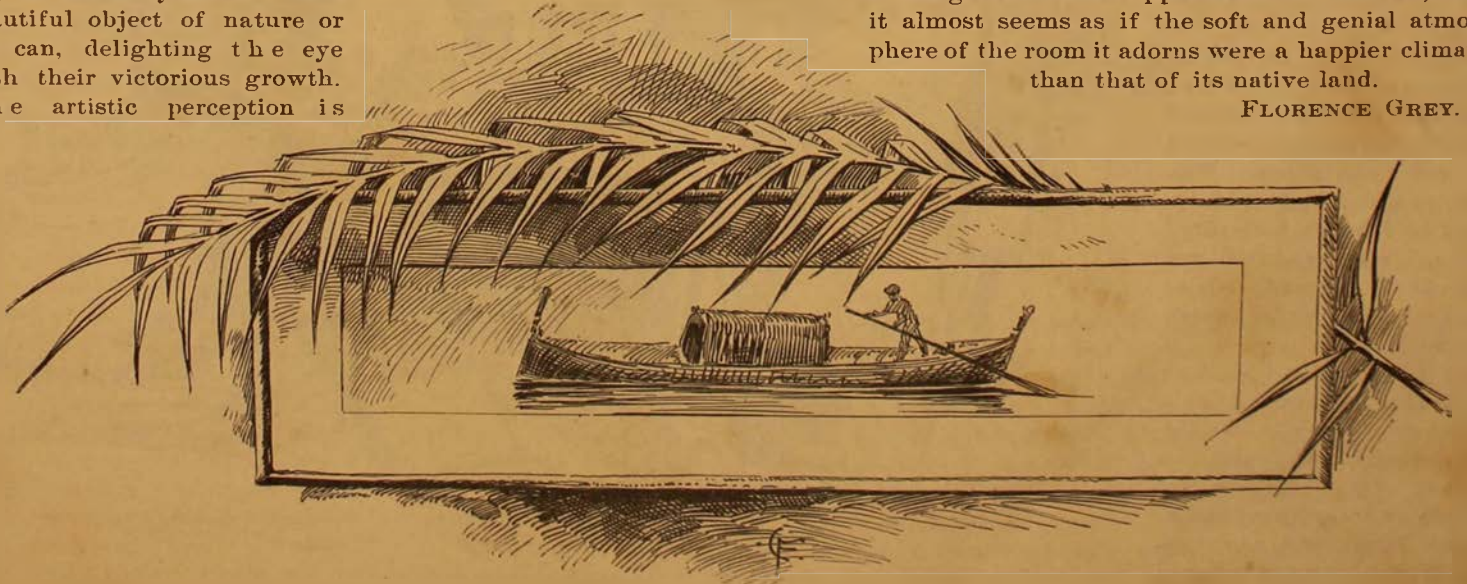
The palm is as majestic as it is graceful; and either by itself or used with other plants, gives character to one's surroundings. It is durable, and with care it yields to the giver so much appreciation in verdure, that it almost seems as if the soft and genial atmosphere of the room it adorns were a happier climate than that of its native land.

FLORENCE GREY.

It is hardly possible to imagine a place or an arrangement in which the palm, synonym of stateliness, would not be beautiful and stately; still, some study as to its most effective arrangement will not be lost. It will be seen by the accompanying illustrations what situations are best adapted to special varieties. The low-spreading varieties, with their "fluttering shadow," are admirable to transform a matter-of-fact arm-chair and screen into a secluded nook where one may delight to dream of "love and silence and mystery;" and the statelier trees, with slender stems waving plumes of leaves, fill some awkward space near piano, mirror, or stairway, as no other beautiful object of nature or art can, delighting the eye with their victorious growth. The artistic perception is



PHENIX RECLINATA.



How Art Students Live in New York.



"As birds of social feather, helping each His fellows' flight."

WHEN Clive Newcome comes to be old, no doubt he will remember his Roman days as among the happiest which Fate ever awarded him. The simplicity of the student's life there, the greatness and friendly splendor of the scenes surrounding him, the delightful nature of the occupation in which he is engaged, the

pleasant company of comrades inspired by a like pleasure in a similar calling, the labor, the meditation, the holiday and the kindly feast afterwards, should make the art students the happiest of youth, did they but know their own good fortune. . . . If you pass his door, you will probably hear him singing at his easel. I should like to know what young lawyer, mathematician, or divinity scholar can sing over his volumes and at the same time advance with his labor."

Thus Thackeray, who loved the life he wrote of, and who might have made a fair-enough artist if nature hadn't destined him for a great writer. And what he says of art students in Rome, is in the main true of those in New York to-day.

There are hundreds, perhaps thousands of them. They are of every age, sex, and condition. One winter in the same class with me there was a fashionable young lady who danced at Mrs. Vanderbilt's famous fancy-dress ball, and also a pale, dark-haired girl, of whom it was rumored that she actually had not enough to eat. I cannot tell you with what a "tightening of the heart," as the French say, I looked at this cultivated, sweet-voiced girl, and wondered could it be really true, and longed to help her. But, to quote Mr. Rudyard Kipling, "I was a 'recruity' then," and ventured not to openly pity my senior and my superior in knowledge.

The typical art student is poor, and comes from a distance to profit by the facilities to be found in a great city. Nowhere are these more ample than in New York; and, as everyone knows, you may board

dear or you may board cheap in Manhattan town: perhaps the art student alone knows how cheap. He frequently limits his price to seven dollars a week, sometimes even to five. I know a large and handsome building overlooking one of the fine old-fashioned squares on the East Side, where for seven dollars may be had a small room at the top of the house, together with the same table-board and the use of the same large parlors as boarders who occupy better rooms and pay twenty dollars a week.

When choosing a boarding-house, it is well to bear in mind the saving in car-fares and lunches if it is in the immediate vicinity of the school. Sometimes it is thought cheap to club together and set up co-operative housekeeping on a small scale. A bright girl, studying at Cooper, invited me to visit the limited establishment in Nineteenth Street, which she shared with two friends. A fat little alligator met me at the top of the stairs and caused me nearly to fall back down them.

"He won't hurt you," called out my friend. "He is my chum's pet. She used to take him with her to the engraving class at Cooper; but he crawled out of her desk once and created a panic, so now she has to leave him home. She is the queerest girl! A gentle, fragile Louisianian, with a soft Southern accent, but, if you please, she carries a pistol, which she can use better than most men; and she cuts her hair short, and she wears enormous spectacles, and she says," with a sudden, irrepressible smile, "she has been told that 'New York is the one city in the world, in any part of which, at any hour, a woman is safe from insult!' Shouldn't you just like to know the teller of that tarra-diddle? Come in."

That this was their studio and reception-room was evident from the carefully arranged light, the portfolios stacked in



VERY LIGHT HOUSEKEEPING.

the corners, the sketches that covered the walls. There were peacock feathers stuck in Chianti flasks, ginger-jars full of bulrushes and grasses, plaster casts,—all manner of inexpensive ornament; and it was here that the little models—often ragged and dirty little beings who had to be washed and then coaxed into docility—posed for the lovely cherubs and Cupids and quaint child-pictures that were the specialty of one of the trio. There was a small model-stand of domestic manufacture, a bit of planking supported by a few bricks under each corner.

"They are building next door, and we got those for nothing," explained my hostess, with much satisfaction. "You've no idea how useful it is. I sleep here," she went on, pulling a piece of striped Turcoman off a cot-bed masquerading as a lounge, "and my toilet apparatus is behind that screen, on which, when I have time, I mean to paint a decorative design of blackberry briars and blossoms,—'some day, some day.'"

Next came a tiny room containing a table, a few chairs, an oil-stove, and a cupboard which held a motley collection of china, tinned eatables, old palettes, and boxes of crackers. This was at once dining-room and kitchen.

"We cook for a week, turn about; but there is really very little cooking to do. Rolls and milk are left for us every morning. We only make coffee and boil eggs, occasionally fry chops or ham. When we are prospering, we get our dinner at a restaurant. If one of us is exceptionally prosperous, she stands treat. Besides this, we have a good-sized room where my two friends sleep. The other one is a resolute little school-teacher from Maine, who saved up her earnings to study art. She is hard at work in there now, painting calendars, cards, and book-covers, for the holiday trade. I have a good deal of china and tile decorating to do for Christmas, also."

I took the hint and my departure, only stopping to inquire how such work paid. She shrugged her shoulders.

"Well, not so badly if you are clever and quick at it. It all helps to keep the pot boiling."

Art students, at all events during the first year or two of their study, attend the schools pretty faithfully from nine till dusk. Many go back in the evening to work by gaslight.

About noon the young men leave the Life Class Room, where they have worked throughout the morning. Is it necessary to state that they leave it in fine disarray and redolent of tobacco smoke? The clock has stopped, not having been intended as a target for nondescript missiles; the skeleton is arrayed in any stray articles of attire to be found: perhaps he grins cheerfully under a jaunty toque, which its owner declares, with tears, she shall never wear again, his bony feet are thrust into rubbers, and his "fleshless palms" wear the gloves some girl-student has carelessly left behind her.

Now the ladies' class takes possession, first lunching "at

ease" on the model-stand. Outside, parties of picnickers are also scattered among the casts. The "Dancing Faun" stamps ecstatically, or "Laocoön" turns away in agony from merry groups, whose lunches are seasoned with charcoal-dust and art criticism. Sometimes one girl is sent out to procure supplies for all from the bakery or fruit-stand which always flourishes in the vicinity of art schools. Apples are good fodder, so are doughnuts, so are peanuts; but for a cheap and "filling" meal, there is nothing like Bath buns and bananas.

These luncheon-parties are chiefly of the gentler sex: the young men, unless fresh from the country, either go home or to a restaurant. There are restaurants at which you can get a square meal for thirty-five cents. I suppose every art student knows them.

Except at the luncheon-hour and in the Life Class, where the sexes separate, men and women enjoy the work and play of an art school together. Sometimes "propinquity does it," and marriages ensue,—perhaps all the happier for steady acquaintance and community of tastes. It is a frank and unconventional companionship for all while it lasts, sweetened with eager admiration or seasoned with outspoken criticism of each other's work. The art student is that rare human being who is really *grateful* for honest fault-finding.

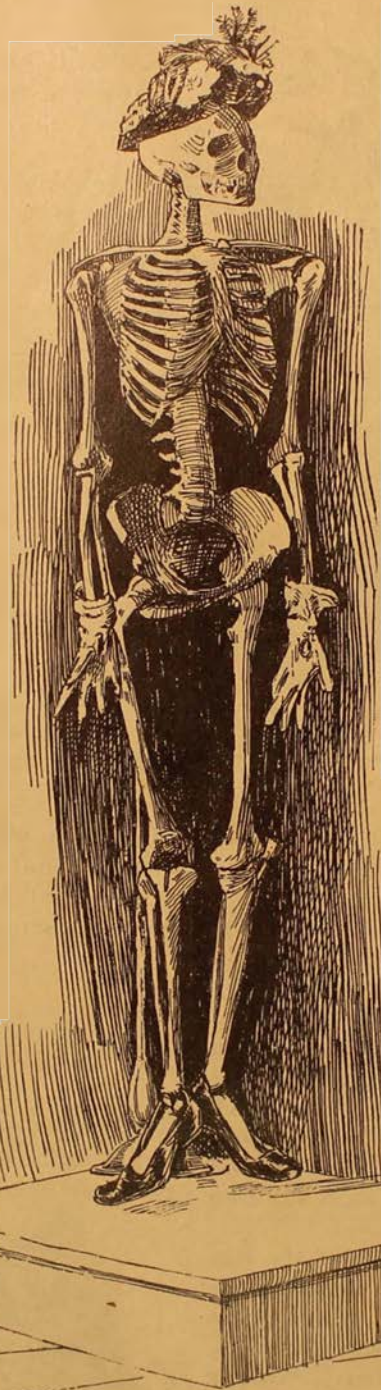
Every art-school has its leaders. Sometimes by right of beauty one enjoys such distinction,—a very small allowance of beauty sufficing for art students to rave over, especially if flavored with a dash of quaint originality, studied grace, or *chic*, as it usually is in the art girl; sometimes executive ability

makes a student a power in selecting and posing models and the details of the Life Class, or in the care of the draperies and accessories of the Painting Class, or in the management of the Sketch Class: but chiefly is the leadership won by talent and knowledge. When an art student reaches the point of setting up his own studio and coming to the school only for certain classes he desires to attend, he is much looked up to. When the exhibitions begin to accept his pictures, what admiration

he excites! And when his work is actually sold, how do all his mates rejoice with him!

Two or three students usually rent a studio together. I knew

two who were once fortunate enough to secure, for a mere song, a large loft over a stable, which had a good skylight. They put in an old table, a chair or two, swung hammocks; their chiefest treasure, a really good skeleton, stood in one corner, with a banjo slung around his neck; unframed paintings were fastened to the rafters; and somehow, with a rug or two and their bits of pottery and drapery, the place had an oddly attractive look. Many a merry gathering has taken place there, many a homely feast with accompaniment of ringing song and jolly talk.



"ARRAYED IN ANY STRAY ARTICLES OF ATTIRE."

"I don't know why it is," said a clever observer once to me, "but I generally find literary men dull, and artists bright, company."

The proprietors of this studio were immensely proud of it. They said the smell of the stable was healthy; and if it was coldish, sometimes, why one, of an athletic turn, always painted in a thick woolen "sweater" such as ball-



"PARTIES OF PICNICKERS SCATTERED AMONG THE CASTS."

players and oarsmen use, and the other liked to wear an old army-coat of his father's, who had been a gallant cavalry leader in the Confederate service.

Students' dress is often as queer as their domiciles. "There goes Jim's red flag!" was a frequent remark in one art school. This was a kind of apron made of Turkey red, worn by one of the young men in the Painting Class. I never knew him well enough to ask why he had chosen that aggressive color. Did he wish to be conspicuous? Or were the boys right in jestingly calling him "The Anarchist"? When you saw the back of the "dude" of the class, you discovered that he was wearing an old blue flannel coat; but in front he had wiped his brushes on it so often that the original fabric was deeply disguised.

Many young men and women work hard part of the day to support themselves, and study the rest. Some of the schools offer scholarships and money prizes, which are a help. Then there are firms manufacturing pencils, papers, or pens, who occasionally offer prizes for the best drawings made with their materials. Art students are always on the lookout for such opportunities. Then they give lessons, they make crayon portraits, they design book-covers, wall-paper,—anything they can get to do; and very queer commissions these sometimes are.

There came to the studio of "Michael Angelo" one day, an old countryman. He spoke with a nasal twang, and his face, all fringed around with rusty gray hair, was a mixture of shrewdness and simplicity. He had invented a mouse-trap, "the best thing ever placed before the public," and he wanted an elaborate advertisement-card designed for it. He had "marched with Sherman to the sea," in his day, and he was brimful of patriotism. Also, his mouse-trap

must be named "The Union," and his advertisement-card must show forth all our national history. There was to be "Columbus Discovering America," "Washington Crossing the Delaware," and "Lincoln Signing the Emancipation Proclamation;" emigrant wagons traversing the prairie were to be shown, contrasted with the fast Pacific mail-train; Indians chasing buffalo, along with a picture of an Indian college; negroes at work in cotton-fields, and negroes voting at the polls; then there was to be the cotton-gin, the steamboat, and I forget how many American inventions. At the foot he wanted Grant and Lee shaking hands across "the bloody chasm," in which should lay whips, broken chains, and the extinguished torch of war; the star-spangled banner and the American eagle must also have a place.

"It is a pretty big contract," said "Michael Angelo," thoughtfully, "and that," looking at the sample, "is a pretty small card."

"I leave it all to you how to arrange it," said the old inventor, cheerfully; "perhaps your friends here can suggest something," looking around.

"I think it is shabby to leave out the Pilgrim Fathers," said one, promptly.

"That's so! That's so!"

"And the tea-fight, you know, in Boston Harbor," chimed in another.

"To be sure!"

"A good picture might be made of the Salem witches"—But here "Michael Angelo" interposed to shut them up.

"Michael Angelo" was a burly Irish lad. He meant to become a sculptor: he had a broken nose, and his name was



THE OLD INVENTOR.

Mike A. These facts in conjunction earned him his distinguished *sobriquet*. It was the year that the students had a fancy for taking the names of celebrated artists. I don't know whether Gérôme, Bouguereau, Millet, and the rest would have been proud of their namesakes. The only nickname of any appropriateness was that of "Raphael," bestowed upon a sweet-faced, gentle young fellow, whose lovely work was the pride of the school. He could only study in the night class. He was employed all day by a lithographer, who, ignoring his delicate talent, kept him employed, month after month, drawing nothing but hats. Hats! Poor young "Raphael" said he loathed the sight of a hat. This could not last, however. Within the year he became favorably known as an illustrator, and ultimately made enough money to go to Paris, that goal of every art student.

"Michael Angelo" had a letter from him, written in the midst of popular uproar over a government crisis. "Raphael" feared he would be obliged to leave the French capital and pursue his studies in Munich. They were surely on the verge of a revolution.

"I told him," said Mike, "that he had better stick it out. The revolution in France would be nothing to the revolution in all his methods if he quit Paris for Munich." Here was the true art-student view of affairs. How much more important were paintings than politics.

The exhibitions, which are so frequent and so good in New York, are naturally much attended by art students, who generally have a free admission to them. A gallery once revoked this privilege on the ground that the severe criticisms of the students were overheard by other visitors, and actually hurt the sales. Their comments are certainly unsparing. Listen to them at the next "picture-show" you go to. You will have no difficulty in detecting them,—the little group of young men or women talking eagerly together, with much gesticulation, anon inspecting a picture close enough to see every brush-mark, again retreating across the room to view it through half-closed eyes, with a frown for everyone who steps between them and the object of their gaze: these are art students.

Said a business man, half-envyingly, "Your work is such a pleasure to you artists, that you ought not to be paid for doing it."

"You needn't fret," returned the young man he was addressing, "we don't make much money; but we have a good time," he added.

I suppose that is why the art schools are so full of young people who can never make artists. They find it as hard as Thackeray did to tear themselves away from the busy, happy life.

With the approach of June, most of the art schools close. Then do the students gather up their folding easels, camp-stools, sketching umbrellas, and hie them away in season to seek the pleasure there is in the pathless woods or the rapture to be found upon the lonely shore. Classes spend three or four weeks working from nature, under a teacher, in some beautiful spot unknown of railroads and of summer boarders. A number of lively girl-students one year got possession of an old farm-house on Long Island. How they worked and how they played! Sketched industriously, walked, bathed, rowed, "tennis'd," and between whiles kept house in a happy-go-lucky fashion.

Parties of young men invest in a tent, a canal-boat, or perhaps a canoe, for the season. That means trips up lovely inland waters, or camping-out on the mountain or the shore; it means plain cooking and hard lying (not falsehood, friend, —repose); occasional cold and wet and shortness of provisions,—you must take the rough with the smooth; it means abolition of shaving and of "boiled shirts," the tramp's dress, and the tramp's toilet conveniences,—the cold morn-



ing plunge while the mists are still wreathing up white from the water. There is some gunning and fishing, if you are a hunter or a "brother of the angle;" there are twilight talks around the camp-fire in the woods or on the sands, or, it may be, stretched near the little stove on the deck of a canal-boat, a heaven studded with



SUMMER SKETCHING-CLASS.

stars above you, while neighboring lock-keeper or boat-men unfold their simple experiences in compound language.

Above all and through all, it means close and loving study of Mother Nature, that sends the art students back to town in the autumn with portfolios full of landscapes and

seascapes, cloud and fog effects, bits of deserted swamps, quaint old fishing-houses, strong, characteristic, rustic heads,—as well as brown faces and renewed vigor for another art-student's winter.

ISABEL McDUGALL.

PHYSICAL CULTURE.

PHYSICAL culture is said to be "a fad;" but not so. What is a fad? The dictionary tells us it is a freak, a whim. Allow us to coin a definition which is in keeping with the one given. Each letter is the initial of a word, and the three words tell the story: F, A, D, signifying "For A Day."

This is not true of physical culture: it has come to stay. At no time in the history of our nation has it received the recognition accorded to it at the present time, throughout the length and breadth of our land. It will, however, never hold the high place to which it rightly belongs, until the line is distinctly drawn between its uses and abuses; until we disabuse the minds of the prejudiced public of the idea that it is in the least degree associated with pugilistic encounters, or has the slightest tendency to engender such desires. In proportion as we link intelligence with physical culture, will we obviate this difficulty. It is not a mere matter of muscle-making.

A very general idea prevails that physical exercises are useful only in proportion as they create the ability to perform muscular feats that would outrival a Hercules. Suppleness as well as strength is the end to be desired, and this is not gained by exercise with heavy objects or apparatus requiring great strength. All exercises that do not tend to ease, dignity, and grace of carriage, are of questionable utility.

A man may develop great strength in lifting, and this development be purchased at the expense of some other set of muscles than those required for this particular exercise; and so with various forms of heavy or violent gymnastics. Much of the heart trouble of which we read to-day is due to over-exertion in physical exercises. The mortality among Oxford rowing-men, published a few years ago, showed that a comparatively small percentage of them lived out the allotted time.

The question arises, "Of all the systems extant, which one will I choose?" We have the pulley-weight system by Dr. D. A. Sargent,—a most excellent and thorough course of training,—truly a system; the Turnverein system; the Swedish system, as separate from the so-called Swedish movement cure; and then scores of other systems of training as an outgrowth of some of those already named. Last, but not least of all, is the much-abused and valuable Delsarte system. Be it here stated, however, that Delsarte never had a system of physical exercises for the purpose of muscular development, but a system that clashes with none, and is a complement to all. The exercises appeal especially to nervous, overworked people. Many of the systems of physical training cause too much nerve tension and muscular restraint: the Delsarte system removes this.

When we come to consider exercises for home use, we must lay aside the great desideratum as to whether the con-

scious development of muscles through the will is the better mode, or the English system, which develops muscle unconsciously by athletic sports. There is no doubt that the latter is preferable; but these cannot be enjoyed by the thousands of men, women, and children, who need them. It has been argued that dumb-bell exercises and various drill exercises do not produce a mental relaxation, as they require prompt mental action. Rest or relaxation is not necessarily inactivity, but *changed* activity.

Whatever exercise is chosen, the best results are always attained if followed by a bath—preferably a hand bath—or a vigorous rubbing. Only in proportion as the life forces are well balanced and well adjusted can we expect to maintain robust and vigorous health. Above all, let us impress upon the reader the necessity of daily gymnastic exercise. But fifteen minutes a day, regularly and judiciously taken, is worth more than an hour at hap-hazard.

The great need of to-day is a system of training for home use, a system requiring no heavy, cumbersome, or expensive apparatus, no special room assigned for exercises, and, above all, such exercises as may be pleasant, practical, and profitable to the women who cannot afford the time to enjoy the privileges of a ladies' gymnasium or the exhilarating influence of "the wheel."

It is the purpose of the writer to set forth such principles, accompanied with such exercises as will, in his judgment, produce the best general results, and be the means of adding, not only years to one's life, but life to one's years.

These exercises will be found as beneficial to the man of sedentary habits as to the wife or mother who passes the day in her monotonous routine of household duties, or her less fortunate sister who has no special line of thought and action to busy mind and hands.

The question is often asked, "When is the best time for physical exercises?" The body is undoubtedly in the best condition for either mental or physical exertion midway between morning and noon. But it is not always convenient at that time; neither is one always dressed in a suitable manner for the perfect play of the muscles. A hint to the wise—or, rather, the unwise—is sufficient: any form of dress or belt that constrains the base of the lungs and presses upon the stomach and intestines must do serious harm; and especially is this the case when taking physical exercises.

For my own part, I prefer to exercise just before retiring. If busy during the day in mental work, it will be found to be a great relief to the overburdened brain in drawing away the excess of blood in the head to supply the muscles brought into play by the various exercises. I would not, however, lay this down as a law, for "what is one man's meat is another man's poison." With some, the exercise

is better taken on arising; but it has many disadvantages over the evening exercise. A hand-bath and a few moments' rest should follow. When taken in the evening, ample time is given for bathing and resting, and, what is quite essential, the relaxation of the contracted muscles. While I could furnish a valuable prescription for insomnia, I would say, follow the rules, suggestions, and exercises herewith given, and you will find them conducive to sleep, and a sweet, restful sleep, at that.

It is scarcely within the province of this article to speak of clothing, dieting, bathing, and general rules concerning the care of the body, etc.: hence I will proceed at once to make clear those points of interest and general exercise that will give symmetrical development.

Symmetrical development, did I say? Dear reader, how many of your friends are symmetrically developed? I will give you but one measurement according to comparative anatomy, which I would advise you to try on yourself ere you seek measurements elsewhere. The calf of the leg, the upper arm, and the neck should be the same size. If one member is too small for the other, take the special exercise designated for that development, and you can gain this proportion in a very short time.

CORRECT POSITION.

FIGS. 1 AND 2.

Holding the body habitually in a correct position is of vital importance, and should be practiced by every one. Once attained, it will be retained naturally and easily. Draw back the knees, hips, and abdomen; throw the weight of the body toward the ball of the foot, so much so that you are still resting upon the heels, but bearing your weight very lightly thereon. Keep your chest active; *i. e.*, raised and fixed, but not rigid. As a test, stand before a mirror and place a stick as shown by Figs. 1 and 2. The incorrect position shows the hips and abdomen too far forward, the chest too passive, and the weight of the body resting too heavily upon the heels. If, when standing erect, one can rise from the heels without swaying the body forward from the ankles or bending it at the waist, the position is perfect.

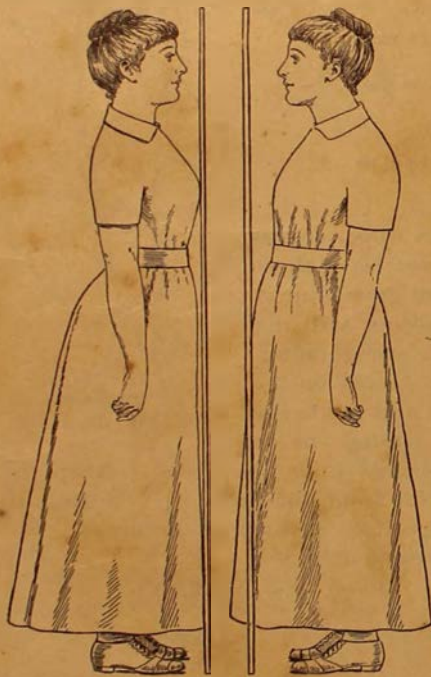


FIG. 1.

FIG. 2.

CORRECT POSITION. INCORRECT POSITION.

weight of the body resting too heavily upon the heels. If, when standing erect, one can rise from the heels without swaying the body forward from the ankles or bending it at the waist, the position is perfect.

CORRECT BREATHING.

This is of special importance as regards all physical exercises. There is no need of a lady moving her upper chest, *i. e.*, clavicular breathing. The only true and healthful method is the diaphragmatic action.* To obtain this, it is essential, first of all, to keep an active chest; *i. e.*, raised and fixed by muscular effort, and entirely independent of the breathing. Raise and lower the chest muscularly, at

the same time slightly drawing back, but not lifting, the abdomen.

FIG. 3.



FIG. 3.

Press the tips of the fingers against the waist line,—not the abdomen,—directly in front, as shown by Fig. 3. Take a deep inhalation slowly through the nostrils. The instant you begin to take breath, that instant you should feel a perceptible forward movement against the fingers. Inhale slowly, through the nostrils, hold the breath a moment, then exhale slowly. Do this a sufficient number of times each day, until you have full control over the so-called abdominal breathing.

FIG. 4.

For intercostal, or side, action, place the back of the fingers against the lower ribs, as indicated by Fig. 4. Take a deep inhalation through the nostrils, at the same time willing your breath against your fingers. Inhale slowly, hold the breath a moment, and then exhale slowly. In all these exercises avoid any movement of the upper chest.



FIG. 4.

FIG. 5.

To complete the action of the diaphragm, place the thumbs for dorsal breathing, as indicated by Fig. 5. Take a deep inhalation through the nostrils slowly, hold the breath a moment, and then exhale slowly, feeling the movement against the thumbs.



FIG. 5.

For these breathing exercises always stand correctly; and it is a good rule to slowly count three, mentally, about one to a second, while inhaling, while holding, and while exhaling the breath. But a few days will be required to train each set of the waist muscles; then the aim should be to keep them all active by always breathing in such a manner as to exercise all of these muscles simultaneously.

When correct position and correct breathing have become second nature, then and then only is one prepared for physical exercises. Believing that every doctor, preacher, and teacher should take his own medicine, I submit herewith such exercises as I use daily. It is also the intention to embody in this article only such as are actually necessary for symmetrical development, and which may be taken in the shortest possible time with the greatest and best results.

A light wooden dumb-bell is not objectionable—in fact, is preferable to none at all; though all these exercises can be practiced with good results without any object whatever in the hands. For my own special use and for my pupils, I have a set of small ebonized sticks, one and one-half inches in diameter by five inches in length, known as the "Warman Dumb-bell Substitute."*

* "Warman on the Voice." Lee & Shepard.

* "Warman's Physical Training." Spalding Bros.

THE FORE-ARM.

FIG. 6.

Allow the arms to rest easily at the sides, as shown in the illustration. Close the hands tightly and open them vigorously, thrusting the fingers out, extending or stretching them as much as possible.

Fingers. Shut. Open. Shut. Open.
 " " " " 10 to 25 times.



FIG. 6.

THE FORE-ARM.

(WITH OR WITHOUT DUMB-BELLS.)

FIG. 7.

Extend the arms at the sides, as shown in the illustration. Have the hands straight with the shoulders. After placing the arms in position, do not move them except at the wrist



FIG. 7.

joints. Bring the hands down and under as far as possible, then up as far as possible.

Position. Down. Up. Down. Up.
 " " " " 10 to 25 times.

THE UPPER ARM.

FIG. 8.

Close the empty hands tightly or grasp the dumb-bells firmly, and place the arms as shown in the illustration. Strike out forcibly, and bring the arms back to position with the same force. Do not bend the wrists or lower the arms. This exercise is of equal benefit to the biceps and triceps muscles, and will be found of inestimable value in developing the upper arm.

Position. Out. Position. Out.
 " " " " 10 to 50 times.



FIG. 8.

THE CALF.

(SLEEP PROMOTER.)

FIG. 9.

As there is a correspondence between the arm and the leg, we will give two special exercises for the legs, as we have two for the arms.

Walking may develop the back portion of the calf, but there is but one exercise that will give a perfectly formed calf, *i. e.*, develop the muscles on the inner side. To obtain this development, stand erect, rest the hands (with or without dumb-bells) against the sides of the body, rise slowly on the toes, raising the heels as far as possible from the floor. Poise a few seconds, then allow the heels to touch the floor, but do not sink heavily upon them, or allow the body to sway backward and forward.

Rise high enough to walk almost on the toes. Walking about the room in this position will be found very helpful.

Up. Down. Up. Down.
 " " " " 10 to 50 times.

THE THIGH.

(FOR ELASTICITY.)

FIG. 10.

Corresponding with the upper arm is the thigh. It is to the exercise of these muscles that we owe elasticity of movement in walking. Walking will not develop them sufficiently, and running, but partially. Place the hands on the hips, bend both knees, and settle the body toward the floor, sitting—or so

endeavoring—upon the heels. Keep the body erect from the waist up. Spring up to first position as soon as the lowest position is reached.

Down. Up. Down. Up.
 " " " " 10 to 25 times.



FIG. 10.



FIG. 11.

THE NECK.

FIG. 11.

Bend the head slowly forward and as low as possible, the lower the better. Raise the head slowly and bend it backward as far as possible. Avoid all jerkiness, but give sufficient force to strengthen the muscles of the back of the neck and of the throat.

Forward. Up. Backward. Up.
 " " " " 10 times.

THE NECK.

FIG. 12.

Bend the head slowly and as far as possible toward the right side, without bending the body or turning the head. Let the



FIG. 12.



FIG. 13.

head drop low enough and with sufficient force to strengthen the muscles of the opposite side of the neck. Raise the head slowly, and drop it in the same manner toward the left side.

Right. Up. Left. Up.
 " " " "
 " " 10 times.

THE NECK.

FIG. 13.

Turn the head very slowly to the right until a perfect profile is formed, then back to position, passing to the left until

a perfect profile is formed. Keep the head erect and the body immovable.

Right. Front. Left. Front.
 " " " "
 " " 10 times.

THE SHOULDERS. (WITH OR WITHOUT DUMB-BELLS.)

FIG. 14.

Place the arms as shown in the illustration. Turn the palms outward, with the backs of the hands touching the

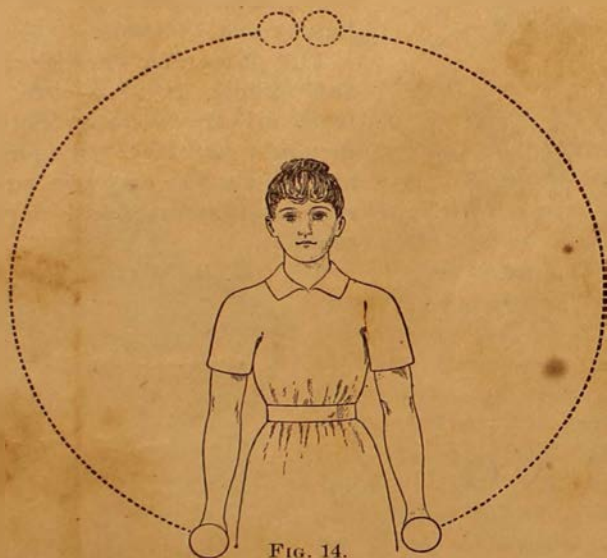


FIG. 14.

limbs. Extend the arms outward and upward, as indicated by the lines in the illustration. Keep the arms straight, touching the bells together as far above the head as possible. Bring the bells back to position, keeping the arms extended throughout the exercise. Each time that the bells are brought down, touch the limbs with the backs of the hands.

Position. Up. Down. Up. Down.
 " " " "
 " " 10 to 25 times.

THE CHEST. (WITH OR WITHOUT DUMB-BELLS.)

FIG. 15.

Place the arms as shown in the illustration, and carry the hands forward, keeping the arms extended until the hands



FIG. 15.

meet in front. Return them on the same line, carrying them just a little back of position. Do not lower the arms nor bend the body in the foolish endeavor to try to strike the backs of the hands behind you. Allow the body to sway gently backward in the forward movement of the arms, and *vice versa*. Have all movements characterized by strong, vigorous action, but avoid jerkiness or violence of any kind.

Front. Back. Front. Back.
 " " " "
 " " 10 to 25 times.



FIG. 16.

THE CHEST.

(FOR SUNKEN CHEST AND PROTRUDING SHOULDER-BLADES.)

FIG. 16.

Place the hands at the sides of the chest, as shown with the outlined dumb-bell, but do not bend the wrists. Thrust the arms straight forward as indicated by the dotted dumb-bell, and move them back and forth with strength of action, but with unbent wrists. This exercise can be done with the closed hands, without dumb-bells.

Forward. Back. Forward. Back.
 " " " "
 " " 10 to 25 times.

TO DEVELOP THE BUST.

FIG. 17.

Place the left hand at the side of the waist, the arm akimbo, the hand resting against the lower ribs. Extend the right arm forward as shown in the illustration, sweep the hand toward the floor, making a complete and perfect circle at the side. We would suggest the making of full circles forward, and then reversing the circles. (Can also be practiced without dumb-bells, but the hands should be closed.)

Forward and sweep. 10 times.
 Reverse and sweep. 10 times.

Now in the same manner place the right hand to the right

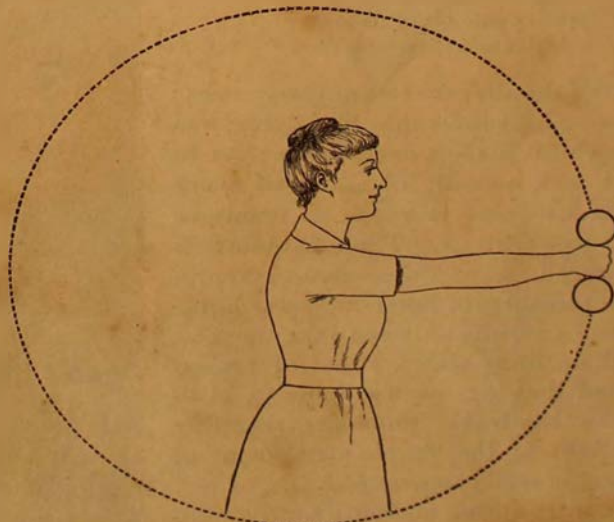


FIG. 17.

side, the arm akimbo, and extend the left arm forward for full sweeps forward and full sweeps reversed, as before. This exercise is akin to the movements of club-swinging, an exercise to which Mrs. Langtry is largely indebted for perfection of bust development.



FIG. 18.

THE WAIST.
(TO REDUCE COR-
PULENCY.)

FIG. 18.

Place the hands at the sides of the waist, as indicated in the illustration. Bend the body slowly forward and as far down as possible, then up and as far back and down as possible,

bending the knees on the backward movement. Avoid jerking, but move steadily, inducing a feeling akin to stretching, especially as regards the muscles of the back and the abdomen. Dumb-bells are not absolutely necessary for this exercise: the hands, either open or closed, may be placed at the sides, just above the hips.

Forward. Up. Backward. Up.
" " " "
" " 10 times.

THE WAIST.

FIG. 19.

Place the hands at the sides of the waist, just above the hips, as illustrated (with or without dumb-bells), bend the body to the right as far as possible, then up and to the left as far as possible, without raising either foot from the floor.

There should be strong tension of the muscles on either side. Make the movements very slowly.

Right. Up. Left. Up.
" " " "
" " 10 times.

THE WAIST.

FIG. 20.

Place the hands at the sides of the waist, just above the hips (with or without dumb-bells), then twist or turn the body, slowly, as far as possible to the right, then to the left. Do not move the feet, or bend the body forward, backward, or from side to side.

Turn. Right. Left. Right. Left.
" " " "
" " 10 times.



FIG. 19.



FIG. 20.

The waist movements are excellent in case of indigestion, and to stimulate action of the liver, kidneys, and bowels.

The foregoing exercises, few and simple as they are, will meet all the requirements for general physical exercise, and give strength, suppleness, and symmetrical development.

E. B. WARMAN, A.M.

KITE-FLYING.

(For the Boys.)

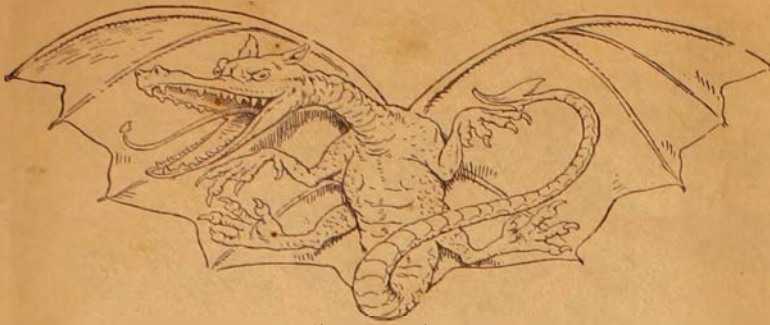
"Johnny White flew his kite
One very windy day,
When a gale broke its tail
And it soon flew away."

FROM the above choice nursery-classic we might infer that kite-flying was a childish sport exclusively; yet in China it is a pursuit of adults of every class, and as sport it ranks as tennis or baseball does with us. The inhabitants of the Flowery Land of China cannot comprehend the pleasures of horse-racing or hunting, where one must always take the risk of a bath in dirty water, if not of broken bones, and dancing, as we know it, is to them an insolvable problem; therefore their delight in the simple amusement of kite-flying is easily understood.

In the early spring and autumn the Chinese, young and old, go abroad to fly paper kites, which, with their usual eccentric fancy, they construct in all sorts of grotesque forms,—dragons, insects, figures, and other shapes. Sometimes they fasten small lanterns to the kites, so that at night they present a very brilliant appearance.



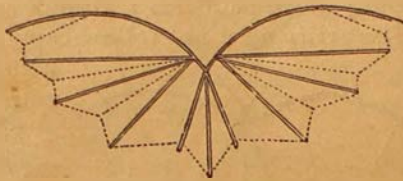
CHINESE KITE-FLYING.



"DRAGON" KITE.

Kites have played a not unimportant part in various military matters, having occasionally been employed to convey signals or to carry ropes to a certain height; and every school-boy has heard the story of Dr. Franklin and his electrical kite.

For the proper construction of a kite that will aspire to a soaring, upward flight, straight, smooth lath, about three-eighths of an inch thick and one and a half broad, and some cane—willow or bamboo—are needed; also strong, fine twine, and whatever the kite is to be clothed with,—paper, cloth, cambric, or silk. The designs we give are not difficult for anyone to make of the simple materials required. In nearly every instance the



FRAME FOR "DRAGON" KITE.



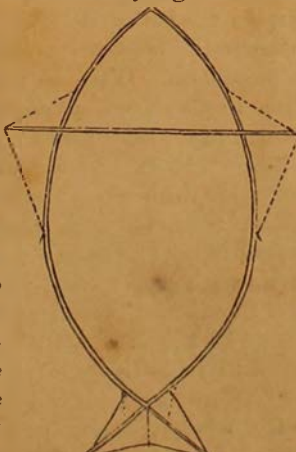
"LADY-BUG" KITE.

frame is illustrated separately, showing how the cane is to be bent and the cord tied to give the proper shape. The proportions as shown in the illustrations should be followed, in order to preserve the balance; but the kites can be made of any size under six feet in height, for the frame.

In these fanciful designs for kites, a medium size—about a yard at the longest part—will probably be the most satisfactory, as there is less to lose if, as happened to Johnny White's kite, it should have its tail broken and fly away. By the way, Chinese kites have no tails; but they are constructed of

such light materials as to need little steadying, and the snake-kites are all tail and head.

To make the bamboo or cane pliable so that it can be bent in any shape required, it must be soaked for a time in soapy water. In all the frames illustrated, the dotted lines represent stout twine fastened securely at each part of the frame. The designs for the frames also show where the canes are to be crossed, bent, and tied together. In all cases, a twine should complete the outline of the whole frame. To cover the kites, take large-sized sheets of paper, and lay them over the frame-work so as to cover all one side of the kite.



FRAME FOR "LADY-BUG" KITE.

Trim the edge neatly to the shape of the kite, leaving a margin of about two inches all around, then turn this margin over the strings or bamboo that outline the kite, and paste the edge down all around, taking care to leave a rim, at least the width of a straw, beyond the strings. Remember the paper must not be pasted to the interior of the frame of the kite.

Now for the decorations. Our designs include a wonderful Chinese "dragon" kite made of red paper. The kite itself forms the dragon's wings, and the dragon's body can be painted on with black paint, or cut out of black paper and pasted on; or the body can be made of black worsted and gummed on, if preferred.

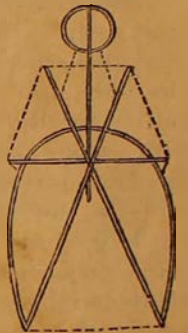
The "lady-bug" kite is not difficult to make. After the frame is made and covered with white paper, the head, the edges, and the little three-cornered piece between the wings are to be painted black, the neck in red stripes, the wings with brown veinings, and the under wings with light gray. The antennae can be cut out of brown paper or card, and gummed on. Then you will have an enormous lady-bug, which, when properly fitted with a kite-tail, will "fly away" at a fine



"MISS HIGHFLYER."

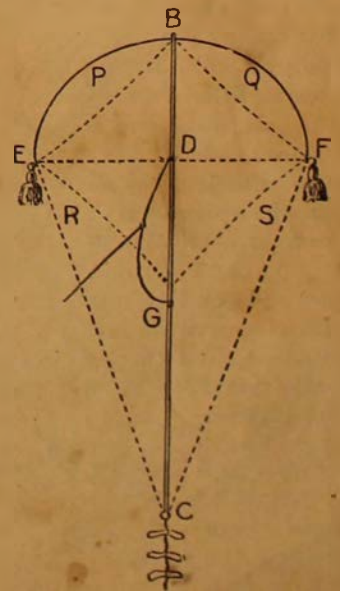


"OLD WOMAN" KITE.



FRAME FOR "MISS HIGHFLYER."

rate. For the kite-tail, a long, slender cord, knotted every four inches into nooses, will be necessary. Slip through each noose-knot a doubled strip of paper four or five inches long. The tail should be about five times as long as the kite, for a kite three feet long, and proportionately longer as the kite is made larger, so that a kite six feet tall, which some ambitious youth may like to build, will need a tail some eighty feet



FRAME FOR "CAPTIVE BALLOON."

long. Of course the higher the kite is to be flown the longer the tail needs to be.

The frame for the "lady-bug" kite is also adapted to the "old woman" kite. Cover the frame with white paper, and paint in green, red, yellow, and sky-blue, the figure of a good-natured old dame. Leave the apron, face, and stockings, white, paint the dress green, the hair, red, and touch up the features with black and yellow. It really seems a shame to



"OLD CROW" KITE.

send the old lady up aloft in windy weather, when she might catch rheumatism or toothache, but youth is inexorable, and away she goes.

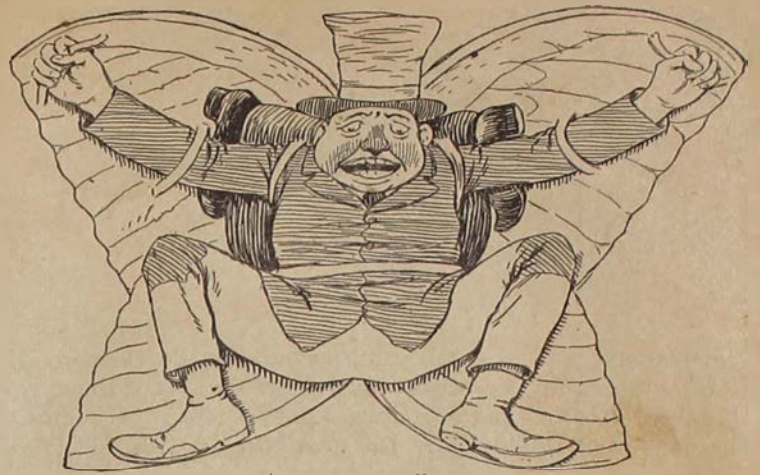
"Miss Highflyer," now, looks as if she might enjoy the breezy trip. The frame for this kite is not difficult to make. The cross-sticks should be securely fastened together with fine wire, and a strip of cane or bamboo bent to make an outline for the skirt, the ends being securely tied together with strong twine and fastened so they join the ends of the cross-pieces. The head is a circle of wire attached by cords to the frame, and the remainder of the frame is outlined by cords, as shown by the dotted lines. After the frame is covered with paper, the woman's figure may be painted as illustrated, or fashionable bits of brown, co. and silk, sewed on, ing to fasten the edge of

The "captive balloon" and the kites are made in the style of frame, pleated, and perfect flying of all. It is three-eighths of an inch and a half broad, and requires six feet of cord, which is quite sufficient for an upright, B.C. notch on each side of its top and bottom. cane and bend it into with strong twine fasten, and then tie the cord, from E to F, so may form one-third of the up-Q, R, S, to E cords from frame is



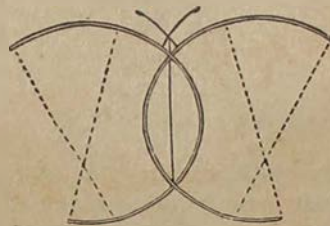
"CAPTIVE BALLOON."

For the paint the paper with which the kite is covered, with black



"FLYING MAN" KITE.

and yellow paint, in a design as shown in the illustration. The artist need not follow copy strictly,—any fancy touches which will make the monster more hideous can be thrown in at pleasure.



FRAME FOR "FLYING MAN" KITE.

The "captive balloon" is made on the same frame, and can be of yellow or white paper with the design drawn on it in black, with Mr. Punch as the aeronaut, in bright red, waving a red, white, and blue flag, while poor Judy, his disconsolate

spouse—cut out of cardboard, and attached by a wire—clings to the tip of the kite.

The "flying man" kite is mounted on a frame made of two pieces of cane, bent in sections of a circle and tied into place by cords at the points shown by the dotted lines, two cords being required for each bent cane. The two are then lapped and securely joined with a piece of wire. The frame then can be covered with paper upon which the comical figure of the flying man can be drawn or painted. A figure from some of the full-page cartoons of the illustrated papers can be pasted on. Without this figure, the frame covered plainly with any colored paper preferred will make a very pretty "butterfly" or "moth" kite.



"CLOWN" KITE.

The "clown" kite is simplest of all in its construction. For the frame place two cross-pieces of wood, one a little longer than the other, at right angles, secure them with twine, carry the twine around the frame to give an outline, cover with paper, and paint the clown in blue and yellow. The hands can be cut out of pasteboard and gummed on.

The string with which the kite is to be flown must be fastened to the belly-band of the kite. This is a cord fastened to the kite in the middle of the frame, at two points, as shown in the lettered frame of a kite, at D and G, letting the cord hang loosely in front. Tie the kite-string firmly to this cord, and the delicate machine is all ready for an upward start.

A HERO WORSHIPER

BY Francis M. Livingston



THAT man was a hero!" Adelaide De Forrest sprang up from the sofa and began pacing up and down the room with the morning paper in her hand.

"Who is 'that man,' Addie?" asked her brother.

"This poor fellow who rescued four women from a burning building at the risk of his life. The name of such a man should live forever! If I were one of those women I should go down on my knees to him and beg to be allowed to be near him and serve him while I lived."

"But if all four of the women did that, Adelaide, there would surely be trouble."

"I would like to marry such a man as that!" said Adelaide.

"But he has a wife already, it seems, and five small children," said her brother, with his eyes on the paper.

"How small it makes the men seem whom one knows," said Adelaide, unheeding,—"the dancing men, the lily-fingered, cigarette-smoking, languid, tailor-made specimens one meets in society! Think of the contrast between them and this brave fellow, who was only a poor plumber—"

"A poor plumber, did you say, Addie?"

"Climbing down the ladder, through a sea of fire, bearing his burden of—of—"

"Four women," put in Bennie.

"Of clinging female helplessness. Oh! I wish I could meet that man and thank him in the name of womankind!"

Bennie contemplated his sister for a full minute.

"That might be arranged," he said.

Adelaide De Forrest paused in her walk and looked at

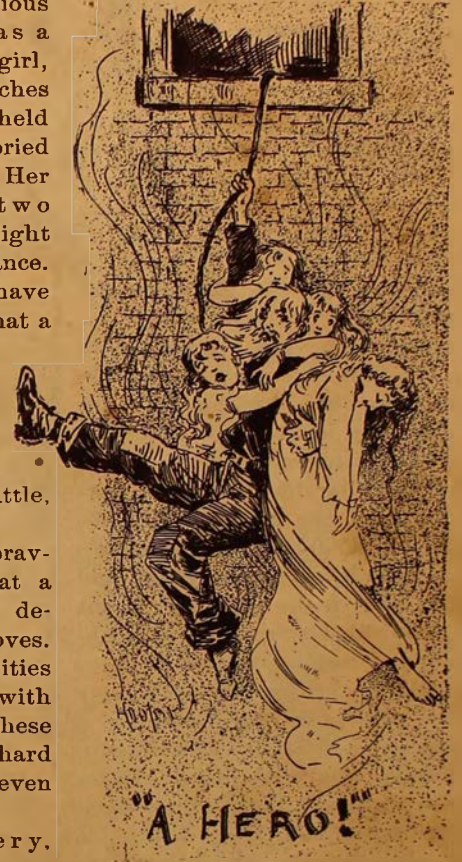
her brother with a curious expression. She was a magnificent-looking girl, over five feet nine inches in height, and she held her head high and gloried in her stature. Her brother was full two inches shorter, and slight and boyish in appearance.

"I wonder if you have any idea what it is that a woman worships in a man?—if you have any conception of what a hero is?"

Bennie reddened a little, but made no reply.

"It is strength, bravery, and daring, that a woman preëminently desires in the man she loves. Without these qualities he is on a level with herself, and without these qualities it will be hard for him to maintain even that level."

"Strength, bravery,



"That man was a hero!"



Bennie



Jack

and daring" were not strongly marked traits of Bennie De Forrest's character. He was a good-looking young fellow, with a passion for horse-racing, and luxurious tastes which did not tend to increase his bank account. But whether he was a hero or not, he had won the heart of a charming girl; and though he did not mind much what Adelaide said or thought, his mind instantly reverted to Lucy Daniel, she had ideas like

and he wondered if to his sister's.

Adelaide seemed thoughts, for she be-
"And all women subject," she said as the room.

That was the whole conversation; but the subject lingered in Bennie's mind all day. His sister had become very intimate with Lucy Daniel since the engagement, and he knew that Lucy admired and looked up to Adelaide. What if the latter should instil her peculiar ideas of hero-worship into the mind of his affianced? He did not like Adelaide's laugh as she left the room, and a sudden feeling of resentment against his sister flamed up within him. Suppose she should persuade his pretty dark-eyed Lucy that the only object worthy a woman's adoration was a brawny plumber who with beard and hair ablaze had carried four women from a burning tenement! The result was that by evening he had thought of a plan to revenge himself upon Adelaide for her slighting innuendoes, and at the same time prove to her, perhaps, that he was not wholly devoid of courage and chivalry.

That night, at the Union Club, he took Jack Lemon into his confidence. Jack was Bennie's particular friend, and as unlike Bennie in personal appearance and character as can be imagined. He stood six feet one inch in his stockings, and was darkly handsome as Amadis of Gaul. He had a heart brave as a lion's, and an eye soft as a woman's, and he would do anything for his friend, particularly to-night, as Bennie had just given him a pointer on the Suburban. Jack heard Bennie's scheme through in silence. Then he looked out of the window a couple of minutes before he spoke.

"Humph! I wouldn't mind going into the thing for a lark. The only point I dislike is frightening a slip of a girl out of her wits."

"A slip of a girl!" ejaculated Bennie. "Wait until you see my sister Adelaide. She's nearly as tall as you are, and can row and fence and ride as well as you can. She isn't afraid of anything!"

"Can she shoot?" asked Jack a little anxiously.

"Indeed she can!" replied Bennie; "but she hasn't got a revolver. The only fire-arms about the house are those in my room."

"Indeed! Well, you see I naturally thought your sister

to divine his began to laugh. think alike on this she left



was like you, Bennie. But have you thought of the police?"

"Yes, I've thought of everything. It is very simple: the safe where her jewel-box is stands in the back parlor. This I will open, and you will have the box when I discover you. Then you rush upstairs, through the hall and into my room at the end, to the left. I dash after you, you jump into the closet, and I run to the window and fire two shots into the air. The robber has gone down the fire-escape, and I hold in my hands the jewel-box which I have wrested from him. See?"

"Yes, I see, and it sounds, as you say, very simple; but don't lose sight of the fact that it's a risky business, and be sure there are no guns lying about, otherwise it might be awkward, you know. Where does your uncle sleep?"

"On the third floor; and you couldn't wake him if you were to bombard the house."

Jack wheeled suddenly around in his chair.

"I say, Bennie, what are you doing all this for? It's something more than a mere joke: what has your sister been doing?"

"Nothing—nothing, Jack," replied Bennie hastily. "I only want to give her a little scare for some ridiculous things she was saying this morning. She's got an absurd idea, you know, that no woman really cares for a man until he has carried her or some other woman down a ladder, or—"

"Down a ladder! What for?"

"Yes, out of a fire, you know, or jumped into the water after somebody,—risked his life, you see; then it makes no difference if he's a butcher or a pile-driver or what, every woman, she says, is ready to plump down on her knees and adore him."

"Still I don't quite understand. You don't want her carried down the fire-escape, do you?"

"No, no, of course not. I should like to see you or anybody else try it! But she made some remarks of rather a disagreeably personal nature, and I don't just care to have her talking about her peculiar notions to—other people. So, you see,—"

"Oh ho! Yes, I see quite plainly now. You want sister Adelaide as well as—'other people,' to see that Bennie De Forrest has some grit in him; that he's not such a might he's a hero. tell me place?"

nie. who though you don't



fool as he—as people think; in short, that Now why didn't you that in the first

"Because," said Bennie was very red, "al- you may have the idea, —it isn't at all what you—well, yes, Jack, it is something like that."



"Like a professional"



It was midnight in the De Forrest mansion on West Seventy-third Street. Every soul was slumbering peacefully save one. A slight



young man in his stocking feet slid out of a rear room on the second floor, and down the stairs. In a few moments a dim light shone in the back parlor, and the young man came out

body in the house. I heard footsteps on the stairs and voices in the parlor."
 "I thought I heard someone, too. I'm going down to see. Go back into your room, Addie." Bennie pulled on a pair of slippers and started for the stairs.
 Adelaide leaned over the banisters.
 "There's a light in the parlor! Oh! they're at the safe, I know. I'm going too."
 "Go back, Adelaide, you mustn't come;" and Bennie began to descend.
 "I shall come!" and she followed close behind. "You have your revolver?" she whispered.

and softly unlocked the front door. A tall figure entered, and, without speaking, donned a black mask. The two men entered the parlor, and the shorter one pointed to a small safe in the rear room, which stood open.

"Is that the swag, pard?" asked the tall man in a hoarse whisper.

"Yes; but don't talk so loud, Jack, and be very quiet."

"You're pale, Bennie. Don't feel like funking, eh?"

"No, no;" and Bennie scanned the rusty black suit, the slouch hat, and the mask. "You look like a real professional," he whispered.

"Of course. I made up my mind to do the thing up brown when I went into it. Have you got your gun?"

"Yes; but I don't think it will be necessary to fire those two shots,—do you, Jack?"

"Just as you like, pard, you're the boss of this job."

"There's the box on the upper shelf,—the one covered with brown plush. Remember my room—to the left at the end of the hall: the door will be open and the gas burning. Drop the box on the floor and jump into the closet. Now I'll be down in five minutes."

"All right!"

Bennie had barely regained the door of his room when



"Yes."
 "You'd better give it to me."
 "Indeed I won't! Do go back, Adelaide, it's dangerous."
 "I will not! I must see if they're at my jewels."
 Bennie crept into the parlor: the tall figure of his sister, robed in a white *peignoir*, her hair hanging down her back, was immediately behind him.
 A masked figure was kneeling in front of the safe.
 "Hey there!" cried Bennie, "what are you doing?"
 The figure sprang up, and in the dim light Adelaide saw a brown plush-covered box in his hand.
 "My jewel-box!" she cried, and uttered a piercing scream.
 "Drop that or I'll shoot!" shouted Bennie.
 The man made a dash for the door: Bennie drew his revolver and sprang aside.
 "Drop it!" he cried.

But Adelaide, bounding forward, intercepted the man and flung her arms around him, holding him in a vice-like grip. Struggle as he would, he could not free himself without offering her undue violence.
 "I've got him!" she cried.
 "Phœbus! what a clutch she has," thought Jack.



Voices down stairs

"Help! Police! Thieves!" screamed Adelaide, never relaxing her hold. Bennie danced around the pair, brandishing his revolver.
 "Let go of him, Adelaide! Don't scream like that,—there's no need of it! Let go! I can't shoot for fear I'll hit you!"
 "Murder! Police! Police!" shouted Adelaide, louder than ever.



another door, near the staircase, opened, and a blonde head protruded.

"Bennie!"
 "Yes, Adelaide: it's me!"
 "There is some-

"What's the row down there?" came in a gruff voice from the stairs above the second floor. "Just wait a minute and I'll take a hand."
 "O Lord! Here comes Uncle Phil!" groaned Bennie.
 Jack dropped on his knees and let go the box. Adelaide pounced upon it, and he darted into the hall and started up the stairs.



Uncle Phil.

"Hi! hi!" cried old Colonel De Forrest, much as he would have shouted at a runaway horse, spreading out his arms and filling up the stairs.

"Rat tat tat!" came the sound of a policeman's club on the door. Adelaide flew to the door and began unlocking it.

"Get out of the way, uncle, leave him to me!" cried Bennie, who was

the door-post and looked as though she were going to faint. Then the officer took Jack by the arm and began to search him for weapons.

"I don't find anything on him, cap'n," he said, addressing Bennie.

"That's all right, officer. I've got his pistol," Bennie replied.

The policeman got out a pair of hand-cuffs. "I'll just slip these on him: he looks like a dangerous specimen," he said.

"No, no! Don't do that, officer, it isn't necessary,—is it, Uncle Phil?"

Colonel De Forrest was looking on, hopelessly bewildered.

"I don't understand at all," he began.

"Only a minute, uncle, just wait till we get outside," begged Bennie in a whisper. By this time two or three frightened servants were huddled together in the back hall.

"Addie, you'd better go upstairs now," said her brother. "Let William lock up the safe."

"Don't you want an inspection of the premises made,



tearing up the stairs close behind.

But Colonel De Forrest had no idea of doing anything of the kind; and then Bennie saw, to his horror, that his uncle held a big iron poker in his hand. "Come a step further and I'll brain you with this!" he bawled.

Then Adelaide got the door open and the policeman sprang in. Jack stopped.

"God bless my soul! Why! it's Jack Lemon!" gasped Colonel De Forrest. And then Jack knew that his mask had fallen off.

"All right, officer, we've got him," cried Bennie. "'Sh, Uncle Phil, for heaven's sake don't say anything," he whispered. "This is a joke."

"There is nothing to do now but go with the officer and get out of here as quickly as possible," said Jack, in a low voice. "Bring your uncle, Bennie." And then facing about he descended a few steps, and placing his hand on his heart he bowed low to Adelaide.

"I surrender to the lady," he said.

Adelaide, tightly clutching her jewel-box, leaned against



"I surrender to the lady."

sir?" asked the policeman. "Mebbe he's got a pal in hiding somewheres."

"No, there's only this one," said Bennie, opening the door; and taking his uncle's arm he tried to push the other two out on the step.

"I say, Bennie," said Jack, on the threshold, speaking in a deep whisper, "hadn't you better run upstairs before we go, and fire those two shots out of the window?"

They had the good fortune to find a cab within half a block, and then began the explanation to Colonel De Forrest; and an embarrassing one it was for Bennie, especially as it had to be made before the policeman. Colonel De Forrest was at first filled with righteous indignation.

"Of all the silly, hair-brained tomfoolery I ever heard of! But what was your idea, your motive? Simply to scare that poor girl? Oh, bother! I don't care what she said: it was a mean trick, and I've a great mind to enter a complaint against you both for disturbing the peace."

Jack, feeling that he had done his part, was discreetly silent, leaving Bennie to bear the whole onus of the explanation. When Colonel De Forrest heard how Adelaide had seized the supposititious burglar around the neck and held on to him, the old gentleman laughed in spite of himself.

"Ha, ha! Adelaide is my own girl!" he cried. "You may wager you'll have your hands full when you undertake to frighten her."

At the station-house the story had to be gone through with again; and here the Colonel, who fortunately knew the inspector, acted as spokesman. The officer, who had re-

ceived a snug *douceur*, marveled greatly, but held his peace—until the party had driven away, having, as Colonel De Forrest told the young men, got out of the scrape very luckily. Then a slight, spectacled young man, whom none of the trio had noticed, came out of the corner where he had been lounging. He was a reporter.

Adelaide was still sitting up when Bennie and his uncle got home, and she was full of gratitude to both of them for having captured the burglar.

"I am so glad it was done without bloodshed," she said, "that would have been dreadful! I thought at first when his mask fell off he was a desperate-looking creature; but when he gave himself up he looked really handsome, and



"No, no, Addie. Poor Jack! he only did it to oblige me: he thought he was doing me a favor."

"Indeed! Was that all?"

"Yes, that was all."

"And he risked his life in undertaking to carry through a fool-hardy scheme, simply to do you a good turn?"

"Yes, Adelaide."

"Then what I have to say is——" and here Miss De Forrest drew herself up to her full height, and taking the paper in her hand made again that remark which begins this story, "That man is a hero!"

It did seem Bennie, that not to appear in a

rather hard on poor only should he be made ridiculous light through the failure of his attempt to enact a heroic rôle, but that another man should step in and carry off the honors. But several weeks afterward he brought Jack to call at the house, and it was not long before Jack and Adelaide became great friends.

Lucy Daniel never heard a word of the story until long afterward, when the four participants in the affair agreed upon a version which might be given to their friends,

how gallant he was! I can almost believe now in all the stories about Claude Duval. Poor fellow! Will he have to go to prison? How thankful I am I have my diamonds!" And she hugged the jewel-box to her bosom.

The next morning Bennie rose rather late. After breakfasting alone he went into the drawing-room, where Adelaide sat with the morning paper in her hand.

"Allow me to congratulate you on the success of your scheme," she said quietly.

Bennie thought his heart had jumped into his mouth.

"Was it part of your programme to have it published in the 'Herald'?" asked his sister.

Poor Bennie dared not attempt any defense, nor even a reply, until he had seen the paper. There was the whole story (and a good deal more), written up in the spiciest manner. In the newspaper version it took the form of a wager between a beautiful young lady and her *fiancé* (fortunately no names were given), who undertook, assisted by the lady's brother, to extract her diamonds from their place of safety and to substitute paste jewels. The trick had been frustrated by the young lady herself, who, being aroused by the noise, had locked one man in a closet and held on to the other until her cries summoned the police.

Adelaide really behaved a great deal better than Bennie had any right to expect. True, she made some very caustic remarks about the cruelty and wickedness of such a proceeding: "I will not ask you what was your motive for doing such a thing," she said, "because, in the first place, it might embarrass you to tell me; and, in the second, because I know what it is already. What I should like to be informed, though, is what object that—that man could have in disturbing the peace of this household, endangering his life by a possible encounter with my uncle or the police? Did he enjoy giving me a terrible fright, or is he anxious to be incarcerated?"

and which adhered strictly to the form of a practical joke; and Mr. Jack Lemon always began the story with the announcement, which never failed to create great astonishment, that the first time Mrs. Jack Lemon ever saw him, without even waiting for an introduction, she flung her arms around his neck and shouted, "I've got him!"



Inexpensive Homes.

II.

SANITATION: WATER SUPPLY, DRAINAGE, HEATING, ETC.

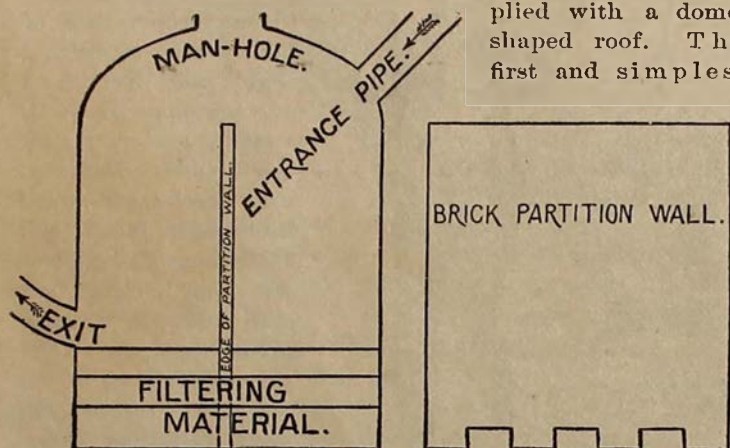
WHATEVER the exterior design or interior finish of our home may be, there are still more important matters to be decided, involving the health, comfort, and happiness of the family,—questions of general sanitation, including water-supply, drainage, heating, etc.

The water-supply in country homes is dependent upon either well or cistern. The latter system has much to recommend it if carefully carried out. The objection to well-water is its liability to impurity from microscopic germs, infusoria, and poisoning from leakage; and in building a well it often happens that the stones used are moss-covered, and this so vitiates the water that it can only be used after a lapse of

time, and purification with lime or other disinfectant. On the other hand, the great advantage of cistern rain-water supply is the possibility of its perfect purification by filtration, if ordinary precautions are taken; but a word of warning may be uttered against painting the roof where rain-water is used for drinking.

Of many suggestions for cisterns, we will consider three of the simplest and most efficient, the last in order being by far the best. We may, however, first remind the amateur builder that a high roof, with good, serviceable gutters, is a great advantage to the water-supply.

An excavation having been made below the frost line, sufficient to allow of the cistern being deep and six feet across, inside measurement, the cistern should be built of bricks covered with Portland cement, and should be supplied with a dome-shaped roof. The first and simplest



NO. 1. DESIGN FOR CISTERN.

method of filtration is by means of a hollow brick shaft, the water entering at the top and percolating through the sides: this has the merit of cheapness, at all events, but causes the corresponding disadvantage of some fouling. The second system is by means of a solid, perpendicular, brick wall, dividing the cistern into two compartments, the water entering on the one side, and, percolating through the porous bricks, being drawn out at the other: this method is open to the same objection as the first-named. The third, of which an illustration is given (see No. 1), the inventor of which is unknown to me, but which commends itself thoroughly to my common sense, has everything to recommend it as securing perfect filtration, if at somewhat higher expense, and as allowing the possibility of perfect cleansing at regular intervals. The division wall named in the foregoing having been built, small openings in the footing course, as the first layer of bricks is called, should be left in laying the bricks, and the bottom of each compartment should then be covered with alternate layers of sand, gravel, and charcoal, aggregating one foot in depth. The water will then seek its level by filtering through the stratas on one side and coming up again on the other, and thus a double filtration will be secured; and such a cistern, when foul, can be both easily cleaned and rendered constantly efficient by renewing the filtering material at intervals. To obtain the best results, the brick division wall should be covered with Portland cement on both sides, as the water will then be forced through the openings and percolate through the filtering material provided.

If the owner of our ideal cottage demands the luxury of hot water and bath, it will necessitate the extra expense of a force-pump and tank above the kitchen range; but in a cottage costing less than \$1,000, the luxury of a bathroom above the kitchen floor is almost out of the question. Where it is possible to have one in close communication with the kitchen range, on the ground floor, the cost is minimized, and the danger from freezing is less. A good

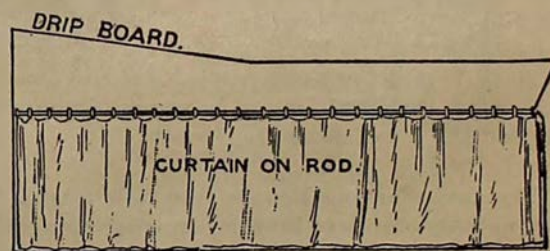
bath-tub, zinc or tin-lined, would cost from \$15 to \$25; and including plumbing, pipes, faucets, traps, hot and cold communicating pipes, water-back in range, copper boiler or galvanized boiler, with proper connections, would come to an expense of from \$100 to \$150, and as much more as it might be thought well to spend upon finish and beauty.

But the most important item of sanitary interest in a small house is the kitchen sink and its satisfactory connection with the cesspool. First, then, as to the sink itself. No sensible builder will entertain false economical ideas in regard to it. A small sink is a mistake: it should be of generous size, at least four feet long if the size of the kitchen allows it, and should be provided with what is known as a drip-board, with grooved surface set at an incline at one end (see No. 2), which will be found the greatest comfort and help in dish-washing. This is a detail of practical interest to thousands of home-keepers whose "help" has a way of vanishing at the most inconvenient seasons, and of thousands more who sensibly do their own work.

A great deal of trouble and annoyance from greasy accumulations and stoppage of pipes would be obviated by the very easy expedient of providing what is known as a grease-trap. Any well-posted mason can build one, and it is not necessarily expensive. It consists of a small brick cistern about two feet square, placed underground, and having a pipe from the sink entering it upon one side, and another on the opposite side, communicating with the cesspool, so that as the sink is emptied by draining, all the grease will be caught in the trap in the flow from the sink. This trap must be ventilated through a perforated manhole cover.

The cesspool should be as far as possible from the house,

at the very least one hundred feet, if the plot be of sufficient size, and should be provided with a suitable water seal or trap.



NO. 2. KITCHEN SINK.

It should be six or eight feet deep and of corresponding diameter. Where a bath-room is in use, sanitary plumbing necessitates a ventilating pipe running to the roof.

Every zealous cottager is ambitious of open fireplaces,—the more the better, the wider the handsomer, and it is all a matter of dollars and cents. The economical way of heating is of course almost always, excepting in the regions where wood can be had for the chopping, by cylindrical stoves; but even then, unless the most primitive methods of hole in roof or wall are resorted to, a chimney is a paramount necessity, and a chimney of brick or stone costs at least from \$40 to \$50, this price not including tiled flues, or anything but the simplest structure. But even if simple, it need not be, as in many cases it is, an eyesore, rising above the roof like a spindle or stack. Everything will depend upon the æsthetic sense of the builder, who can so place his bricks as to achieve a pleasing result.

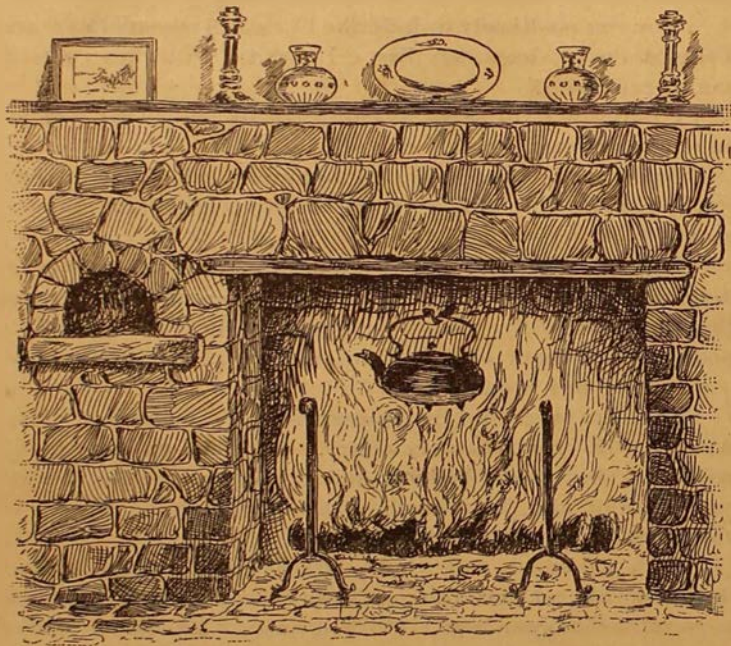
A chimney may be built either of brick or of stone, or of a mixture of both. The most picturesque are of stone,—ordinary field-stone; but the least expensive are of brick, because it can be laid more rapidly by the mason, and it also takes less room,—a matter of great moment in a small house. The position of the chimney is important, and dependent, of course, upon circumstance, ground plan, what rooms need heating, etc.

A charming open fireplace (see No. 3) is a model of one

which sheds its cheerful influence in an octagon room alluded to on page 290 of the March number: it occupies a position in one of the eight sides of the room, opposite the entrance. Provided with an old-fashioned crane and hanging pot, it was suggestive of many delights.

A cheap substitute, and by no means an undesirable one, for the expensive brick chimney, is known as a "dummy" chimney. I have seen it in most successful operation in several small houses. It has all the appearance of an exterior chimney, but the projecting portion which rises from the roof is built upon a strongly braced platform, or shelf, in the attic. This can be connected with the different stoves by common six-inch drain-pipe terminating on a shelf on the kitchen wall above the range. It is necessary, of course, to have suitable T's and elbow-joints to connect the different stoves and follow the line of the roof. In this kind of chimney the pipe can follow the roof-line by being held in position by iron bands nailed between the rafters. Old wagon-tires or hoop-iron will do excellently for this.

Illustration No. 4 represents the interior of a house, showing the place for the dummy chimney. Where the sections of the pipe fit together they should be sealed with cement, and, although little danger from fire is to be apprehended from the pipe, it is desirable to have suitable air-space where the pipe goes through partitions or near woodwork.



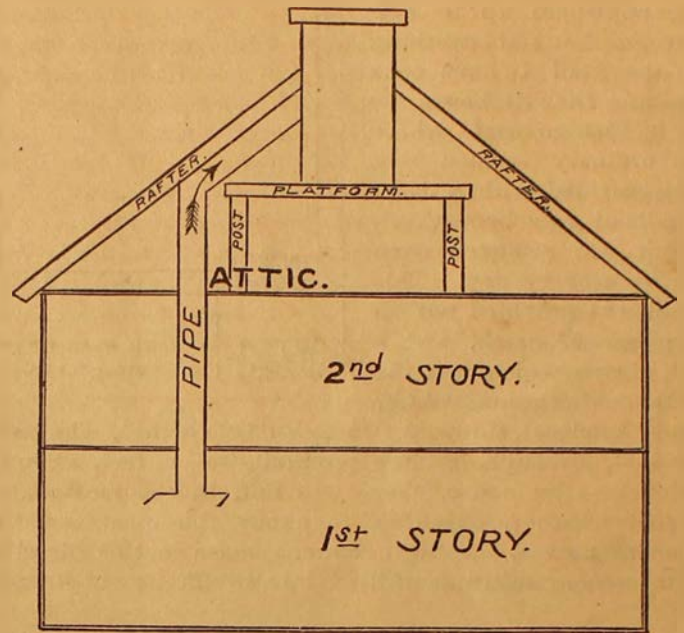
NO. 3. A COTTAGE FIREPLACE.

This system of heating offers the advantage of much greater radiating surface in the house in winter, but in summer may be found correspondingly objectionable. It economizes space in small houses, the pipe being only six inches in size, and it can be put in a corner, and, following the rafters, takes up little room.

The question of an outside cellar is a most important one; for cellars under the house are, in my opinion, to be avoided, not only as nuisances, but as costing considerable. I have recently met with a plan of an outside cellar which commends itself greatly to my intelligence. It was built by a most practical farmer and fruit-grower, in connection with a greenhouse. With the latter, in our thousand-dollar house we certainly need not concern ourselves; but the precaution taken to insure perfectly dry cellarage has an interest for all who live in houses in the country.

The cellar is double-walled, having a space of eight inches between the walls. The outer wall is made of planks two inches thick, and the inner one of one-inch pine boards dressed on one side. The structure is ten feet wide by four-

teen long, and six feet high inside, and is banked up on the outside nearly to its height, and sodded with grass. The space between the gable roof and the ceiling is packed with straw, and so is the upper half of the double walls, besides being lined with tarred paper. There is a ventilator twelve



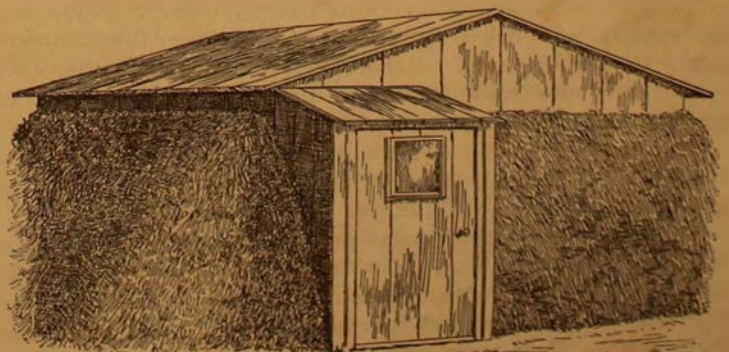
NO. 4. DUMMY CHIMNEY.

inches square, at the north end, within a foot of the ceiling, fitted with an outside wiring. This is a much better plan than having it on the roof, where rain falls through. This cellar has both an outer and inner door; and although it has been in use for some years for storage of vegetables, apples, etc., nothing has ever been frost-bitten. The window in the outer door, a 12 x 14 pane of glass, affords the necessary light. (See No. 5.)

The main objection I find to this cellar is its unsightliness in the yard; but this is readily overcome by the erection of a trellis-work screen, over which, in summer, morning-glories may run, or, if the plot contain a bank or high incline, the cellar can be built beneath it.

It is well to bear in mind that a cellarless house requires careful attention in the matter of grading. The loam soil beneath the flooring should be removed, and replaced by dry sand or gravel soil, and this should be sloped to the sides and covered with cement; and by this means the house will be kept both dry and healthy.

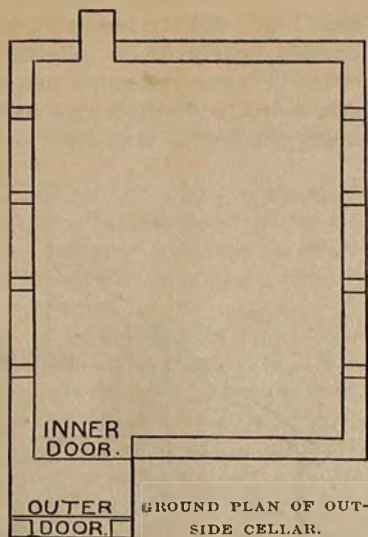
And now a last, but most important, word with regard to closets. We have already alluded in a former article to earth-closets, which should be in universal use. The unsightly back-yard erection is an abomination, and always avoidable. Where there is an outside cellar or shed in connection with the cottage, a partition can easily be put up for



NO. 5. OUTSIDE CELLAR.

closet purposes, and a supply of fresh earth, with a hod in a box near the seat, will really furnish, for a mere nothing, all the essentials of an earth-closet costing anywhere up to \$25. The simplest and best thing of the kind I have seen was at a friend's house far up in the country, where the ordinary wooden seat was provided with a deep, zinc-lined tray beneath it, which was removed from the back every day. This closet was provided with a deep box of earth, and a hod, above which was the written exhortation, "After

using the closet, throw in two hodfuls of earth." The result was that, although in close proximity to—in fact, a continuation of—the house, there was not, in the most sultry August weather, anything to annoy the most sensitive olfactory nerves. A little common sense in this direction would save a multitude of ills. JANET E. RUTZ-REES.



Larry.

HERE was so much talk about Professor Chesney before he arrived, that Larry declared herself sick of the subject. Augusta, having spent several weeks in his company the previous summer, at the house of their mutual friend Mrs. Marston, felt she had a prior right to him.—"A primary mortgage on him," Larry said, in her girlish impertinence; Gertrude, who had met him several times, and who was considered very clever, called him "a congenial spirit;" Mrs. Austin, knowing his social standing and large income, declared him "a model man, one in a thousand;" Mr. Austin pronounced him "an up-and-down good fellow;" even Jim Annsley, their cousin and adopted brother, expressed approbation of him. Larry was the only one of the family who had not met him, and with her usual perversity made up her mind not to like him. He was learned in mathematics, which only scored against him, in her eyes.

"The calculating power alone should seem to be the least human of qualities," she quoted, her small nose in the air. "There is something wrong about a man whom *everybody* likes. My prophetic soul tells me I shall not take to him."

"Your 'prophetic soul' makes mistakes sometimes," put in Jim wickedly. "I've no doubt you'll succumb to his charms before he has been here a week. But for sisterly affection's sake don't interfere: do give Augusta a chance."

"Don't alarm yourself!" cried Larry loftily. "I'm not susceptible, and dried-up, fusty old professors don't appeal to me in the slightest. I shall be truly thankful when this wonderful 'admirable Crichton' has been and gone. I'm positively sick of the sound of his name."

"Professor Chesney is certainly a wonderful man," began Jim sentimentously; but Larry pounced on him and he was ignominiously put to flight.

The Wednesday the professor was expected Larry went for a long walk: she met Ned Erskine and Harry Winthrop, two young artists with whom she was good friends, and enjoyed herself very much, getting in barely in time to dress for dinner. They were all assembled round the table when she slipped into her place, and there was a reproof in her

mother's voice as she said, "My third daughter, Larinda, Professor Chesney."

If there was anything that her "third daughter" hated, it was being addressed by her baptismal name. With a mutinous pout of her red underlip she bowed hastily, and it was not until she had disposed of her soup that she looked at her opposite neighbor. A tall, thin man, with brown hair and a short brown beard and moustache thickly streaked with gray, a large, dome-like forehead, and near-sighted gray eyes that looked kindly at her through his spectacles. He was a little surprised at the hostile expression in the brilliant brown eyes, which surprise deepened into astonishment when, in answer to a low-voiced remark from Jim, the young lady replied, also in a low tone, but so distinctly that he heard every word, "I think he is an old fossil!" Notwithstanding this, several times during the meal his eyes strayed to the white-robed figure, the bent, shining, brown head, and once, in the midst of a remark from Augusta, he turned to listen to a peal of merry laughter from Larry.

Several of her friends came in during the evening, and she devoted herself to their entertainment, completely ignoring the professor. When she kept up this behavior for nearly a week, it attracted the attention of her family as well as that of the visitor; and when gentle hints were scorned, Larry was severely reprimanded.

"You are positively unladylike!" said Mrs. Austin; "and I insist on, at least, civility. He must think you an ill-mannered child."

"I daresay I do seem a child to his advanced years," saucily answered Larry.

"But what is your objection to him?" asked her mother. "To me he appears a most kindly, estimable gentleman—"

"Ugh!" cried her spoiled daughter with a gesture of deep disgust. "If there is one thing that I despise more than another, it is that word 'estimable,' as applied to people. Call them good, bad, weak, strong, brave, cowardly, —anything but 'estimable'!"

"You are exceedingly impertinent!" answered Mrs. Austin, who was now very angry. "I insist on your being polite to Professor Chesney, and doing your share toward entertaining him, or I shall certainly complain of you to your father. Leave the room, miss."

A little ashamed, and wholly angry, Larry whisked out of the room, almost into the professor's arms, with such force as to rather stagger him. With a hasty "Excuse me," she sped along the corridor and up the stairs, while the "estimable gentleman" stood and looked after her.

"An old fossil!" he murmured, with a slight smile, stroking his beard.

Shortly after this, to the surprise of all, Larry suddenly changed her tactics, and at dinner one day addressed the professor. He answered courteously, and very readily joined in an argument between herself and Jim. Her remarks were bright and amusing, if somewhat crude, and the brown eyes and changeful face were very attractive. In the evening she played and sang for him, and was as sweet and bewitching as the heart of man could desire, much to the surprise of some, and the annoyance of others, of her family.

"She means mischief!" thought Jim uneasily. "Are you beginning to succumb to the professor's charms?" he whispered. "You know I gave you a week."

"I am thinking of getting up a collection of fossils," she answered, with a mocking laugh, "and this is too fine a specimen to lose. Don't you dare interfere!"

"Poor wretch!" rejoined Jim. "He has my sympathy."

Unable to account for the change in Larry's manner, the professor nevertheless found her very agreeable; and, though

never neglecting anyone else, it soon became evident that she was the attraction. The other two reluctantly gave way to her, and she it was who went with him to picture-galleries and lectures and concerts, who was the life of the theatre and opera parties, saucy, wilful, charming.

With all his gravity and erudition, it was plain that he admired this ill-regulated young woman. He had never before been thrown closely into companionship with such a nature: he admired her beauty, her dainty costumes; even her girlish extravagance of speech and saucy disregard of his opinion pleased him better than Augusta's unvarying politeness, or Gertrude's cleverness. His eyes followed her every movement, a wistful light in them, sometimes, that touched Jim.

"He's in for a severe attack, I'm afraid," he thought. "Bad disease to take late in life"—and went off whistling:

"Two bright eyes 'neath a scarlet hood,
One beguiling and one beguiled."

* * * * *

Larry was curled up in a deep window-sill overlooking the park, basking in the sun, for she was a veritable Persian in her love of sunlight, when Professor Chesney came into the room. He leaned against the side of the window, looking at the picture she made in her quaint puffed and furbelowed gown, the sunlight falling on her brown head. Larry looked up, nodded with a smile that showed her small white teeth, and settled back into her original position, waiting for him to speak; and so he did, after a while, but not as she expected.

"I am going away to-morrow, Miss Larry," he said. "My pleasant visit has come to an end."

"'To-morrow'?" echoed Larry, sitting up straight. "I'm very sorry you are going." And, much to her own surprise, she realized that the remark was perfectly sincere.

"I am glad to hear you say that," said the professor, trying to keep his voice steady. "It makes it a little easier to say something that is in my heart." Then he told his story in warm, eager words, very unlike his usual calm,—words that stirred Larry strangely. There was a queer expression on her pale face as she stood before him.

"Professor Chesney," she said, with quivering lips, "I'm not worth the love you have offered me. You'll realize that when I tell you that I've only been pleasant and civil to you all these weeks, not from any liking for you, but to—to plague the others." Thoroughly ashamed, she bent her head, unable to meet his eyes.

"You mean that you have deliberately played a part all these weeks? You, whom I thought so frank and true? How could you do it! Then you've not the slightest love for me in your heart,—that, I suppose, is out of the question." There was a hurt, shocked tone in his voice that touched Larry keenly.

"I don't love you," she answered, "but I shall be very grateful, if, after what I have told you, you will let me be your friend." She put out her hands and moved a step nearer to him, but, to her mortification, her extended hands remained untouched.

"I did not ask for your friendship," he said unsteadily, "and just at present I want only what I asked for. By and by I may be able to appreciate your offer: I shall try, but you've taught me a hard lesson, Larry, one I'm not likely to forget. Perhaps I ought to have known better, but," with a break in his voice, "I'm not used to women,—I'm only 'an old fossil,' after all." And without another word he left her.

Up in her room Larry was still more surprised to find a fit of crying a necessity. She could not account for the dull, unhappy feeling that took entire possession of her as she reviewed the past weeks and realized that the kindly, pleasant companionship she had accepted so heedlessly was ended.

"I suppose he'll hate me now and forever," she thought, between her sobs. "But how could I say I loved him when I didn't?"

"Mistress Mary, quite contrary, quite contrary!" mocked a parrot in the next yard.

"He was so hurt, so grieved. I wonder if he'll ever forgive me?"

"Quite contrary, quite contrary," shrieked the parrot, with such force that it sounded positively personal to conscience-stricken Larry. "Fiendish bird!" she cried, "I wish someone would wring its neck!" Then she sobbed all the harder.

The professor left the next afternoon, while Larry was out. A box of white roses lay on the table, addressed to her, a card attached on which was written, "From your friend, Roger Chesney:" that was all, but she guessed dimly what an effort it cost to write it. With trembling fingers she divided the flowers into three parts and gave them to her mother and sisters. "I don't want them," she said proudly, in answer to Mrs. Austin's remonstrance. "I was only civil to him to please you all." But Jim noticed that the brilliant eyes were full of tears, and that she took the card away with her.

"It must be a relief to you to have him gone," he said, with malice aforethought, as they stood a moment in the hall. "Associating with such a serious man must have been a trying experience for you."

He was unprepared for the way she flamed out at him: "Such an experience as makes me more willing to accept the statement that man is made after God's own image and possesses some Godlike attributes. Now go!"

And he did, a lurking smile under his moustache, and a most emphatic "By Jove!" on his lips.

* * * * *

One bright, sunny morning early in June, Jim opened the door of Mrs. Austin's sitting-room. Larry was in there alone. She had an industrious fit on her, and with the sleeves of her blue morning-dress turned back, displaying two prettily rounded arms, feather duster in hand, she was whisking the dust off some rare pieces of old china.

"Larry, here is an old friend of yours," announced Jim. "Treat him well, for he sails for Egypt to-morrow, never to return. I'll be back in a minute."

He vanished; and there, inside the closed door, stood Professor Chesney, a little thinner, a little grayer, but with the old kindly smile on his lips that she remembered so well. Startled out of her self-possession, Larry stood with her feather duster suspended over grandma's hundred-year-old teapot.

"I sail for Europe, to-morrow," said the professor, taking a few steps into the room, "and I may never return. Won't you wish me Godspeed, Larry?"

Crash went grandma's priceless teapot into a dozen pieces on the polished floor, and the next thing Larry knew she was crying bitterly.

"Are you crying because I am going away?" asked the professor, eagerly,—he was very near her now,—"or because you have broken the teapot?"

"Both!" cried Larry, with a convulsive sob which was smothered in the folds of the professor's coat as the arms of that "estimable gentleman" closed round her.

"How about your 'prophetic soul,' Larry?" teased Jim later on. "I thought you called him 'a fossil'?"

"So I did," answered the young lady, with a brilliant smile, quite unabashed. "But I also said I was 'getting up a collection of fossils,' and recognized the fact that he was 'too fine a specimen to lose.' Don't you remember?"

Our Portrait Gallery.



General William Tecumseh Sherman.

THE passing away of General Sherman carries from our nation the last of the three great heroes, Grant, Sheridan, and Sherman, who together achieved immortal fame by leading the forces at their command to crowning victory and the consummation of a nation's peace.

On February 14, General Sherman died at his residence

in New York City, after an illness of little more than a week's duration, having just completed his seventy-first year. He was born in Lancaster, Ohio, February 8, 1820. He graduated at West Point in 1840. On May 14, 1861, he was appointed to the rank of colonel in the army, and three days thereafter he was made a brigadier-general of volunteers. His first great battle was that of Shiloh, and his exploits from that time forth have become a part—a very large part—of the proudest annals of our history. He led the longest march of the war, the famous "march to the sea," and no other hero of the war has been more beloved personally than General Sherman.

Hundreds of thousands of New Yorkers assembled on the day of the military and civic parade of his funeral in that city, to pay the last tribute of respect and honor to the late commander of the armies of the United States. Over thirty thousand men paraded, escorting the body of the nation's hero, borne on a caisson, and enfolded in the shroudings of the flag he loved and would have died to save.

It was a military funeral, impressive in its simplicity, according to the expressed desire of General Sherman. His body was escorted thus from the mourning metropolis to the train which bore the funeral cortege to St. Louis, where, by the side of his wife, in Calvary Cemetery, it was finally laid to rest.

As a man, General Sherman had more brilliant intellectual and social qualities than his two great associates; and his reputation was that of being one of the most gallant men in the army. His great name was never assailed by slander: a good father, husband, and son, a pure man, a splendid soldier, the grief of a nation could well out for the man no less than for the hero. Of later years he had become a sort of patriarch to all the soldiers, and his fatherly, kindly manners endeared him to all.

Dr. Talmage's tribute to the great soldier will be echoed in many hearts: "The century has no grander soul to surrender into the eternities than the one who has just passed away from us." And a grateful nation, mourning, sighs "Vale!"

Home Art and Home Comfort.

Some Embroidery Stitches, and Ornamental Letters for Marking.

AMONGST all the decorative arts that come within the sphere of women's work, embroidery must always hold a very prominent place; and as most of us have received some instruction in the use of the needle during the years of our childhood, it is an art in which we may all attain to some degree of proficiency if we have the wish to learn and the patience to practice it.

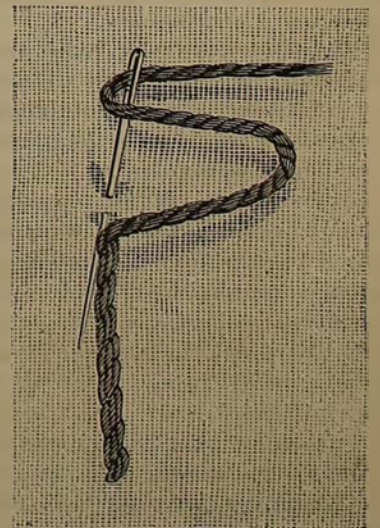
A very noticeable feature in some of the embroideries of the present time is the tendency to make the best possible appearance with the least amount of work, and therefore, for many purposes, large, bold designs, carried out in coarse materials, are much admired. Another characteristic of the present fashion is the introduction of a great number of stitches into some styles of embroidery.

Some fifteen or twenty years ago, when art needlework was revived, not more than about half a dozen stitches were employed; but by degrees one stitch after another was added to the number, until now at least fifty entirely different stitches are in use, with endless variations of the same.

To learn outline-stitch, draw a perpendicular line upon a piece of material, and commence by bringing the thread from wrong to right side of

the material, at the end of the line which is nearest to you. Make a stitch by taking a small quantity of the material on the needle a little further along the line, pointing the needle directly towards you and keeping the thread to the right-hand side of it. Proceed thus, taking more stitches along the line, each one a little further from you than the preceding one (see illustration). The wrong side of outline-stitch should have the appearance of back-stitching.

Split-stitch is worked very much like outline-stitch, only



OUTLINE-STITCH.

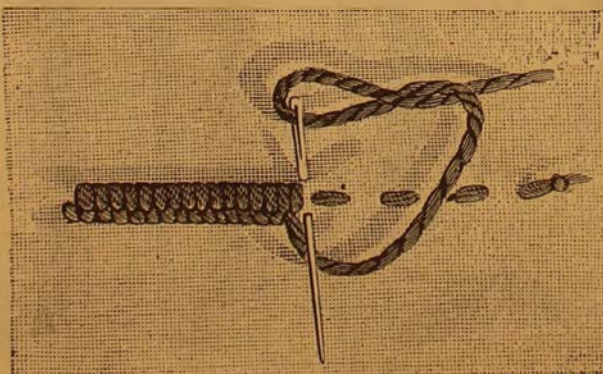


SPLIT-STITCH.

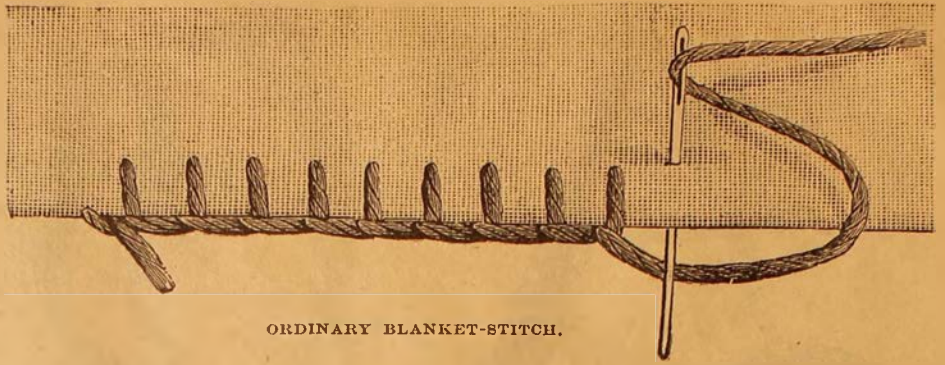
that instead of keeping the thread to the right-hand side of the needle, the point of it must pierce right through the center of the thread close to where it came out of the material in each preceding stitch. This stitch must be very evenly worked to look well, but it is valuable for anything which requires a fine, smooth, and unbroken outline; and it is much used

for fine flower-stems, or for outlining the features of classical figures so much in vogue for panels, etc.

Buttonholing is an exceedingly useful stitch in various kinds of embroidery, and admits of so many variations that it would not be well to pass it by without some explanation, although doubtless many may be quite familiar with it. To learn it, draw two horizontal lines upon a piece of material, about an eighth of an inch apart, and bring the thread from back to front of the material on the lower line, at the left-hand end of it. Make a stitch by inserting the needle into the upper line and bringing it out directly toward you on the lower line. Before drawing out the needle, place the thread (where it comes out of the material) under the point of it from left to right (see illustration). Make the next stitch in the same way, close to the preceding one, and to the right of it. In many places buttonholing should be strengthened by previously running one or two threads along the line upon which it is intended to be worked, and sometimes it is very much padded to give it a raised appearance. Although buttonholing is very simple to learn, one often sees it very indifferently worked. If the needle be not inserted and



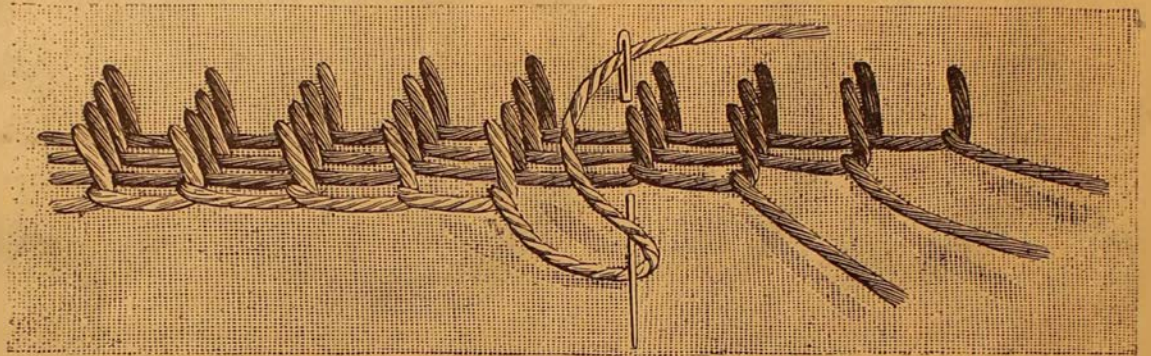
BUTTONHOLE-STITCH.



ORDINARY BLANKET-STITCH.

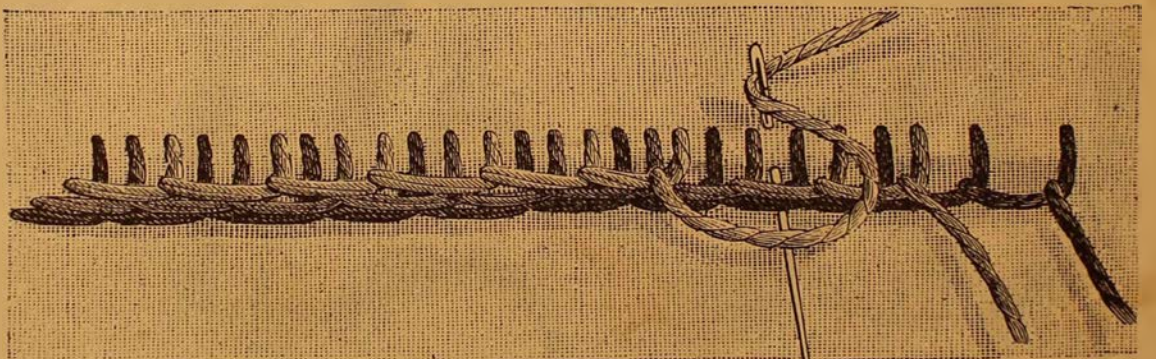
withdrawn in exactly the right places, the upper and lower edges will be uneven; and great care should be taken to work the stitches at even distances from one another, touching, but yet not overlapping.

Ordinary blanket-stitch is merely buttonholing worked rather coarsely, and with spaces of from an eighth to half an inch between the stitches, according to the fancy of the worker, and the kind of materials used. Many very elaborate blanket-stitches are now much used for finishing off



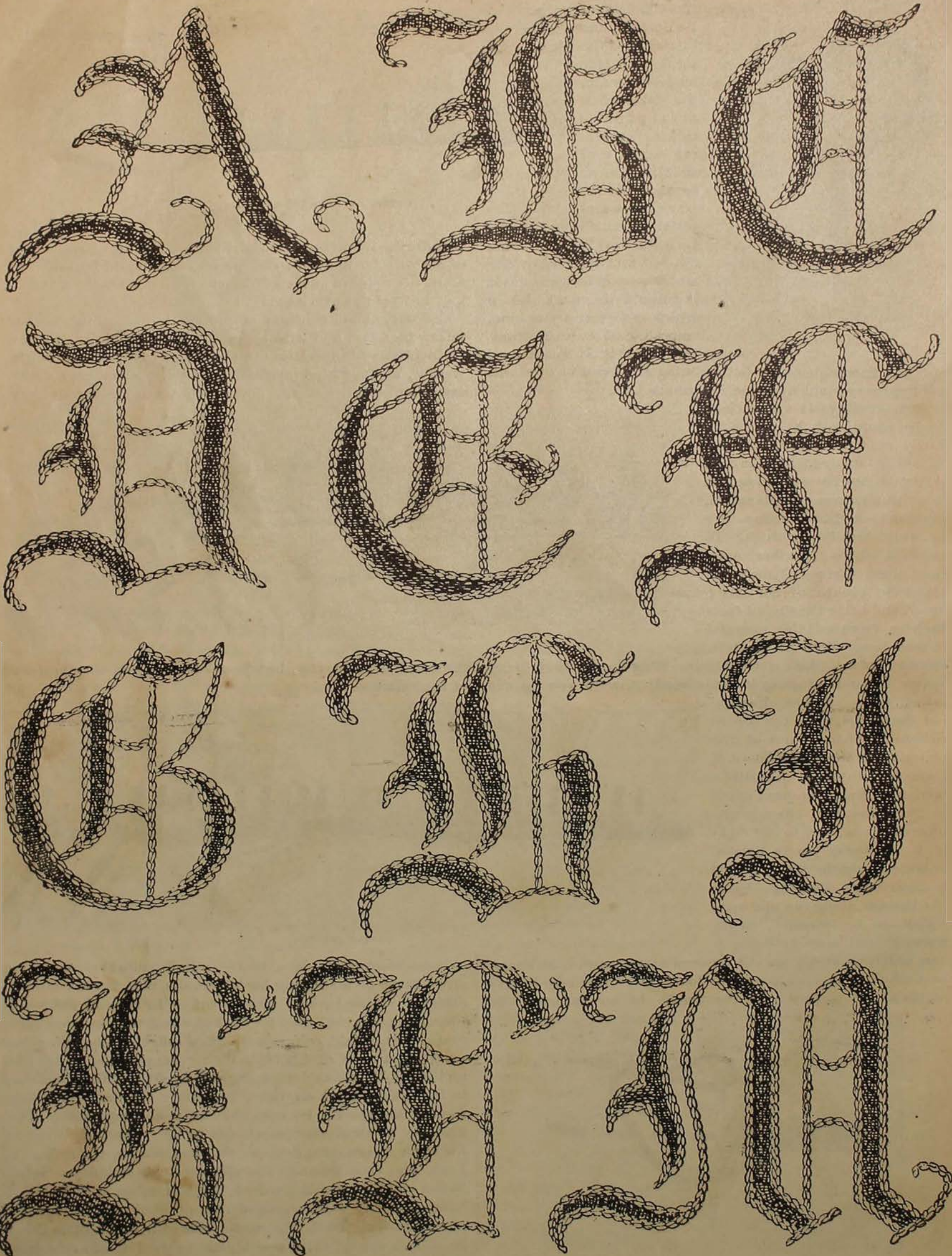
BATTEMENT-STITCH.

the edges of rugs, etc., but most of these are only varieties of the common kind.

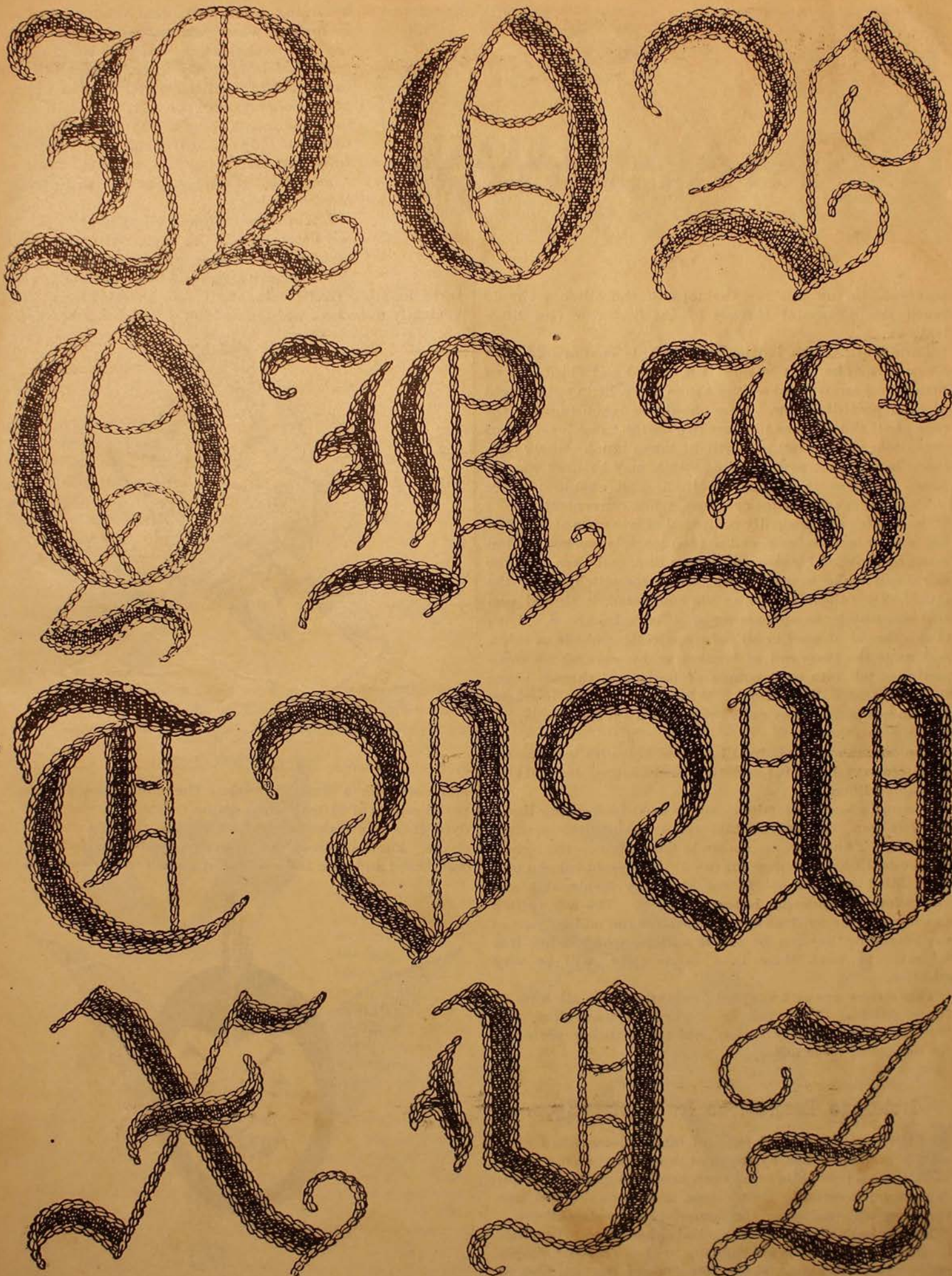


PALING-STITCH.

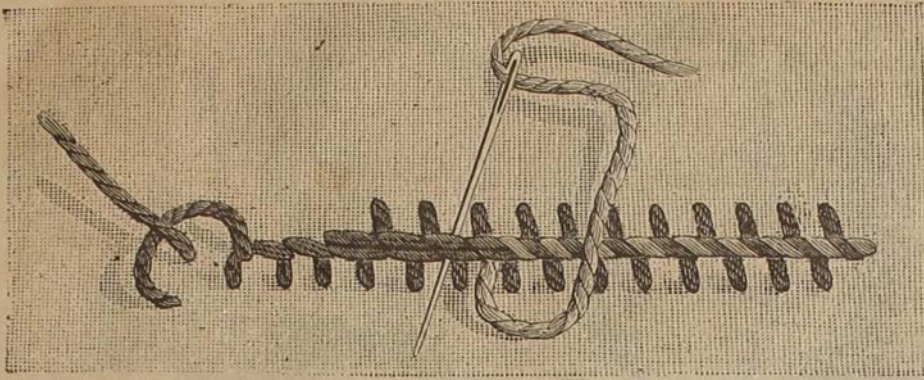
Battlement-stitch is a pretty stitch suitable for laying down hems or for edging leaves, scrolls, etc., in conventional designs. It looks best when worked in several shades of the same color, but may be worked altogether in one shade, or in contrasting colors, with good effect. Commence by working a row of blanket-stitch, the stitches to be half an inch in height and half an inch apart. This proportion is for coarse wool on thick material: for finer materials, the stitches should be worked in suitable proportion. This first row of blanket-stitch should be very carefully worked, for upon its evenness depends the regularity of the following rows, and consequently the effect of the completed work. When the first row is finished, commence again at the left-hand side, and work a second row of blanket-stitch on the top of the first, but a little to the left of it, and a little below it. Then work a third row a little to the left of and a little below the second row. Work a fourth row in the same



ORNAMENTAL ALPHABET



ORNAMENTAL ALPHABET.



BARB-STITCH.

manner. In the last row the tops of the stitches should touch the horizontal threads of the first row (see illustration).

Paling-stitch, like battlement-stitch, is commenced with a row of blanketing; but in it a second and third row of blanketing are worked a little above and a little to the right of each preceding row. Care should be taken to work the tops of all the stitches in every row on the same level; thus the stitches in the last row will be taken much shorter than those in the first row. Paling-stitch may be used for the same purposes as battlement-stitch, and should also be worked in several shades or colors, when convenient.

Barb-stitch is principally composed of two rows of blanketing, placed back to back, and not too coarsely worked. First make one row of blanketing along a line, and then turn the work and make a second row, stitch for stitch, along the first. When these two rows are completed, it should present something the appearance of a fish's backbone. Then take a thread of wool or silk of a contrasting shade or color, and unite the two rows of blanketing by working an over-casting-stitch into each couple of horizontal threads along the center (see illustration). When working the over-casting, do not take up any of the material upon the needle, but only the two threads.

The ornamental alphabet illustrated herewith is composed of letters very beautiful in design, and adapted for marking household linen.

The outline or split stitch can be used in working them, or they can be embroidered on a chain-stitch sewing-machine. Two colors are shown in the designs,—the lighter for the outline, the darker for the filling. Gold-colored outlines filled in with white are also very fashionable and pretty for embroidering letters on linen. The same stitch as shown in the outlines can be used for the middle part of the letters, or they can be left in outline, which, when it is desirable to work them in a single color, will be very effective.

The letters are also adapted for working on all sorts of fancy articles. They can be worked in wash-silks, flax threads, or embroidery cotton, wash-silks being preferred for handsome table napery.

Grotesque Decorations for Easter Eggs.

THE grotesque and fanciful often please when mere prettiness has by frequent repetition become wearisome; so while beauty can hardly be claimed for our designs for decorating Easter eggs, it is none the less true that they will well repay the decorator in pleasing effects.

Eggs to be decked in these fanciful shapes need to be either blown or boiled. It is not difficult to blow an egg: simply make two perforations, at opposite ends of the egg, that at the pointed end a trifle larger, if anything. A large pin or

a darning-needle is the best instrument to use in making these perforations. Then apply the lips to the larger end and blow, not in puffs, but with steady force. The white will exude slowly from the perforation at the opposite end, and then the yolk. If one has not the patience to blow all the eggs required, it will do to chip one end of the shell very carefully and empty out the contents, repairing damages by pasting a piece of white paper over the hole.

Either water-colors or oil-paints will do for the decoration of the eggs, and a few small camels'-hair brushes will be required. For the "Valiant Knight of Old," outline the fea-

tures in sepia (India ink), or, if this material is not conveniently to be had, use pen and ink. Touch up the cheeks



VALIANT KNIGHT OF OLD.

and nose with a little carmine. The mustachios and imperial can be of tufts of white cotton twisted into shape, and dyed gray or streaked with black. Gum them on with mucilage. For the helmet, cut out five crescent-shaped pieces of card-board and gum them to the egg-shell so as to form the



ZAMEL.



POET LAUREATE.

cardboard and fit it to the knight's head. This, too, must be gummed on, to make a pedestal for the egg. The lace points can be cut out, or drawn in lead-pencil.

For the head of the sinister "Zamiel," black all the egg except a small portion reserved for the face; outline the teeth on

this, and leave them white; paint all the rest of the face a fiery red, and outline the features in black. For the bat's wings which serve as ears, and for the comb, cut out pieces of gold paper (doubled, so that both sides will be alike) and gum them on as shown in the illustration. The pedestal is a large cork hollowed in the center to accommodate the end of the egg, which must be glued to it.

The "Poet Laureate" has a white cotton hair and beard, and a crown of green paper laurel leaves.

For "Baron Munchausen," make a wig of yellow floss-silk, with a queue wound with black silk. Gum on a black velvet cocked hat edged with gilt fringe, and add a nose of paper, and a black silk moustache.

The "farmer" has a brown felt or cloth hat: otherwise he is represented by a skillful drawing of a face on the smooth surface of the egg.

While heads do well enough to represent the portraits of noted persons, when we come to the repre-

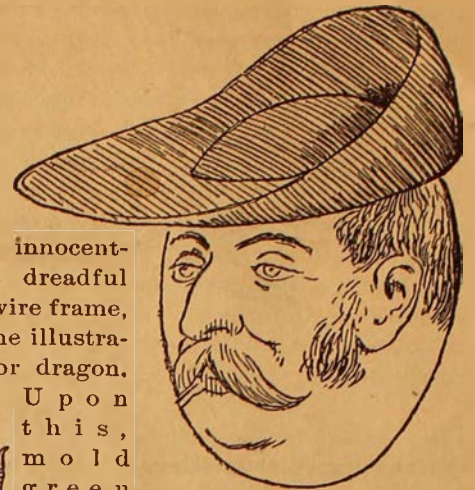
head-gear as shown in the illustration. It will be necessary to snip the inner edges of the crescents a little, to gum them to the shell: four of them form the edge of the helmet, and the fifth, the top. Black the helmet with stove-polish, which will give a very metallic shine. Cut a vandyked collar of

sentation of the lower animals, so much character is displayed in the body, to say nothing of legs and tails, that it seems necessary to add these.

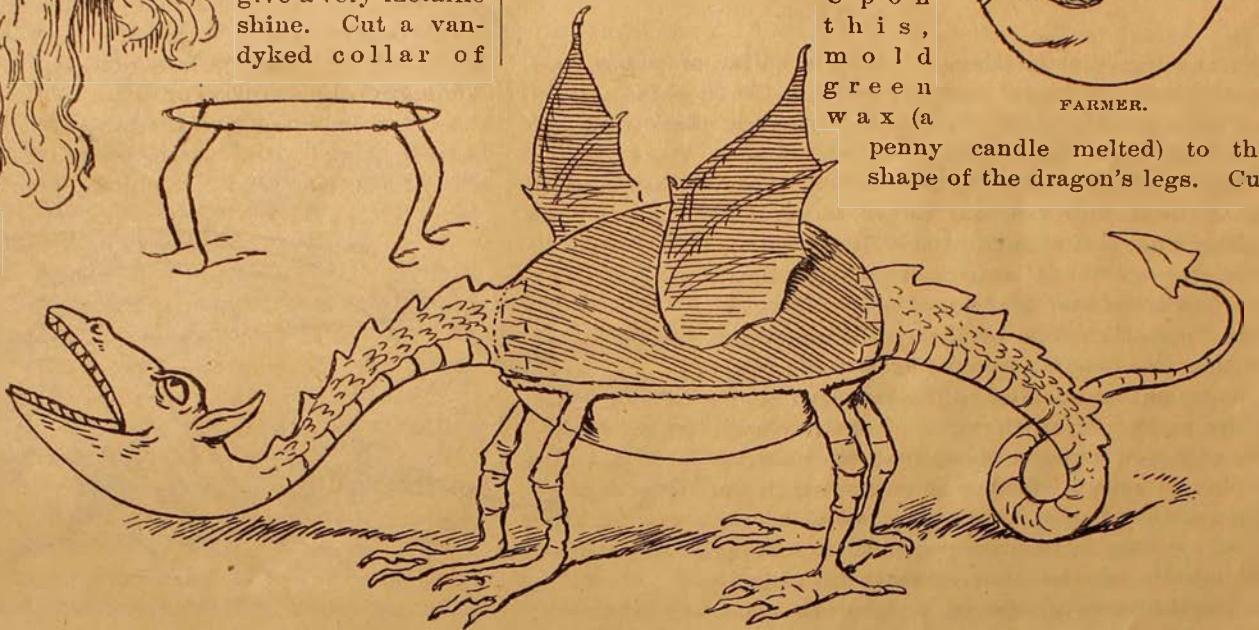
To transform an innocent-looking egg into a dreadful "dragon," we need a wire frame, such as is shown in the illustration of wire frame for dragon.

Upon this, mold green wax (a

penny candle melted) to the shape of the dragon's legs. Cut



FARMER.



DRAGON.

out wings of paper, paste them to the egg, paint the upper half and the wings green, and set it in the frame, as shown in the picture of the dragon. Then the head and tail are to be cut out of stiff drawing-paper painted in light and dark



BARON MUNCHAUSEN.



BEEBLE.

greens, — a chance for the artist of the family to distinguish himself, — and gummed to the egg.

The "beetle" is also mounted in a wire frame with legs. Cover the legs with wax, molding it into shape. Make the horns of wire, waxed



GRAY MOUSE.

like the legs, fasten them to a little collar of paper, and gum this to the larger end of the egg. Then paint all the egg brown, making outlines for the wings in black, and varnish legs, horns, and all.

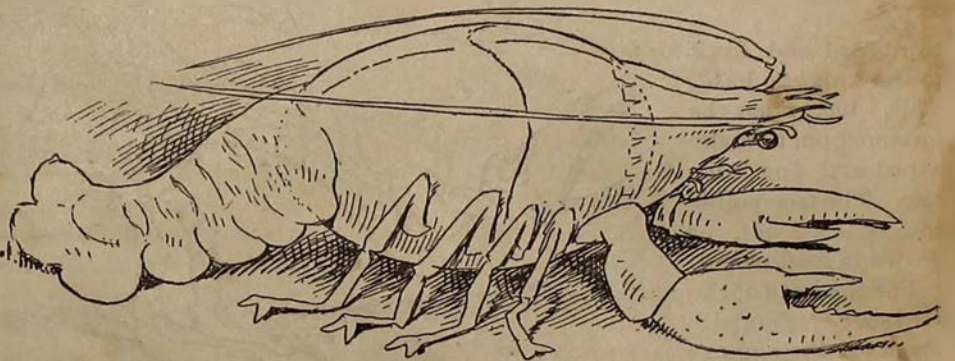
The "lobster" is an egg painted scarlet and decorated with claws, head, and tail, cut out of paper and gummed on, and also painted a lively red.

The "gray mouse" must have a paper head, and feet also, and a strip of gray velvet or cloth for a tail. The head for the mouse, and the lobster's head and larger claws, are made of paper cut and pasted to the required shape before pasting upon the egg. For the claws, two pieces of paper are cut for each claw, in as close a resemblance to those shown in the illustration of the lobster as possible, the edges are then to be pasted together, leaving the middle of the claw slightly bulging in the well-known shape of a lobster's claw. Then they can be gummed on, snipping little lappets of paper all around the ends of the claws, and gumming these

fast to the egg. The paint will conceal the joinings and pasting. The mouse's head must also be cut in two parts, one for each side, and pasted together, using a narrow strip of paper to join the edges; or the edges may be pasted together, but this will leave a little ridge as a profile. Shape the head over the finger, snip little squares all around the neck, and paste these to the smaller end of the egg. Then treat mouse to a coat of nice gray paint, and a pair of fine horse-hair whiskers, and he will look as roguish as any cupboard thief of his species.

The nose of the noble "Baron Munchausen" is to be made on the same principle as the mouse's head, and the inexperienced nose-maker need not be afraid of exaggerating that member. Exaggeration is quite in keeping with the lamented baron's traits.

Imagine the surprise of some motherly old yellow hen if she could be made aware that these Easter surprises were her offspring! She would be prepared for the transformation of the egg into the chick; but this diversity of fish,



LOBSTER.

flesh, and insect, would be enough to destroy any respectable hen's equanimity

Sanitarian.

Thinness: Its Causes and Cure.

THINNESS, to the degree of emaciation, may be the result of various causes. Anything which interferes with nutrition may produce it. Those who are very dyspeptic are apt to become emaciated: the food taken is not well digested, and the system cannot appropriate it. The waste goes on from day to day, and there is relatively nothing to replace it. Hence the saying, when we see an individual who is excessively thin, that he looks like "a bad dyspeptic."

As to the causes of the dyspepsia itself, they are manifold; though I honestly think that in more than half the cases it results, directly or indirectly, from severe drugging. So true is this, that when a patient comes to me looking thin and emaciated, and states that his digestion is poor, I immediately endeavor to get at his history: I ask whether he has not been seriously ill, sometime in his life; also whether he did not take a great deal of medicine. In the

large majority of cases, the facts obtained confirm my previous convictions.

A temporary illness may reduce one in flesh; but unless the constitution is permanently impaired, this flesh will soon be regained. It is the chronic condition of thinness that we are now dealing with; and it must be admitted that there are individuals who are quite thin, and yet they can hardly be called dyspeptics. They are persons with feeble vitality, who have not the force necessary to build up, and the result is that the tissues are badly nourished. We have a great many invalids of this class; and a large per cent. of these have been the victims of severe drug medication. Perhaps, some time ago, they had an attack of typhoid or some other fever, a doctor was called, and drugs were given. The patient, it may be, grew worse, and more medicine was administered; then two or three other doctors were called in, and before the sick one finally rallied, his vitality was pretty well used-up. In other words, he barely came through by the "skin of his teeth." Patients of this class have to hang onto life as best they can: they may be

fairly well, but they can never be strong; they may digest their food without pain in the stomach or other dyspeptic symptom, but they cannot build up tissue rapidly.

These individuals are the very last ever to become obese, particularly if they are of the muscular make-up, not of a lymphatic temperament. They are often rather tough and wiry: seldom ill, it may be, but not what they would have been under more favorable conditions. They often have in their physical organizations what is called the nervous temperament. They do a great deal of thinking; and if they are in business they push it too hard, work themselves half to death, and everyone about them. They take few resting-spells, and these few very short ones. We have plenty of this sort of people in the United States; and when they break down (as they often do) they call in the doctor, take stimulants or other medicines, and rapidly wear out what little vitality they have left. When everything else fails, they conclude to try "curing without medicine," perhaps, if they have heard of such a thing.

Where the patient is hopelessly ill, as with consumption, organic kidney-disease, fatal nervous debility, etc., he usually becomes very much emaciated. In these cases, it is useless to attempt to do much "building up:" in fact, this cannot be done; though under some methods of treatment, a considerable amount of adipose or fat may be laid on. In consumption we frequently see this: there is an increase of fat, or of loose areolar tissue, and the friends fancy that the patient is improving, whereas he is only clogging up the vital organs and hastening his death. There is only one way of curing, in these cases, and that is, by purification,—not by clogging. Then, if there is still a fair amount of vitality left, the patient may get well.

It is rather a curious circumstance, that the very same processes which will reduce obesity, will in many instances check emaciation. That is to say, nature's methods are one and the same. If proper food be taken and the system can appropriate it, the natural waste of the tissues will be replaced, and there will be the normal amount of flesh. In like manner, a normal quantity of good food, with other favoring conditions, will build up the muscular system at the expense of mere adipose deposit; so that a body properly nourished, free from engorgement, will neither be too lean nor too fat: it will simply be normal,—just right.

But suppose the patient is already thin, carrying less tissue than is produced by the conditions of good health: what is the remedy? Many physicians would advise him to partake largely of some fat-producing food, the amylaceous or starchy kinds. The hygienic physician would proceed somewhat differently. We would first ascertain, if possible, the cause or causes of the emaciated condition: find out what it is in the habits of the individual that has led to extreme thinness. Should we succeed in discovering these antecedents or causes, we would endeavor to remove them.

Perhaps the individual has been working far beyond his strength; wasting tissue faster than he could possibly replace it, and eating his meals when he was very tired, in which case the digestion could not be properly performed. Or he may be regularly losing sleep, retiring at late hours and rising early. Now we must never forget that the human body does most of its growing during our sleeping hours; and if we shorten these, and at the same time prolong the hours of mental and physical activity, we rob the system of its power to recuperate, to build up, to grow.

Again, we may find that the patient is the victim of habitual drug-taking; that he is not only injuring his digestive organs with poisons, but he is also taxing the system in its efforts to get rid of these abnormal substances; at the same time he is undermining his general health. Or he may be of

that peculiar temperament which is constantly giving way to mental anxiety and worry, and this to such a degree that there is loss of appetite and also loss of sleep.

Then there are others who carry very small muscles because they do not take exercise enough to build them. They are physically indolent: even the arms are not properly exercised, and the chest muscles have dwindled away until there is little power of breathing; and the less one breathes (other things being equal), the less food can be digested. Of course if there is any serious disease preying upon the individual we must find that out, and, if possible, remove it. In short, we must see to it that the habits of life, and also the general conditions, are normal. We must help the vital organism to help itself.

It has been said that he lives best who lives fastest: and in a certain sense this is true. Stagnation is not growth: it is death, at least to a degree. When our lives are so sluggish that we do not waste the normal amount of tissue, we cease to throw off the debris of the body, and every part becomes clogged or obstructed: there is a loss of appetite, and there is little replacement of tissue, certainly very little of the normal quality. But if the system is in good working order, the daily waste goes on regularly, the appetite is keen, and the food is rapidly assimilated. This is life, this is action,—change. The other condition is stagnation, death.

The rules, then, for gaining flesh, are as follows: Be regular in your habits, and let these habits be normal. Take enough exercise, and also enough rest, including sleep. Avoid mental worry; endeavor to take life in an agreeable way; cultivate a happy disposition. If you have some physical ailments now and then, avoid the use of drug-medicines. Let your diet be rather plain, and every way wholesome; the food of the kind that the system needs, and that it has the power to digest. This last, by the way, is a very interesting study; though, unfortunately, there is but little sound literature on the subject.

To present the matter in a practical way, I will suppose that a patient who suffers from emaciation has asked for advice, or, it may be, has written asking for a home prescription. In this latter case, the patient being absent, the directions must be general rather than specific, something as follows: First of all, do not exhaust yourself physically. If you are rather feeble you may have to give up work, at least for a time; or if you cannot do this, then endeavor to work in moderation. Manage to get at least eight hours of sleep out of the twenty-four: if you cannot get it at night, try taking a nap every day, either forenoon or afternoon. If you are too nervous and wakeful to sleep, then lie down all the same, close your eyes, compose yourself mentally, and be as still as possible: you may darken the room in daytime, but have plenty of fresh air.

As to exercise, endeavor to take a good part of it in the morning, or at least in the forenoon; and combine with it the fresh air and sunshine. If you are not strong enough to walk, then ride, in a carriage if you have it, or on horse-back. In the absence of horse and carriage, go in a street-car, one that is not too much crowded, and either ride to the suburbs or through some pleasant part of the city or town. If you live in the country, try to manage a short walk out each day, a walk long enough to tire you just a little. If you can command such a luxury, have someone to give you, daily, a thorough rubbing or massage treatment: this would be fine given just before bed-time, or mid-afternoon will answer. Do not continue this exercise too long at a given time: take just enough of it to quiet your nerves and make you feel like being let alone, or like going to sleep. In the meantime, let nothing whatever worry you: be at peace with all men.

If you are fond of society, see your company early in the day,—by no means in the evening, or near bed-time; and when your day's work is done, retire to your couch. Waste as little nervous force as possible; and let nothing that you do encroach upon the hours that are set aside for something else. Do no active thinking, and take no vigorous exercise, for at least one hour after eating. Prescribe for yourself enough bathing and rubbing to keep the skin clean and the circulation good: if you can get someone else to do the rubbing, so much the better. Endeavor to be as lazy as your temperament will permit: as the boys say, you need not "care whether school keeps or not." Do your utmost to take life easy, and also to have a good time. Remember, you must laugh and grow fat.

In the matter of diet, arrange your meals at stated hours, and on no account feel hurried while eating. Try to masticate your food thoroughly, and to enjoy every portion of it. In the matter of selection, you may have to consult your stomach a little, for you cannot afford to offend that particular organ. Give it nothing to do that it will not undertake willingly, and never impose so heavy a burden that it will decide to go on a "strike." If you are in the habit of using stimulants of any kind, give them up: they will not aid you in the formation of good sound tissue. Beer makes bad blood, and leads to trouble; so do the common beverages, tea and coffee. The caster with its condiments is also an enemy to good digestion: let it alone, at least as a rule.

I once knew a young man who was very much puzzled over his own case: he had been growing thin for a good many months, and he assured me that it could not be the fault of the diet, as he scarcely ate anything except toast and tea, with perhaps a bit of steak for dinner. I advised him to change his regimen: to quit his tea (and coffee too, for that matter), to discard the white bread or toast, and take good home-made Graham loaf (unsweetened); to eat meat not oftener than once a day, with one or two plain vegetables if he liked; and to make the other two meals mainly of bread and fruit, with perhaps a dish of some kind of grain, and a glass of milk if that agreed with him. I knew he was a bad dyspeptic, and I prescribed for him something as I would for a child, except that I allowed him a little meat. Six months afterward he had gained at least twenty pounds, and was the picture of health. He had made the changes that I had suggested, and he reaped the reward.

The use of sugar, except with very acid fruits, is also deleterious. Many people ruin their digestion by the habitual use of sugar, to say nothing of its tendency to diabetic affections, or something else that is undesirable. The dietetic errors in this direction are prolific causes of constipation, and consequent emaciation, both in children and grown people. When a child has no appetite, cannot eat, there are few things which it likes, and it looks half-starved, it usually means that the little thing is surfeited with sweets,—knick-knacks, candy, cake, also with fine-flour bread,—to say nothing of batter-cakes and molasses, fried meat, gravies, and other things that a child should never partake of, and which it cannot digest.

But to sum up: Extreme emaciation is the result of indigestion, starvation to the tissues; and the first thing to do is to have a good understanding with the digestive organs. Give them the right kind of work to do, and then do not impose too much of it: allow periods of rest, even to an over-willing stomach. I remember more than one patient who came looking very much like a skeleton, and who a few months afterward had gained all of thirty pounds. But it took time to do it: more than a year, in one instance. Nature takes her own method of interstitial growth, but she does her work well.

SUSANNA W. DODDS, M.D.

Our Invisible Foes.

MICROBES.



WISDOM cautions us not to think too slightly of small things; but when things are too small for eyes to see them, we are apt to think that they concern no one save the infatuated microscopist. We ordinary people would be quite content to ignore them, provided only that they would let us alone in return. But the small things called "microbes" will enter into no such compacts. However tiny they are, no one can call them insignificant, for they have probably killed more people and destroyed more property than have all the famous soldiers from Sisera to Bismarck.

Microbes, nowadays, lay down the law to physicians, surgeons, hospital-nurses, and architects. Some of the greatest minds of our time spend their best efforts in studying the manners and customs of these microscopic beings, and the books and pamphlets which have been written about them are numerous enough to make a library in themselves. These have all been published since 1860, and most of them have appeared within the last decade; for though Nature has kept a large supply of microbes constantly on hand since the days of Adam, and though they have been all around us, and even within us, yet until very recently they have eluded the observation of the whole human race.

The term "microbe" is a new one, and probably it will not be found in the reader's "Webster" or "Worcester." It is derived from two Greek words meaning "small life." Microbes are living things so minute that "forty billions of them may weigh less than one grain." They are generally supposed to be plants; but some students believe that they possess, to a very slight degree, some animal senses and powers. Among organisms so small, and so low in the scale of creation, the line of division between the animal and the vegetable kingdom is not clearly drawn. It may be that these microscopic beings, like the so-called coral "insect," partake of the nature of animal and plant.

As a sunflower develops from a seed, or an oak from an acorn, the microbe grows from a tiny round "spore." These spores are everywhere, and so are the microbes, which are spores grown up. They float in the air in myriads, and they can be distinguished from dust, under the microscope, by their forms. They are washed down by falling rain, and the first drops of a shower are full of them. The number of these little organisms in the atmosphere varies according to the hour, the season, the temperature, the humidity, or the force and direction of the wind. A French scientist has discovered that they are very abundant about eight o'clock in the morning. Their number decreases until noon, and then increases again towards sunset. "At about eleven o'clock, P. M.," says this naturalist, "the outdoor air is more impure than at any other hour in the twenty-four; and hence people who are early to bed have science as well as proverbial philosophy on their side."

Some microbes are found in the cells of water-plants. Many dwell in the soil, and these are useful in changing inert mineral substances—quartz, mica, or hornblende—into food for our flowers and vegetables.

All the tissues of healthy living animals contain microbes in large numbers. Some float in the blood of fishes. Some salt-loving forms live in the tear-ducts, and some inhabit those fine tubes which carry perspiration to the surface of the body. There are some in the stomach, and many in the intestines. The blood is free from them, except in two diseases,—anthrax and recurrent fever; but the saliva is full of them at all times. In fact, each of us is literally "a host in himself."

A few microbes dwell in fresh water; stagnant water teems

with them. They are mixed with mud, dust, or snow. They flow in every rivulet, float as motes in every sunbeam, and fly by on every breeze. They are scattered everywhere ; and some, favored by chance, survive, and produce countless progeny.

If these unavoidable little things were all poisonous, the human race would have come to an end long ago ; but many of them, fortunately for us, are perfectly harmless. Some spare us, but injure our possessions. These are the mischief-makers which spoil meat and sour cream. Stagnation, death, and decay swarm with life when viewed through lenses.

These little spoilers are checked, or killed outright, by cold. They are as sensitive to it as those ants which the scientist Tyndall observed on an Alpine slope. The sun was warm, but here and there, on the mountain-side, there were patches of snow. The ants were running briskly about in the warm grass, and on the warm rocks close by. Tyndall put some of them on the snow, and in a few seconds, after some languid struggles, they became paralyzed, and lay as if dead. When they were moved back to the warm rock they immediately became lively again ; but when they were replaced upon the snow the death-like numbness seized them once more.

The same is true of microbes ; and this is the whole philosophy of the preservation of meat by cold, and the reason for the existence of the iceman and the icebox. When the fish-monger surrounds his wares with ice he benumbs the microbes which cause decay, so that they cannot grow and multiply. So long as they are held in check, the fish will remain sweet and sound.

The body of a hairy elephant was found encased in Siberian ice. It had been there for ages, yet when the flesh was, at last, laid bare, it was perfectly fresh, and made a welcome feast for the wild beasts of that region.

Warmth wakens microbes into astonishing activity ; and this is why one hot day is sometimes so disastrous to butchers and dairy-men. Great heat, however, destroys them ; and so we can preserve meat by partially cooking it, and boil milk to prevent it from turning sour.

Thus the butcher, milkman, fish-monger, and house-keeper are all affected by the tiny microbe ; but the person who has the deepest interest in its nature and conduct is the doctor. It has been established by microscopic study that these minute organisms bring about many of the ills our flesh is heir to, and so great an authority as Pasteur thinks that all infectious and contagious diseases are caused by them.

Maladies inflicted by microbes are called, by the medical fraternity, "germ diseases." Of this nature are leprosy, hydrophobia, pneumonia, diphtheria, erysipelas, yellow fever, and cholera, and recent discoveries have added to the list consumption, that dread scourge which kills one-seventh of the entire human race.

Each disease is produced by one sort of microbe, with its own distinctive habits and personal appearance. Thus, the mischief-maker which causes cholera begins its evil career as a globe with a tail, looking like a tadpole or a comma. As it grows older it assumes the form of the letter C, the figure 3, or the figure 8, or it presents a wavy outline, like that of a distant bird upon the wing. It lives in the intestines, and grows and multiplies there with wondrous rapidity. In so doing it produces a chemical poison.

Like ourselves, animals fall a prey to invisible foes, which cause chicken cholera in the poultry-yard, and glanders in the stable. Caterpillars and insects suffer from distresses caused by the attacks of like tiny enemies, and even plants are not exempt, for a microbe causes the "yellow disease" of hyacinths, and the despair of the window-gardener.

Our invisible enemies are terrible in spite of their smallness, because of the tremendous forces which they can bring into the field. The sober statement of their powers of increase sounds like a bit of extravagance from the "Arabian Nights." It is estimated that, given ample room, congenial temperature, and abundant food, a single microbe will multiply so fast that there will be fifteen millions of them at the end of twenty-four hours.

Science begins to distinguish one sort of microbe from another as clearly as unscientific people distinguish a rose from a buttercup. Each known variety bears a name many times as big as itself. And just as the botanist recognizes the tuberose, the hyacinth, and the humble asparagus, as related members of one great order,—the lily family,—the microscopist classifies into a few groups the many microbes he takes cognizance of.

Some appear under the lenses as motionless specks, and these are called "monads," "monera," or "micrococca." Some are long, narrow, and still, and lie in the field of the microscope like scattered sticks. These are called "bacteria" or "bacilli," "little rods." Some are like short rods with rounded ends. Some look and act like eels ; and some resemble corkscrews, and are forever in motion, alternately relaxing and tightening their coils. Some mass together, and some join end to end, forming living chains.

Since the scientist has introduced himself to the microbe there has been little short of a revolution in the practice of medicine and surgery. There have been most important changes in the management, and even in the structure, of hospitals.

The study of microbes, or bacteria, as they are often called, is now a distinct science known as "Bacteriology." It is yet in its infancy ; but already this promising infant has prevented the impending loss of valuable property, spared humanity an immense amount of pain and sorrow, saved many lives, and led to other beneficent and practical results which could not be even briefly mentioned in the limits of one short article.

E. M. HARDINGE.

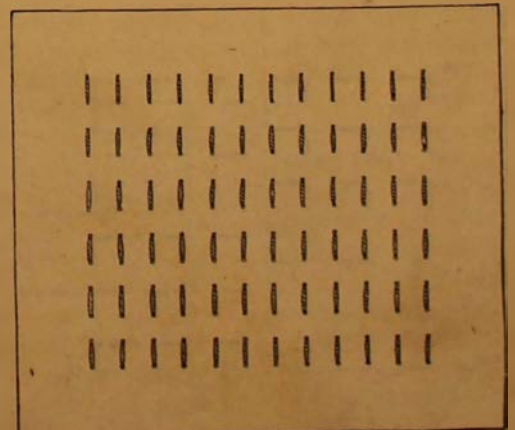
Kindergarten Work and Play for the Home.

XIV.

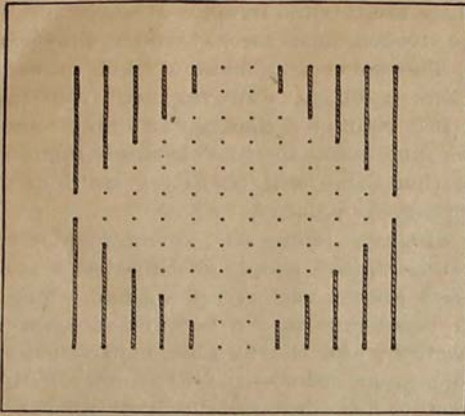
SEWING.

THE sewing will ever be a favorite occupation. Little boys and girls alike take it up with interest. Once started upon a piece of work, the children can go on without much supervision, and the thoughts and tongues are free to roam while the little fingers are busy.

An observing mother or teacher frequently gets glimpses of a child's inmost heart and motive while he is thus occupied, which are shown at no other time. There is something about sewing that "sets the thoughts a-working," for us all ; and for the little one it seems to unlock the door,



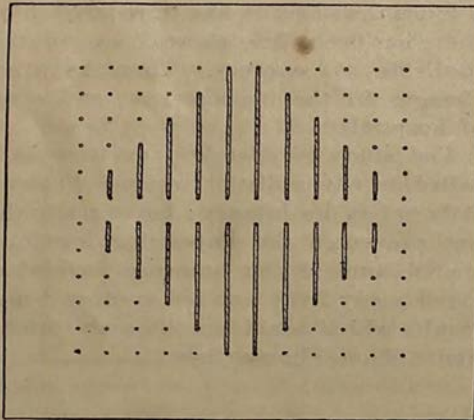
NO. 1.



No. 2.

The sewing done in the kindergarten is drawing with the needle and thread. The work must be coarse enough. Do not allow fine, intricate designs which will tax the eyesight. Because the sewing is pleasing it must not claim an undue proportion of time. It is not broad enough, and would lead to a sort of indolent satisfaction in doing over and over what is easiest, instead of cultivating the disposition to master new difficulties. Whatever is undertaken, strive to check that haste to get through, which is hurrying us all on from day to day. This feeling should not enter the child's life, lest it prove "a flaming sword" to drive him out of his paradise. His delight should be in the doing, not wholly in getting something done. Not, how much? but, how well? for whom? with what feeling in his heart? These are the important considerations.

A series is given here, not because it is the only one, or because a literal following is always wise; but because it is good where progressive steps are desirable. Just how much should be given to a child must be determined by one who knows his habits, environments, and interest in the work. General directions were given in Chapter VIII., in the Magazine for October, 1890, as to materials, and uses of the sewing when done. These patterns are sewed upon cards of white Bristol-board, four inches square (double the width of the accompanying illustrations), and pricked all over at quarter-inch distances. They are for sale at the kindergarten supply stores, put up in packages for this use; or cards of that size may be cut at home, and the holes punched



No. 3.

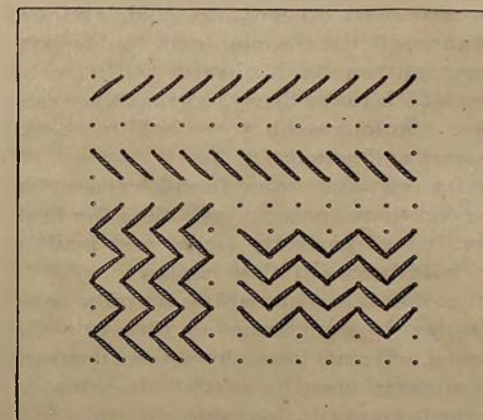
—set aside reserve, self-consciousness, and restraint, and show the real child through his conversation. Listen, then, to the talk of a group of children at their sewing, or the little confidences addressed to you. You will hear the best or the worst that is in them: "out of the abundance" they speak.

with a needle or coarse pin (but very regularly), leaving a half-inch margin all around the card. When sewed, they can be put into a book provided for the purpose, or made up into little gifts.

Under vertical and horizontal lines, a card may be filled with quarter-inch vertical lines (see No. 1) sewed with red silk or split zephyr. Another card may have horizontal lines of the same length sewed with blue. On two other cards, make in a similar manner vertical and horizontal lines half an inch long.

A triangular figure may be made of vertical lines of five lengths, the longest line being one inch and a quarter, including six perforations, the shortest, one quarter of an inch. The right angle of this figure may point out in four directions (see No. 2), and when four are worked on one card they give the hollow center. The opposite of this is the grouping of these in the center, right angles all pointing in (see No. 3). Both of these can be sewed on one card, or an entire card filled with each of the four positions. The children often call this figure the "family,"—papa, mamma, brother, sister, and baby,—and lay it with their sticks or make it with seeds upon the squares of the kindergarten tables. Sew these same patterns in horizontal lines.

Up to this point it is well to use some one of the three primary colors; after this, shades and tints, if one chooses.

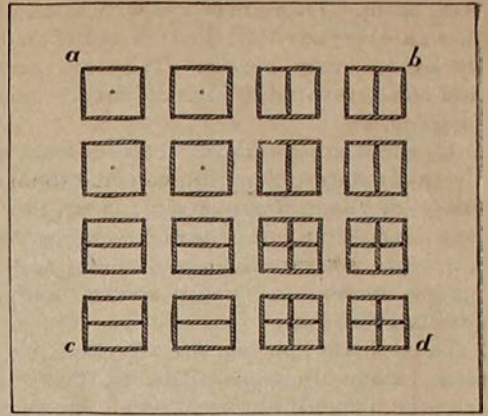


No. 6.

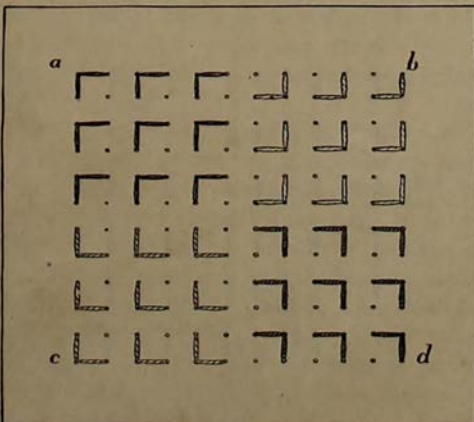
Under right angles come the combination of vertical and horizontal lines. No. 4 shows one section (a) with right angles pointing up to the left, formed by lines of one length (that is, one-quarter inch long); section b, angles pointing down to the right: the opposites of these are shown in sections c and d. A separate card should be filled with each of the patterns. Another card may be filled with quarter-inch squares formed by the connection of these angles; and still others with these angles arranged so that they all point away

Under right angles come the combination of vertical and horizontal lines. No. 4 shows one section (a) with right angles pointing up to the left, formed by lines of one length (that is, one-quarter inch long); section b, angles pointing down to the right:

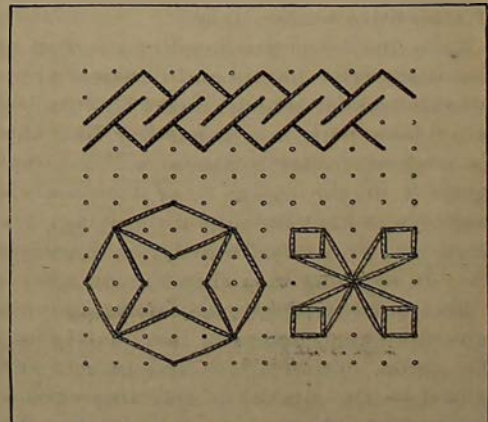
the opposites of these are shown in sections c and d. A separate card should be filled with each of the patterns. Another card may be filled with quarter-inch squares formed by the connection of these angles; and still others with these angles arranged so that they all point away



No. 5.



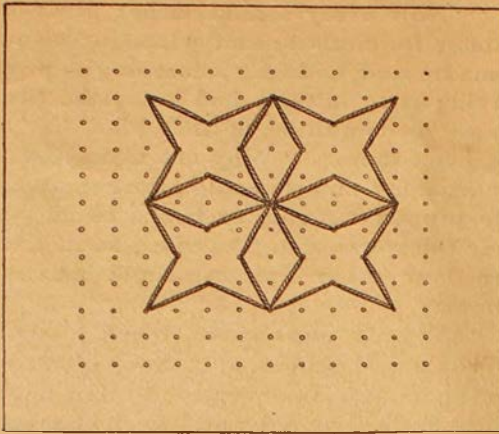
No. 4.



No. 7.

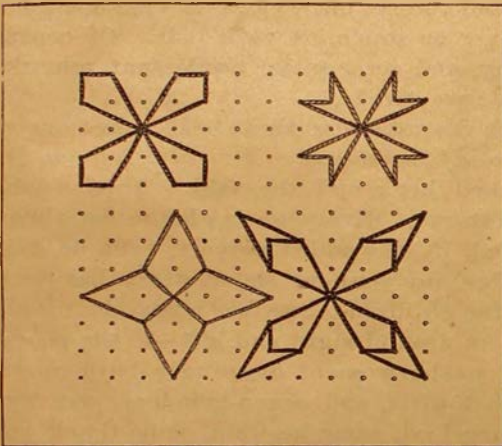
from a center, to a center, or are adjacent, using a card for each of the different positions.

Exactly the same series may be followed with right angles made by the connection of a line of two lengths (half an inch long) and a line of one length (one-quarter inch), which united form the oblong, both vertical and horizontal.



NO. 8.

No. 5 shows patterns for four cards. Section *a*, inclosed squares of two lengths; section *b*, the squares divided in halves by vertical lines, making vertical oblongs; section *c*, the horizontal division; and section *d*, both divisions on one square, which gives again the small square formed by the combination of the right angles shown on No. 4. Larger squares and oblongs may be divided in the same way.



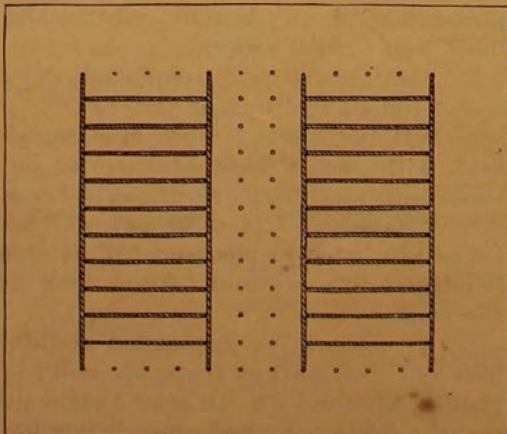
NO. 9.

Under oblique lines, No. 6 shows patterns for four cards, right and left slants of one length, and their connection in both a vertical and a horizontal plane.

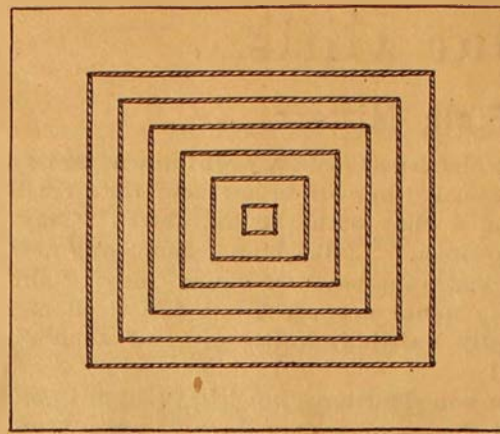
No. 7 shows right and left slants of two lengths (that is, the slant from corner to corner of the half-inch square, shown on

No. 5), and their connection to form a right angle pointing up, and one pointing down. Combinations of oblique lines of one and two lengths make pretty border patterns, for various uses. On No. 7 are also shown the slants of the oblong, and their connection forms the rhombus (both vertical and horizontal), a figure with which a variety of star patterns can be made. The third pattern on this card shows a combination of vertical, horizontal, and oblique lines. An infinite number of fancy designs can be made of parts, combinations, and the repetition of these elements. Nos. 8 and 9 show some of them.

After having worked two or three of these cards according to directions, the child should be encouraged to exercise his ingenuity, and make a pattern of his own. Radiating lines, such as were shown in the chapter on Christmas gifts, in the Magazine for December, 1890, are al-



NO. 10.



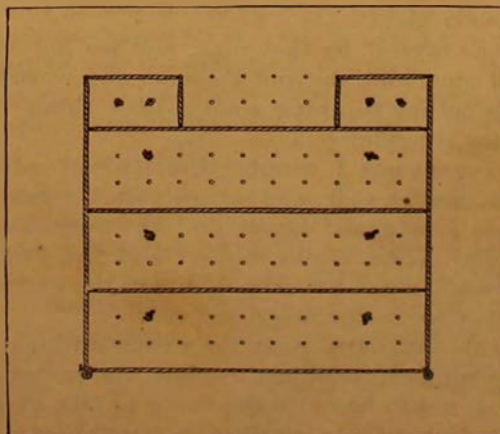
NO. 11.

shown by Nos. 10 to 13: a card of long, red, vertical lines, the entire length of the card in one stitch; the same in horizontal, of blue; ladders, as shown in No. 10; the same in horizontal, which they will call a fence or sidewalk; six graduated squares in yellow (see No. 11), which look like boxes or frames; two vertical oblongs, call them doors and put in a knot for the knobs (see No. 12); horizontal oblongs to look like a bureau, No. 13. Other similar things will occur to you.

With the return of spring, the little ones naturally delight to roam a broad; and though they cannot collect so many treasures, or accumulate so many ideas as later, they still can learn much.

Bring the children in contact with as many phases of plant life as possible. Show them the miracle of the Resurrection in the return of life to the apparently dead earth. Call their attention to the seed-germ pushing up through the soil to find its way into light and life. Let them note the furry pussy-willow buds, the work of the running water, the sun's beneficent influence calling all nature to rouse from the chill of winter, and encourage them to make observations for themselves.

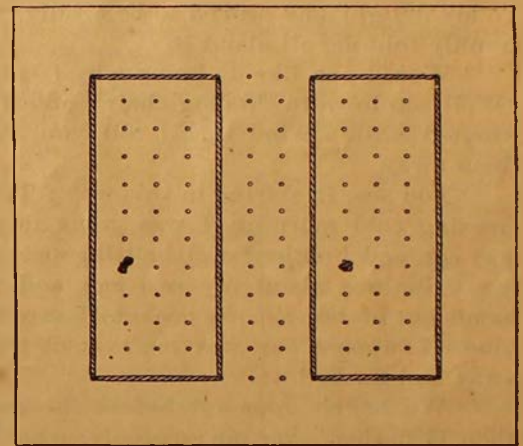
The children who studied any of the spring topics suggested last April will come to them again this year with fresh delight. They have been learning how to see, and though there are no new objects presented, will discover more than they ever saw before. Even the simplest science study is a wonderful eye-opener, and the kindergarten training is continually furnishing a basis for classification.



NO. 13.

ways effective. Teach the children to work without a waste of thread, and to make the wrong side of their cards as neat as possible. The cards should not be turned over so as to lose direction.

If this work is too difficult for the "babies," let them take this simpler school,



NO. 12.

Our Girls.

Plain Mittens.

TALKING about charities," said a well-known society woman, as she settled herself in her chair for a fresh cup of tea and a chat with the half-dozen "stay-overs" from a "five o'clock," "I discovered something new up in the mountains last summer. Of course most of the girls were doing their usual art-work, but I noticed one young lady continually knitting, knitting,—and what do you think? Mittens!

"Not silken, herring-boned mittens, but just plain mittens, in good old-fashioned shades of scarlet, brown, gray, blue, and black. They were in all sizes; for as she finished a pair she tucked them away in a dainty willow basket, and I had a chance to peep in. I used to sit and wonder if she was obliged to do it—earned her living that way perhaps; but in spite of her knitting with the rapidity of a machine, my own good sense told me she never paid for those swell little gowns in that way, and I was becoming consumed with curiosity.

"At last, I just walked right up to her, took my courage in both hands, and asked her if they were difficult to knit. To my delight she proved to be a jolly, bright girl, and she frankly told me all about it.

"Would you like to know why I knit them?" she said. "Well, sit down in this big chair; and if you will hold some worsted while I wind it, I'll tell you all about it. I give them away.

"You see, it started in this way: Two winters ago, on a freezing cold morning, I was going downtown in a Broadway car, and I noticed a girl sitting next to me, fairly shivering. She was about my own age, and when she took her hands out of her sacque pockets I saw they were bare and blue. I suppose she saw me look at them, for she turned away and flushed up.

"We hadn't gone far before she got up to go out, and then it flashed over me suddenly, what a dreadful thing it was! There I was, with a muff, a pair of gloves, and a great pair of mittens drawn over them,—for I'm a cold-blooded creature; and I didn't stop after that to think if it was the right thing to do, but I just flew out after her.

"When I caught up to her I was out of breath, and she looked so surprised, and I was so embarrassed, we just stood and stared at each other. At last I blurted out, dragging my mittens off at the same time, "If you don't mind, and won't be offended, will you please take these and wear them?"

"She didn't say anything for an instant, then she reached out her hand for them. There were great big tears in her eyes, and she covered them over with the mittens and sobbed out, "You lovely girl!"

"I was crying some myself by that time, and we got to be quite friendly and nice, and she put them on and wasn't offended a bit. This set me thinking what a little thing it was to do: I would try it again.

"The next time I went out I bought three pair of mittens,—a big pair, a smaller pair, and a wee pair. I gave them all away before I returned home, and in every case they were appreciated. Then I told mother and the girls about it, and I think we must have bought out the entire stock of a little fancy-store in our neighborhood.

"Often when we should have gone for a constitutional, and hated to because we had no object in view, the mittens would start us off. It got to be quite the thing to talk over our adventures at the dinner-table, until even father became interested. Of course when spring came it stopped.

"Now every season father gives us a certain sum of money for clothes; and when he gave out the checks this time he said he had "something to propose." This idea of giving away mittens had interested him, he said: he liked to see us do a thing of that kind, but he thought we could do even more. "Why not make the things?" It would be cheaper, and we could afford to give away more of them. He proposed giving each one of us ten dollars: we could buy the worsted and needles, learn how to knit them, and see how many pair we could make while away in the country.

"We sat and stared blankly when he had finished. What would people say? Such queer work for girls to take to the mountains or seaside! How should we learn?

"Father waited until we had talked ourselves breathless, and then said that of course it was very commendable in us to do as we had been doing, but, after all, we were repaid by the fun we got out of it; and a real charity meant to give up something, and didn't we think it was better to give a little time to the thing, even if it wasn't such pleasant work as those wonderful art-creations of ours. Father isn't a bit "goody-good," and when he said that, with such a funny little smile, I made up my mind, on the spot, to do it.

"Such times as we had learning! But we found a German woman, after a while, to teach us; and as we never attempted anything but the simple styles, we soon mastered them. We saved ever so much on each pair. Of course people think it funny, and some make unpleasant remarks about it; but what do we care?"

"But who on earth does she give them to?" asked one of the "stay-overs," deeply interested.

"Just what I asked her; and she said, "Anyone who looks as if they need them. Everyone is glad to get them, and no one is offended, if," she added naively, "you do it in the right way. Madge, my younger sister, never has courage for anyone but the children; Sue has a passion for old men; but I hand them around right and left—to the poorer class of shop-girls, washerwomen, messenger boys, news-boys, boot-blacks, cash-girls, and organ-grinders, occasionally. Some seem surprised, some hesitate, some thank you until you are glad to get away, while others take them without a word.

"One funny little old man, shoveling in coal, one, bitter afternoon, attracted my attention as I was walking through Z Street. His hands were so stiff with cold they could hardly grasp the shovel, and in my jacket pocket was just one pair of mittens, only large enough for a child. What was I to do? Here was a case that demanded attention. Measuring the size of the coal-heap, and computing the distance from home, I made up my mind I could do it, by racing. I was back in ten minutes, breathless, but with a great pair of scarlet mittens in my muff.

"Holding them out to him, I asked him if he wouldn't please take them; but he only looked at them, shook his head, and turned away.

"But please do," I persisted; "your hands are so cold,—and I shall feel hurt if you don't."

"Holy Church! miss, are you givin' 'em to me?" he said, with such a look of surprise on his dirty face that I broke out laughing. He thought I was trying to sell them.

"Have you a piece of paper?" he asked; and when I asked him what he wanted of it, he said, "Sure, they are too handsome to wear, and I'll just take them home to hang on the wall, to look at."

"All my arts of persuasion couldn't induce that ridiculous old man to put them on, and I left him, bobbing and pulling his forelock, his poor hands shaking with the cold, and the mittens tucked away inside his hat."

CORA BROWN.

Artistic Notes.

Easter is celebrated in a more cosmopolitan way each succeeding year, still in every original idea there is "warp of old and woof of new." It was a beautiful thought acted on in one of the churches in England, last Easter, to point out that as Easter was the celebration of the Resurrection, it was religiously and symbolically fitting to recognize on Easter Sunday the movement for the resurrection of the national life of Russia. Suitably symbolic is the reading on Easter, in all the Anglican churches, of that chapter in the Old Testament telling of Israel leaving Egypt and bondage for freedom. Hundreds of years before the Christian era the Jews kept Easter on that Feast of Freedom. In their celebration, the pomegranate, embroidered in blue and scarlet and purple, on white, divided by gold, was used as an emblem of freedom. Christianity made use of this inheritance from the very old civilization of the Jews, and the pomegranate was embroidered on priestly vestments in red and green and gold. All over the world the Feast of Freedom is celebrated by the Jews. From them the pomegranate was borrowed, and became the badge of royalty in a family as well as of a race of free men. According to St. Gregory, the pomegranate symbolizes the unity of the Church; so all shades of Christians, from Unitarians to Catholic, may use it with propriety in their places of worship.

For an Easter card, the pomegranate suggests a perfectly appropriate design, suitable to send to any free man, woman, or child.

The pomegranate is one of the few symbols, save flowers and budding branches, safe to use in the decoration of a public hall for Easter week. Flags, green vines, and pomegranates of hammered brass could be combined on a wall as a beautiful and suggestive decoration.

For the home at Easter, a strip of linen embroidered in red, using the graceful flowers and seeds of the pomegranate, could be laid as an ornamental center for the dining-table. This would be a good way to display the pieces of linen, heirlooms in some American families, which were made in the family in Revolutionary times.

An Easter towel, over one hundred years old, made in Forchheim, Bavaria, is fourteen inches wide and twenty-nine and a half inches long. This piece of linen is homespun, of marvelously even threads, and skillfully embroidered in red. The design is artistically conventional, and shows that the good Jewish housewife would not combine a Greek lily with a Turkish rosette in her dinner decoration. A pomegranate is growing in a vase shaped from the forms suggested by the pomegranate. The seed, surmounted by the crown-shaped leaves, is in the center, and on each side is a stem bearing a branch of leaves and pomegranate flowers in three different positions. One side is the reverse of the other, as in Greek ornament. On each side is a bird bearing a branch in its mouth, also in opposite attitudes. These are evidently the emblems of comforting hope. The pomegranate, from the peculiar crown shape of the upper part of the seed, was the emblem of royalty in medieval ages.

In decorating the room for a Greek scholar, cactus leaf growing out of leaf would be appropriate. Books on ancient Greece or ancient pottery will give you the forms.

The photo-chereograph is a new idea in womanly presents to commemorate a birthday, a wedding-day, or an engagement, the beginning of a friendship or the end of a course of study, the anniversary of a meeting, or the celebration of a completed plan. It is akin to the Paris fashion of having your own ear painted, and giving that small picture, life-size, to your friends, as an individual remembrance.

The chereograph has the advantage of being less expensive than painting, yet admitting of those commendable flights of imagination known as "fancies." It is a photograph of a typically beautiful feminine hand, possibly of one of the models from which many eminent American artists have painted the hands in their portraits of the wives and daughters of millionaires. It is not a portrait of the hand of the giver of the photo-chereograph, though it may be. The attitude is ordered and

the accessories chosen by the donor; for example, if the chereograph is to be sent with the announcement of an engagement, the actual engagement-ring is, by arrangement, worn during the making of the photo-chereograph. Suppose a lady wishes to congratulate an author on the success of his book: the volume is held by one beautiful hand, while the other hand lays laurel on the open page.

The hand is used as the symbol of personal attention. Beauty of form being an important element of a picture, the hands themselves must be graceful in shape, and the background must be arranged in accordance with the rules of artistic composition. If for an Easter card, one hand holds an Easter lily. If for a birthday card, then the hand clasps a lotus, the Egyptian lily, emblem of life.

This new fashion has some likeness to the Grecian custom of antiquity of honoring a public-spirited man, after he had discharged the duties of a public office with honor to himself and convenience to the inhabitants of the same city, by placing a statue of him in some public place. This statue was not a portrait, but was a type ordered from a statuary, showing certain characteristics of form besides the age and height.

The photogravure of "Romeo and Juliet," in the February number of this Magazine, comes out very effectively if painted in opaque water-colors and shaded in transparent. It is indispensable to have one picture untouched by color to look at while coloring. Simply tinting with transparent washes will not answer. A knowledge of drawing, as well as sensibility to color, is imperative. The sky must have considerable gradation to suggest the brilliancy of the Italian sky.

A group of Italian water-colors were very effectively, harmoniously, and inexpensively framed by being mounted on the yellow fluted pasteboard which is used to pack around glassware. The frames were light, polished wood, an inch in width. The whole mounting and frame made a dull yellow four-inch surrounding to these landscapes, which were painted in opaque pigments. This was designed by Frances E. Fryatt. The idea can be utilized for the framing of pictures painted in transparent water-colors, by gilding the fluted yellow pasteboard with what is sold as "bronze" powder in art-material stores or at printing establishments, mixed with gum arabic and water.

At the last Exhibition of the Salmagundi Club, one landscape was framed in carved black-walnut wood. Gilt sometimes detracts from the general effect of a painting. In such case, the only plan is to try the effect of placing different colored woods next to the canvas. The whole duty of the frame is to protect the canvas from injury, and to separate the colors in the picture from the wall.

Very pretty naturalistic decorations may be made for a festive occasion by getting green palm-leaves with their substantial stems, and slashing the ends of the leaves so they may be braided in a plait, thus shaping the whole to form a floral pouch in which roses may rest, their stems supplied with moisture by being wrapped around with damp cotton. This novel wall-pocket is easily hung by a string fastened around the strong green stem.

A very pretty wall-cabinet, designed by J. L. Williamson, is made of two boxes (small starch-boxes) placed on their sides without the covers, and two boards, twice the length of one box, and as wide as the depth of the box. One board serves as a foundation, and on this one box is screwed, at the right-hand end; the right-hand end of the other board is then screwed to the top of the same box, half the length of each board thus projecting to the left of the box. On top of the upper board, at its left-hand end, the other box is screwed, thus forming two open compartments, and two open only in front.

After being sand-papered smooth, the whole was painted with coach black, and all the horizontal edges finished with large round nuts, gilded, and placed at regular intervals. This suitable ornamentation is useful in preventing a small piece of porcelain from falling off, and catching the light brightens up the black wood of the cabinet, which this golden decoration follows like a golden rule.

ALICE DONLEVY,
Of the "Ladies' Art Association."

The World's Progress.

CURRENT TOPICS, NOTES AND COMMENTS ON EVENTS OF THE DAY.—INTERESTING SUBJECTS AND NOTABLE THINGS WHICH HAVE OCCURRED DURING THE PAST MONTH.—CONTEMPORANEOUS HISTORY FROM A FAMILIAR POINT OF VIEW.

The Late Secretary of the Treasury.

Nothing more in the line of the unexpected has come upon the people for years than the announcement of the sudden death of the Secretary of the Treasury, who expired of heart disease, at Delmonico's, in New York City, while attending the nineteenth annual dinner of the New York Board of Trade, on January 29. Of all the Cabinet, Secretary Windom seemed the best equipped for long life, as he was, to all appearance, a well-poised specimen of robust manhood. William Windom was born in Belmont County, Ohio, May 10, 1827. In 1858, having removed to Winona, Minnesota, he was sent to Congress. He was a member of the House of Representatives for ten years, was appointed United States Senator in 1870, to fill an unexpired term, and was afterward elected for a new term, and re-elected in 1877. In 1881 he resigned on being transferred to President Garfield's Cabinet as Secretary of the Treasury. He resigned the Treasury portfolio soon after Mr. Arthur became President, and located in New York, until recalled to the Treasury by President Harrison, March 4, 1889. The sudden death of Secretary Windom marks the first break in the present Cabinet. Mr. Windom was an opponent of the free coinage of silver, and his last speech, completed only a few moments before his death, was the speech of his life, deprecating unlimited silver coinage.

The New Secretary.

Ex-Governor Foster of Ohio has been nominated for the Secretaryship left vacant by the death of Secretary Windom. Mr. Foster is well-known in Washington, having been a member of four Congresses, the Forty-second, Forty-third, Forty-fourth, and Forty-fifth. He has been twice Governor of Ohio. His first election was in 1879, and he was re-elected in 1881. The new Secretary of the Treasury is probably the wealthiest man in Northwestern Ohio. He is President of the Northwestern Ohio Natural Gas Company, and the banking-house of Foster & Co., in Fostoria, Ohio, is one of the soundest in the West. The new Secretary is sixty-three years old, having been born in Seneca County, Ohio, April 12, 1828. He married a daughter of Judge Olmstead, of Fremont, Ohio, in 1854, and his family consists of two daughters, one of whom is the wife of Dr. P. L. Myers, of Fostoria. Mr. Foster says that his policy will be the same as that of Mr. Windom, and that he is in complete accord with the President and his party in the effort to increase the trade of the country through reciprocity treaties. He also declares himself to be a firm protectionist.

Admiral Porter.

The death of Admiral Porter, the second of the great naval commanders of the civil war, almost simultaneously with that of General Sherman, the second of the great military leaders, is a coincidence so remarkable as to excite much musing. The circumstance calls to mind that other similar coincidence of the death of John Adams and Thomas Jefferson on the 4th of July, 1826. Both were signers of the Declaration of Independence; both were afterwards Presidents; and both died on the Fiftieth anniversary of the Declaration. In the death of Admiral Porter, the country loses the last of a trio of naval commanders who sustained the traditions of the old navy during the civil war. Farragut, Foote, and Porter have a preëminence of their own.

David Dixon Porter was born in Chester, Pennsylvania, on June 1813, and thus was within a few months of completing his seventy-eighth year when he died in Washington on February 13, of fatty degeneration of the heart, having been seriously ill for some months. In 1829 he was appointed midshipman in the United States Navy, and attained his lieutenantancy in 1841. At the beginning of the civil war he was appointed to the command of the Powhatan, on service in the Gulf of Mexico. Porter assisted Farragut in all the latter's operations between New Orleans and Vicksburg, where he bombarded the forts and enabled the fleet to pass. After his service at Vicksburg, Porter received the thanks of Congress, and the commission of Rear-Admiral, dated July 4, 1863. Rear-Admiral Porter received the thanks of Congress no less than four times during the war. He was promoted to be Vice-Admiral on July 25, 1866, and on August 15, 1870, he was appointed Admiral of the Navy, the highest grade in the service. His wife, who it is feared will not long survive him, was Miss Anne Paterson, a daughter of Commodore D. T. Paterson. He leaves, besides, four sons, Capt. C. P. Porter of the Marine Corps, Lieutenant Theodor Porter, U. S. N., and two in private life, and two daughters.

Free Silver Coinage.

The silver bill and the silver question have occupied much space in legislative discussion of late, yet, after all, the problem is not so difficult of solution as many others which our statesmen have more summarily disposed of. Many sage businessmen are of the opinion that free and unlimited coinage of silver would put gold at a premium. This would indeed be a financial calamity. On the other hand, the extreme advocates of free coinage laugh at such an idea; yet when some of our deepest thinkers hesitate at the experiment, delay in the practical application can hardly be dangerous. But what is free coinage? At present the Treasury buys 4,500,000 ounces of silver each month, paying market value for it. This takes all the silver from American mines, and probably a little more, for monetary use. But were free coinage to exist, any holder of silver bullion could take it or send it to any mint and get for it coins to the value of \$1.29½ for each ounce. The benevolent government will bear all the expense of minting, and give to every coiner, whether "From Greenland's icy mountains," or "India's coral strand," or from where "Africa's sunny fountains roll down their golden sand," American, European, or Asiatic, a bright new United States silver dollar for every 371½ grains of pure silver. Free coinage therefore means unlimited coinage, because Government must coin as much silver as is brought to it; and what this may amount to, remains to be told. Mr. Cleveland gives it as his opinion that "independent coinage," as he calls it, which undoubtedly is the name for it, if the United States entered upon such a policy without concert with any other nation, would be dangerous and reckless. Still, the framers of the "Free Coinage" bill do not intend an actual circulation of silver shall ensue, but that anyone shall be entitled to receive from the Treasury, paper notes to the value of \$1.29½ for every ounce of silver bullion, and that these notes shall circulate as a full legal tender. Thus the Treasury, that is, the people of the United States, will stand the loss, and the individual receive the profits. This is the problem our law-makers are puzzling over: whether or not this is the right or the wrong course to bring silver up to a parity with gold, and give the country a stable and sufficient currency.

Relentless Russia.

The Guildhall memorial, in favor of the unfortunate Hebrews of Russia, does not seem to have alleviated the lot of the suffering subjects of the Czar. The provincial Governors have redoubled the severity of the laws, and the reply of Russia to the Lord Mayor's petition is the issuance of secret circulars ordering her officials to rigorously administer the anti-Semitic laws. The Czar returned, without comment, the memorial presented by the Lord Mayor of London in favor of the Russian Jews. The persecution of the Jews in Russia has naturally resulted in driving out of that country hundreds of these people, many of whom have come to America and are now establishing themselves upon farm-lands in New Jersey and many places in the West. Baron Hirsch, the wealthy associate of the Prince of Wales, offered a gift of \$25,000,000 for the education of Russian Hebrews, but the Russian government refused to accept it, so he has applied a fund of \$2,500,000 to the relief of the Hebrew immigrants who come to America. The American trustees of the Hirsch Fund will devote the income—about \$10,000 a month—to the relief and education of Hebrew immigrants and their children. Schools for adults also have been established, where they will be taught, not only the English language, but also everything necessary to make them acquainted with American customs, and fit them for intelligent citizenship.

The Treaty with Brazil.

The new republic of Brazil is the first of all the American nations to enter into a treaty of commercial reciprocity with the United States. The treaty was completed by Secretary Blaine, on the part of the United States, and Minister Mendonça, on the part of Brazil, in accordance with the third section of what is known as the McKinley Tariff Law. The President has proclaimed the treaty, and reciprocity between the two countries is now complete. This reciprocal arrangement with Brazil secures for that country the continued free admission to the United States of coffee and rubber, two of her principal products, and, in addition, admits sugar, molasses, tea, and hides, free. In return, the United States secures the free admission of flour and potatoes; salt pork and fish; coal, and all sorts of machinery and tools for manufacturing and industrial purposes, except sewing-machines. Other provisions admit to Brazil, lard, hams, butter, cheese, canned meats, fruits, vegetables, and fish; manufactured cotton, iron, and steel, leather, lumber, furniture, wagons, carts, and manufactured rubber at a reduction of 25 per cent. on existing and future duties. It is estimated that an increase of some \$25,000,000 per annum in our export trade will be the result of our new relations with Brazil, and that, now we are fairly launched upon the sea of commercial reciprocity, treaties with all countries on this continent will be concluded before the close of the present administration. Probably Mexico will be the next country, and negotiations with Spain for trade privileges with Cuba are now pending. This is natural, considering the proximity of these countries and the competition with Cuba's sugar interests. The original policy outlined by Henry Clay seems nearer fulfillment than would ever have been supposed three years ago. What will follow, time alone can tell.

A New Air-Ship.

A new plan for sailing through the air has been nearly perfected by a Dr. Schifferstein, who has for years been studying

aerial navigation, and at last thinks he has achieved success. He says: "My theory of a flying-machine is that of the inclined plane in combination with a propulsive force and a buoyancy chamber. Suppose you have the machine high up in the air. The inclined planes are set so as to allow descent at a great angle, just a little short of a direct fall. When the machine has acquired a great momentum, the inclined planes are so altered that the machine will take a more or less horizontal motion or direction, and after a while be again changed so as to make the machine take an upward direction. It is at this stage of the flight that the propelling force is applied, and continued till the greatest altitude the machine is expected to reach is attained, when the force of gravity is again depended on to carry the machine about two-thirds of its flight through the air to its destination." The inventor calculates that the momentum acquired in falling would carry the machine about two feet in a horizontal direction for every foot of fall. This sounds well, but whether the voyagers would enjoy the effect of sudden drops at an abrupt angle has not been discovered. It would seem, however, that with all these schemes and trials of aerial navigation, something really practical might eventually be evolved.

Genoa's Columbian Exposition.

The birthplace of Columbus, Genoa, the most prosperous city in Italy, proposes to honor her hero by holding an exposition to commemorate the four hundredth anniversary of the discovery of America. The municipality of Genoa and the people are entering earnestly into the project, and have placed it under the management of the Marquis Giacomo Doria, one of the leading citizens, who is now arranging the plans. But Genoa is not a roomy city; and, according to the report of the United States Consul, Mr. Fletcher, the only place within miles of the city, that could be arranged for an exposition site, is a space outside the city walls, where there are a number of ancient and modern moats. Months will be required to reclaim the land by filling up the moats and putting the ground in proper shape, and even then there will be but fifty or sixty acres of land on which to erect the exposition buildings. However, the greatest drawback to a successful exhibition is the amount of money necessary to carry out the enterprise; for the treasury is low, notwithstanding the fact that the people are heavily taxed. This is easily explained by anyone familiar with the natural situation of Genoa, hemmed in, north, west, and east, by mountains, and on the south, by the Mediterranean. Against these natural obstructions the city is constantly battling, making new streets, widening old ones, and tolling for a foothold on the hillsides, which of course is constantly a heavy drain on the municipal exchequer.

Meissonier.

After a long, laborious artistic life, the great artist Jean Louis Ernest Meissonier has finally passed away. Born in Lyons, in 1813, his father intended him to be a druggist, and sent him to Paris to learn the business; but the youth desired to be an artist, and gave up his home to devote himself to art. That he was not mistaken in his choice is proved by his dazzling artistic career, which has astonished the world. Every honor that could be bestowed on a painter by his country was conferred on Meissonier by France. He was made a member of the Paris Academy of Fine Arts, forty years ago; in 1846 he received the Cross of the Legion of Honor, and he acquired more medals of honor than any living artist, from the great national and international exhibitions of Europe. Meissonier is best known to average Americans by his great picture "1807—Napoleon Reviewing his Troops at Friedland," which cost the artist fifteen years of toil, and A. T. Stewart, \$60,000. At the sale of the Stewart collection, some three years ago, Judge Hilton paid \$66,000 for the picture, and presented it to the Metropolitan Museum of Art in New York City. Precision was a leading characteristic of Meissonier's work: he often destroyed a canvas because it did not suit him, though he had worked upon it for months. He painted the portrait of Mrs. John W. Mackay, wife of the "bonanza king," some years since, and in the discussion he had with her about it, he said: "When I place 'Meissonier' at the foot of a painting, it means to say that I have put into the work all that I am capable of putting into it, and that I cannot add anything else." But Mrs. Mackay did not like the portrait. Meissonier's residence was at 131 Boulevard Malesherbes, Paris, whence he sent out a vast number of paintings, usually small, and for the most part representing single figures of men or small groups. The artistic finish of all of them left nothing to be criticised. They were simply perfect. Meissonier, in person, was short. He had a large head, with bushy white beard and whiskers, very broad shoulders, and a slender figure. He died in Paris on the thirty-first of January. He had been unable to paint for several years.

Skin and Bone Grafting.

Skin and flesh have not infrequently been transplanted from one human being to another, although it is not easy to find persons generous enough to undergo the suffering consequent upon the transfer of a portion of their cuticle to another. In New York City, a woman's scalp, having been torn from her head by accident, is being restored by donations from her husband's skin; and in Chicago, nearly two hundred Masons recently contributed one hundred and forty-four square inches of cuticle to save a prostrate brother, Sir Knight John O. Dickinson, who had cancer on the hip. This operation, one of the most remarkable on record, was a success, more than one-half of the grafted pieces of skin having adhered and grown; but the sacrifice of the patient's brother knights was in vain, for the former slowly

starved to death, his stomach refusing to perform its functions, so that the healing of the wound ceased. An experiment of bone-grafting was lately made at the Charity Hospital on Blackwell's Island, in New York City, in which a bone from a dog was applied to a boy, John Gethius, who was suffering from an ununited fracture of the lower third of the leg, the result of an operation to remedy an anterior curvature of the tibia, which had existed from childhood. The dog's paw was amputated, and the dog's bone scientifically grafted to the lad's. The details of the procedure are interesting, but are too technical for prolix description. It lasted six weeks, during which time both boy and dog were comparatively comfortable, and then the experimenters found that although the flesh of the boy and the dog had united, the bones had not. The stimulation of the graft, however, excited a reparative process in the fracture, which bids fair to unite. The opinion of physicians concerned in the experiment is that, notwithstanding actual union of bone with bone did not occur, such a possibility, with different conditions and surroundings, is reasonably hopeful.

The Jamaica Exhibition.

The Jamaica Exhibition, at Kingston, Jamaica, opened by Prince George of England, on January 27, 1891, is of much importance for the West Indies generally, and also of much interest to the United States, with its millions of colored citizens. The exhibition building, cruciform in plan, lighted throughout with the electric light, and constructed entirely by native labor, stands on a most beautiful site, with a view from the front commanding the town and harbor, while on the other side, the hills bounding the plains of Liguanea rise one above the other to where the Blue Mountain Peak lifts its head 7,500 feet up into the clouds of the West Indian skies. The grounds cover an area of twenty-three acres, and an industrial village has been built on them, the cost of every house being carefully noted, so that the people may know the cost of these improved dwellings. A model school is attached, for the information of country managers. Here are carried on some of the native industries, such as the making of cassava, etc., and a small number of Caribs, from St. Vincent, pursue their vocation of basket-making. Sir Henry A. Blake, Governor of Jamaica, says of this exhibition: "While the primary object of the exhibition is the industrial education of the people of Jamaica, the commissioners look farther afield and hope it may be of great service in stimulating the production and foreign trade of the entire West Indies. With a population of over one and a half millions, and an aggregate foreign trade of twelve million pounds, capable of great expansion, the trade of the British West Indies is worth competing for, and there are indications that the competition will be keen." Jamaica, except to a very few, is a *terra incognita*. During her early history she owed her wealth to piracy and sugar; but the decline in the value of sugar and the manumission of the slaves have lessened the number of wealthy proprietors in Jamaica, some of whom were respectable retired pirates. However, the expanding banana-culture causes many to look to that luscious fruit for a revival of the former prosperity of the "Pearl of the Antilles." But the banana is an exhausting crop, and the promoters of the exhibition hope to lead the people to look more toward manufacturing industries for a profitable investment of capital and labor, rather than to the cultivation of a perishable commodity. Jamaica now is comparatively easy of access from the United States, the fast fruit-steamers being also fitted up for passengers, and affording a means of frequent communication with New York and Boston.

Discovery of a Star of the First Magnitude.

The announcement of the discovery of a star of the first magnitude, seen from Paris, would be received with some hesitation, were it not that the reputation of its discoverer, Dr. Lescarbault, places the fact beyond dispute. This astronomer, known to the world by his discovery of the intramercurial planet, which has never been seen since, and which Le Verrier christened Vulcan, affirms that there exists in the constellation Leo, a star as brilliant as Regulus, and whose relative position to the latter he gives with careful exactitude. Astronomers everywhere will await with anxiety an opportunity to prove such an unforeseen assertion.

A War-ship of Brick and Iron.

The proposal to build a war-ship out of brick, to be exhibited at Chicago during the World's Fair, is not entirely a novel idea. In T. Bailey Aldrich's story "The Queen of Sheba," we meet a former enterprising ship-builder, whose loss of fortune, after he had constructed a couple of ironclads, led him to building ships of marble,—in fancy, and the insane asylum. But this brick war-ship is not an insane idea by any means: it is a perfectly feasible feature of the World's Columbian Exhibition; and while not costing so much by several million dollars, as one of the real battle-ships, it will be of great interest as showing an exact and accurate representation of one of our great battle-ships, having all the fittings which belong to the actual ship, such as guns, turrets, torpedoes, and their fittings, including launching tubes, guard-nets, etc. Its cost will not exceed \$100,000, but its dimensions will be the same as those of the ship it represents, and it will be erected on piling at the side of the lake. It will thus be surrounded by water. Its length will be 348 feet, its breadth of beam 69½ feet, and its depth from the water-line to top of the main deck, 12 feet. The whole exterior will be painted regulation style, so as to give it the appearance of a vessel of war.

Chat.

THE *tableaux vivants* by the Kit-Kat Club constituted a brilliant and memorable entertainment, by which the life classes maintained by that organization of artists reaped substantial benefit. The programme included eleven *tableaux*, reproductions of pictures, in many instances of works painted by the artists themselves, among whom are some of the best known members of the artistic fraternity of New York. Every detail was as carefully elaborated as in a picture, and these living pictures looked like veritable paintings, the harmonious and beautifully painted backgrounds and the huge gilt frame surrounding them aiding the delusion.

"The Angel of Prayer," by Walter Satterlee, presented the tall and graceful white-robed figure of a blonde lady with idyllic face, poised on a fleecy cloud and swinging a golden censer, her outspread wings outlined against a dark blue, starlit sky. The management of the light was so skillful that the figure seemed almost ethereal. "The Amateur Photographer," by J. Wells Champney, appealed forcibly to the sufferers from the enthusiasm of the "camera fiend," as well as to lovers, whether artistic in their tastes or not, the prying camera snapping as the pair of lovers in the boat floating on the summer lake seal their vows with a kiss. "Ophelia," by J. Carroll Beckwith, personated by a wonderfully pretty girl, was one of the most effective in the programme. "The Death of Minnehaha," by W. L. Dodge, represented a picture which won a silver medal at the Prize Fund Exhibitions, and has twice been exhibited elsewhere in New York. Wm. M. Chase arranged two specially artistic *tableaux*, "A Cavalier," after Franz Hals, and "A Portrait," after Velasquez. "A Greek Sculptor," was by Olin L. Warner, and classically beautiful. The well-known picture by Kaemmerer, "A Marriage Under the Directory," was charmingly treated by Percy Moran, the delicate coloring and quaint robes enhancing the beauty of the ladies who posed in it. "A Dordrecht Milkmaid," by C. Y. Turner, was quaint and very realistic; Leon Moran contributed "Francesca da Rimini"; and "The Deluge" brought into requisition the combined force and taste of the Kit-Kats. Excellent music and fine recitations added their charms to the entertainment.

* * * * *

MID-LENT entertainments were especially gay, and characterized by several unique features. At a handsome fancy-dress affair, there were several coteries among the guests, whose dresses had been selected with reference to forming artistic groups, which during the evening were photographed by flash-light by a popular amateur photographer, and the pictures will be preserved as souvenirs of the occasion. One group wore colonial costumes, and two of the party strikingly resembled the early portraits of General and Lady Washington. A group of Greek youths and maidens with floral garlands was especially pretty; another, in Spanish costumes of the time of Columbus, was unique, and very appropriately posed before a tapestry hanging; a Watteau group of four brought to mind a picture by that celebrated artist; and one couple were dressed in costumes of the Directory period, which were exact copies from portraits of ancestors. Several *solitaire* pictures were also taken, one of the hostess (who is an enthusiastic *equestrienne*) as Di Vernon, and another of a tiny Cupid, the four-year-old son of the house, who during his brief stay created quite a sensation, emulating the example of his distinguished prototype.

* * * * *

FLOWERS are always a favorite Easter souvenir. A bunch of Easter lilies tied with white satin ribbon, with "Easter, 1891," and the donor's initial painted on in quaint letters, bears its own expressive greeting. A growing Easter-lily or white azalea, crowned with snowy blossoms, in a white English porcelain pot tied about with gold-colored satin ribbon, is a charming gift; and a pretty conceit, especially appropriate this year, is a cluster of yellow daffodils tied with pale green ribbon, to which a card is attached inscribed with "An Easter Greeting," and the familiar quotation:

"Daffodils,
That come before the swallow dares, and take
The winds of March with beauty."

What Women are Doing.

The New York Exchange for Woman's Work has opened classes for instruction in the art of dressmaking.

Dr. Edith Pechey Phipson has been appointed a member of the Senate of the University of Bombay.

Mrs. Schliemann intends to continue the excavations at Susurluk, carrying them out in conformity with Dr. Schliemann's plans.

The Co-Workers' Club is a new organization composed of the leading colored women of Boston, and formed for the purpose of aiding in charitable work.

Miss Nancy Cornelius, who graduated in 1888 from the Indian Industrial School at Carlisle, has received her diploma from the Hartford Training-School. She is the first Indian woman to prepare herself scientifically for nursing.

Mrs. Florence Howe Hall, the accomplished essayist with whom our readers are so familiar, has been especially successful in her course of lectures on "Manners and Social Usages," which she has delivered before large audiences in many places, always to their pleasure and profit.

Mrs. Mary C. Shaw, of Pittsburg, Pa., has left her fortune to promote the study of American Archæology and Ethnology. The income of the property, about \$1,500 a year, is to go to Miss Alice C. Fletcher as long as she lives, to assist her in her researches among the Indians.

Mrs. Leland Stanford, in addition to the \$60,000 she gives every year to charitable projects, also furnishes constant employment to a number of women in San Francisco, who make and embroider all the pretty table and other decorations with which her homes in Washington and in California are embellished.

The Board of Lady Managers for the World's Fair have decided not to have a separate exhibit of women's work, but to have a pavilion for a special exhibit of such work as does not come under the general classification, and of such matters as will call attention to woman's progress and development.

The Woman's National Council, which has just held at Washington the first of the triennial meetings provided for by its constitution, achieved the grand success it deserved, from the initial reception given to the delegates by Mrs. Jane Spofford, to its enthusiastic close. The Triennial Council was the outgrowth of the International Council of Women held in Washington in 1888, and which is to hold its meetings every five years. Over a hundred organizations of women were represented at the recent Council, each by its president and a delegate, all working harmoniously for the grand principle, "the general good of women, and through them of all humanity," and "committed to the overthrow of all forms of ignorance and injustice, and to the application of the Golden Rule to society, custom, and law."

The sessions began with a religious service on Sunday, at which standing room was at a premium; and day and evening sessions followed for three days, each devoted to its special topic. The general plan of the programme was three papers on sub-topics of the general theme, limited to thirty or forty minutes each, and these were supplemented by several five and ten minute papers, a general discussion following, each participant limited to five minutes, and to which all members of any national organization belonging to the Council were eligible.

The opening address of the president, Miss Frances E. Willard, was a masterly effort, treating in a broad and comprehensive manner of woman's work and progress, and it was generally conceded that in it she surpassed her previous brilliant record. The general subjects discussed were: "Charities and Philanthropies;" "Work and Position of Women in the Churches;" "Temperance;" "Education;" "The Political Status of Women;" "The Organized Work and Life of Women." The sub-topics were especially interesting, and embodied every phase of the subject as related to women: to say they were ably discussed would be but faint praise to the talented women whose papers received such close attention and well-merited applause, among whom were many of world-wide reputation. Mrs. May Wright Sewall succeeds Miss Willard as president.

MIRROR OF FASHIONS

FURNISHING IN STYLE
THE COSMOPOLITAN BEAU IDEAL OF BEAUTY AND ELEGANCE
AND THE PERFECTION OF ARTISTIC EXCELLENCE

REVIEW OF FASHIONS.—APRIL.

PATTERN ORDER,

Entitling holder to a Pattern, will be found at bottom of page 401.

To be a successful dressmaker in these days, whether amateur or professional, requires something more than a knowledge of cutting and fitting and sewing and finishing, the newest style, and the latest fad: one must possess artistic perceptions, not only regarding the selection and combination of colors and their suitability for the person who is to wear them, but the rules of proportion and perspective and general effect must be clearly understood,—in fact, the dressmaker must be a good “all-around” artist, make herself thoroughly familiar with the good and bad points of her model, and know how to accentuate the good and reduce to a minimum the effect of the bad.

The present fashions, for their best effect, demand grace and slenderness; but it is an error to suppose that a long waist, out of proportion to the height of the figure, will produce the desired result. Comparatively few women are blessed with perfectly proportioned figures, with the height above the waist-line one-third of the entire height, and where this is not the case, the aim should be to overcome the discrepancy by raising the apparent waist-line and lengthening the skirt in proportion. Exaggeration in any direction is inartistic: an extremely long waist reduces the apparent length of the skirt in front, giving the effect of disproportionately short lower limbs, which no length of train can obviate; and *vice versa*. The ability to appreciate and regulate just such apparently trivial matters is a potent element of success in the fine art of dressmaking.

Modifications of the Louis Quinze coat are very popular, both for house and street wear, about thirty inches being a favorite length. Excepting for tall, well-proportioned figures, the coats with waist and skirt cut in one piece are not so becoming as those with added skirt-pieces, the cross-seams, especially if at or just below the waist-line, having the effect of reducing the apparent length of the waist. One stylish model, called by courtesy a coat, intended for dressy wear, is in reality a basque reaching only about an inch over the hips, with the merest shadow of a point back and front, and to this are added six tabs, just touching at the top all around, all of uniform width, with the lower ends

cut off in blunt points. A handsome one in black *veloutine* silk has the tabs edged with narrow galloon of the finest cut jet, and a girdle, made of galloon of the same pattern, and about an inch and a half wide, encircles the waist, just covering the seam above the tabs, the ends loosely knotted in front at the waist, and extending to the foot of the skirt, where they are finished with jet pendants, a similar ornament holding the girdle at the back of the waist.

The “Léodie” in the March number and the “Dagmar” on page 378 of this number represent two favorite models, the former often being modified by having the skirt cut in slashes similar to those shown on the “Marlowe” basque on page 377, but somewhat deeper. These are specially well adapted to woollens. For general wear, the “Sarmisa” jacket, illustrated in the January number, is very popular, made in black and navy blue chevots and serges.

Capes divide popularity with fitted garments for spring wraps. The “Circle” cape with high shoulders, and the “Molda,” both illustrated in the February number, are very stylish made in gray, beige, or reseda cloth of light weight, the edges left “raw,” and either with or without silk lining. A pretty effect is imparted by having the collar of velvet of a darker shade, and the yoke of the “Molda” is sometimes made of velvet also. Medici collars of moderate size finish most capes. For dressy uses, there are light and bright-colored capes elaborately trimmed with gold and silver braid.

Velvet ribbon in all widths will be much used for trimming spring and summer dresses, black being especially favored even for very light colors. Uncut velvet ribbon is the newest fancy, but is not so effective as the cut. Narrow taffetas, faille, and satin ribbons, with corded edges, are used in numerous rows for trimming light woollens, preferably matching the goods, although black is used on almost every color. A noticeable feature in millinery is the use of satin-faced narrow black velvet ribbon for strings on bonnets of the lightest colors, even when black does not appear on them elsewhere. Indeed, the combination of black with colors is popular for every detail of the toilet.

FOR information received regarding silks and dress goods, thanks are due to Stern Brothers; for costumes and toilets, to B. Altman & Co.; for millinery, to Thos. H. Wood & Co.; and for children’s fashions, to Best & Co.

Carmen Blouse-Waist.

A PARTICULARLY stylish model, which can be used for an independent waist to wear with different skirts, or with a skirt of the same goods. It is suitably made in all medium-weight woolens or silks, or in washable goods; and figured and plain goods can be used in combination. The illustration represents dark emerald-green surah with sleeve-puffs of cream surah, and the trimming of gold lace galloon with jeweled effects.

The model is susceptible of modifications to fit it for simple use: the puffs can be omitted from the sleeves, and the trimming from around the armholes. See page 380 for full particulars about the pattern.

Easter Toilets.

SPRING is proverbially fickle and comes when she is ready,—not before; but Easter has a day set, and, notwithstanding it is earlier this year than usual, the spring finery of fashionable dames and damosels must be ready for the joyous season.

Handsome light-colored cloths made up without or with combination of silk are the earliest choice; gray, old rose, heliotrope, almond-browns, and soft, dull greens seem to lead in favor, and make the promenade a lovely picture with their harmonious blendings.

One of the handsomest of early costumes, to be worn without extra wrap, is a pale yellowish-gray cloth figured in felted disks of brown, and made with a drapery of brown silk at the back, gathered in narrowly to the belt. The front, of cloth, hangs smoothly, opening at the left to show an under-panel of brown velvet. A narrow passementerie of brown silk and gold cords outlines the cloth drapery. The bodice is a Louis Quinze jacket with velvet vest and silk revers.

Simpler than this, a gray cloth is made beautiful by a skirt-panel of the same material covered with diagonal rows of clustered stripes of narrow iridescent gold braid. Rows of the same garniture outline the skirt and drapery and trim the short basque. The skirt to this is made with fan-plaiting in the middle of the back, and with a slight demi-train. Pinked-out ruffles of gray silk serve as a *balayouse*, and keep the cloth from touching the pavement.



Carmen Blouse-Waist.

(BACK.)

A lovely dress, which would make almost anyone lovely who wore it, so full of spring suggestiveness are its soft fabrics and colors, is an almond-brown cloth made with a plain skirt of cloth draped over a silk foundation of the same color, and slashed to the knees at each side. These slashes, however, show very little of the underskirt, and are outlined with rainbow-hued gold braid. The foot of the skirt is finished with a ruffle of olive-green velvet ribbon, about two inches wide, headed with a row of gold braid. A Louis Quinze coat to match is trimmed profusely with gold braid.

A heliotrope camels'-hair made up in combination with a rich satin brocade of a dark purplish garnet, is so simple as

to make much less effect in the description than in the wearing, and this is the case with many of the new spring street-costumes. Elegance of material, perfection of cut, carefully selected garniture, and no apparent regard for expense, are requisites, and, with these, indescribable simplicity.

Still, the showy, elaborate style has its votaries also. A black silk with orange-colored polka-dots is made quite full, with a deep flounce of black lace on the skirt, draped with black velvet ribbon bows over an orange-colored surah flounce. A fitted basque, with scarf of yellow surah and lace-trimmed sleeves, is supplemented by a black serge jacket with gold-cord edges and gold embroidery on the rolling collar.

Lace on cloth seems a little strange, yet with the present craze for lace flounces it is not remarkable that we should see a gray cloth street-costume trimmed with a quarter-yard deep, black-lace flounce, headed with a passementerie of black silk cord and jet, and a band of velvet ribbon. The back of the skirt falls in a fan-plaiting, and over it, two long ends of black velvet ribbon, coming from a rosette at the back of the basque, reach to the bottom of the skirt.

Another gray dress is of handsome broadcloth, cut in a princess style at the back, with a Louis Quinze coat-front. The skirt front is draped rather full, in striking contrast to the severely falling plaits of the back, and across the foot is trimmed with a band of silver-embroidered passementerie in a Grecian pattern. The sleeves are full at the top and have an insertion of the same passementerie running the length of the arm. The coat opens in front over a vest of the same, with a jabot of finely frilled mull. A cluster of violets nestles in this, and two others on the dainty low-crowned hat with brim of silver lace, which sets the last stamp of elegance upon this exquisite toilet.



Carmen Blouse-Waist.

(FRONT.)

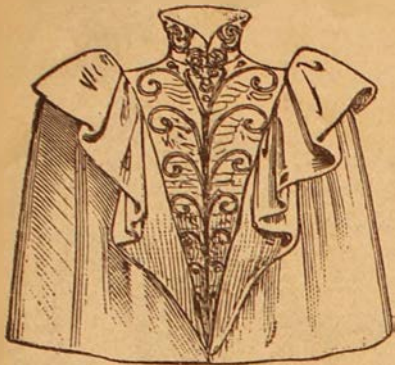
New Colors.

PRACTICALLY speaking, there are no new colors. The dyer's art seems to have attained its ultimatum: it can no further go. Yet there are always certain favorite hues which fashion elects for her own, and since art and fashion have declared themselves sworn allies, the more artistic a color is the more fashionable it is.

Thus we have a delightful range of cool grays and soft browns: in the former, silver, nickel, granite, slate, and leaden gray, reminding one of damp, ivy-hung walls, or recalling the glittering sheen of white metals; the latter, woody, suggestive tints, in a succession of rich cream,

golden, Havana, and seal browns, but all with that subdued softness which harmonizes perfectly with the lovely, tender, spring greens.

Delicate green like the budding leaflet of the lily of the valley is designated on the importer's color-list as *muguet*, strawberry-leaf green is the next, and ivy a deeper shade; and there are other intermediate nameless tones of this favorite color.



Melissa Cape.

The heliotropes and lilacs are familiar shades, needing no description, and the regulation evening-shades are still to be had.

The Pompadour and Watteau colors are likely to be much worn in light materials and ribbons for summer dresses, and there is a refreshing coolness in their pale, crisp tints, decided but not aggressive. The lovely blue called Pompadour, the dainty pink, *bergère*, or shepherdess, a deeper shade, almost an old rose, known as Louis XV., and the faint, papery green called Watteau, are exquisite in *crêpes de Chine* and China silks.

New Silks.

THE fancy for a corded effect in silk, judiciously fostered by the introduction of the handsome *faille Française*, has grown by what it fed on, and with the increasing demand for silks of heavy rep-finish, manufacturers have bestirred themselves to supply a novelty, season after season.

The leading silks, therefore, are now to be found almost exclusively in imported goods. As an experienced silk-buyer says: "Thirty years ago, when I was looking for novelties, I went to Lyons; and to-day I go to Lyons for novelties." The bengalines, *bengalines de soie*, and *veloutines*, which are the silks most in vogue at present, and characterized by one, two, and three cords, respectively, are importations.

Bengaline is one of the season's favorites, and in all the popular colors combines so richly with the elegant cloths and velvets, for street wear, that it is not surprising it should have so pleased the taste of fastidious shoppers.

If something more expensive and finer is desirable, the *bengaline de soie*, a handsome repped fabric having an alternate fine and heavy cross-wise cord, and all-silk, is to be selected; and the richest and heaviest of corded silks is the *veloutine*, with one heavy and two fine cords alternating.

In figured silks, the taffetas brocaded with neat small flowers, tastefully arranged in somewhat formal stripes, recall the "best" dresses of our grandmothers. Printed silks are exquisitely lovely both in color and design. The unique, the monstrous, is no longer desirable; prettiness, neatness, elegance, are what is called for, and what is called for is always to be had. There are some showy plaid silks, but these are only for combination, or separate skirts to wear with fancy blouse-waists; in the main, the patterns of both brocades and printed silks are attractively modest in design, whether representing floral or geometric figures.

In black-and-white silks, always a preferred dress for matrons of a certain age, the geometric designs are most often seen; but the brocades are usually in natural colors

arranged in small bouquets on whatever the color of the silk or satin may be.

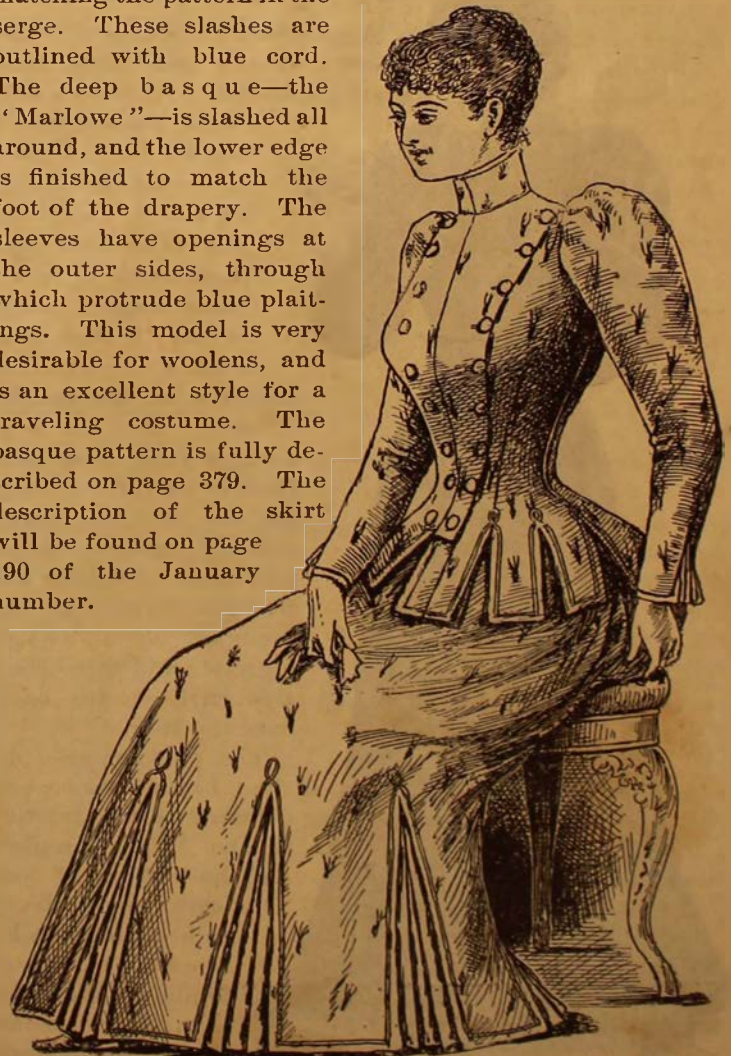
Striped silks are usually in alternate stripes of different finish as well as color; thus we have satin-striped bengalines and failles and grenadines, which are likely to be very much worn during the summer, and lace-striped surahs, which are lovely for house wear, having stripes of drawn-work forming a lace-like insertion of lengthwise stripes.

Melissa Cape.

A PRETTY and graceful spring wrap for a miss, furnishing a change from the regulation jacket. The design is the same back and front, and the model is suitable for light-weight cloths of any color. Beige and tan shades are especially desirable for the purpose, with braiding, passementerie, or galloon of the same color, or brown, sometimes combined with gold or silver. The illustration shows beige cloth with brown braiding: the edges are "raw," which is very popular for light-weight cloth garments. See page 380 for particulars about the pattern.

Cloth Costume.

COSTUME of homespun gray serge, with shaggy figures of dark blue. The skirt is made after the pattern of the "Fabiola" (given in the January number), the back cut walking length and gathered, and the front and sides slashed at the foot, showing a plaiting on the underskirt of blue matching the pattern in the serge. These slashes are outlined with blue cord. The deep *basque*—the "Marlowe"—is slashed all around, and the lower edge is finished to match the foot of the drapery. The sleeves have openings at the outer sides, through which protrude blue plaitings. This model is very desirable for woolens, and is an excellent style for a traveling costume. The *basque* pattern is fully described on page 379. The description of the skirt will be found on page 190 of the January number.



Cloth Costume.

MARLOWE BASQUE.

FABIOLA SKIRT.

Black Silk Dress.

A HANDSOME toilet of black faille trimmed with passementerie of black cord, lace, and jet, the latter in fine cut beads and *en cabochon*—large beads flat on the under side and with rounded, uncut upper surface. The patterns used are the "Ashbourne" basque and the "Ashbourne" skirt. The latter has only sufficient drapery in front to redeem it from absolute plainness, and the fullness is massed in the middle of the back. The arrangement of the front of the basque is shown here-with; the surplice drapery is of black Chantilly lace, and the trimmings of the same width as that on the back. The front view represents pearl-gray Henrietta cloth with drapery of blush-pink surah and trimming of silver cord with jeweled effects in pink, blue, and opal beads. The patterns are equally suitable for simpler materials and trimmings, and are fully described on pages 379 and 380.



Ashbourne Basque.
(FRONT.)

Spring Street Costume.

A HANDSOME costume of beige-colored French broadcloth, elaborately trimmed with brown silk-cord passementerie beaded with crystal in brown and beige shades, and the sleeves covered with passementerie and pansy-shaped motifs of the brown cord with a crystal *en cabochon* in the middle of each. The hat is of beige chip, the brim faced with brown chip, and the very low crown entirely covered with a profusion of brown and beige ostrich-tips surmounted by a beige aigrette; and three short tips curl at the back, over the hair.

The patterns used are the "Freda" drapery (illustrated in miniature in the March number) and the "Dagmar" coat. The coat is perfectly tight-fitting, the same length all around, with added skirt-pieces at the sides, surmounted by pockets; and the skirt is full at the



Black Silk Dress.

ASHBOURNE BASQUE. ASHBOURNE SKIRT.

back, and has the passementerie carried all around the foot. For description of the skirt pattern, see page 315 of the March number. The coat pattern is fully described on page 380.

Easter Millinery.

A CHARMING hat to complete a costume of beige cloth, is of beige Dunstable straw, the very wide brim faced with straw of the same color, a narrow fold of violet velvet bordered with gold cord, near the edge. The brim is turned up in the back against the low crown, and held by a bow of beige faille ribbon with upright loops from among which long-stemmed "ragged sailors" and dandelion blows fall over the crown. The ribbon is arranged loosely around the back and sides of the crown, and the two ends in front are disposed in two long loops passed through jeweled rings, and lie flatly on the front of the brim.

Another lovely hat is a gypsy shape with very broad, flexible brim, of old-fashioned, light brown, lace straw, looking as if sunburned,—the color that straw assumes near the end of a summer's campaign. The brim is unlined, save for a tiny fold of rose-leaf green velvet near the edge, and nestling close to the crown, just where they will rest on the hair, is a cluster of red roses and buds, tied with apple-green ribbon. Jacqueminot roses run riot over the outside, the long stems tied at the back with a most artistic bow of pale green satin ribbon and rose-leaf green velvet ribbon, each about two inches wide.



Spring Street Costume.
DAGMAR COAT. FREDA DRAPERY.

Dinner or Reception Toilet.

THE patterns used for this stylish toilet are the "Fabiola" skirt (given in the January number), and the "Cyclamen" basque. The materials and trimmings are blush-pink *crépon* with satin spots of the same color, which is used for the skirt; surah of the same shade, of which the basque is made; white Chantilly lace for the neck-frill and jabot; passementerie with opalescent effects for the pointed belt; and satin-faced velvet ribbon for the bows on the tabs of the basque. The design can be easily understood from the two illustrations. The jabot is tucked inside the belt and extends two-thirds the length of the skirt; but it may be omitted altogether, if preferred. The model is desirable for simple or expensive goods, and is good for a combination of materials, or the same goods may be used throughout. It is excellent for black silk, and jet trimming can be used for the belt and foot of the skirt, and jet motifs instead of the bows. The



Cyclamen Basque.

(BACK.)

If it is not desirable to wear a low-necked dress, the same garniture can be used, with the addition of a ruche of ribbon loops around the throat of a high basque, and at the wrists of long puffed sleeves; or the square-neck ruching, as illustrated, can be omitted. The ribbon stripes on the plain skirt can be arranged either upon the net as shown in the illustration, or on the foundation skirt of silk, under the net. A contrast of color in ribbons and net or tulle, is the most effective. Carnation-colored ribbon with silver-gray is very pretty for a brunette, and lilac ribbons with grayish-green tulle, for a blonde. Green ribbons on black are also very handsome.

Spring Shapes for Millinery.

(See Page 381.)

No. 1.—Capote of yellow lace-straw, with an opening between the brim and crown, to be filled in with *crêpe* or flowers.

Nos. 2, 4, 5, and 8.—Hat-frames of fine wire and lace, to be covered with transparent materials and flowers.

No. 3.—Fancy shape of embroidered lace-straw with gold and jeweled effects. This is completed by puffings of *crêpe* or lace, and fine flowers.

No. 6.—Hat of fine Tuscan braid, with an insertion of lace-straw in the brim.

No. 7.—Hat with crown of

jacket-fronts can be omitted, also the jabot. See page 190 of the January number for description of the skirt. The basque pattern is described on this page.

Costume with Ribbon Garniture.

WE do not give a pattern of this simple and charming costume, as it is illustrated to show a stylish arrangement of ribbon garniture for any dress of net, tulle, or lace, to be worn as a commencement dress, bridesmaid's toilet, or an evening costume.

The same style of garniture is equally appropriate on cashmere, nuns'-veiling, India silk, mull, or lawn, for a commencement dress, as it is distinctly youthful in effect. The color of the ribbons can be selected according to the wearer's taste or requirements.



Dinner or Reception Toilet.

CYCLAMEN BASQUE.

FABIOLA SKIRT.

English straw, and brim of fancy straw braid.

No. 9.—Hat of black chip.

Fashionable Hats.

(See Page 382.)

No. 1.—A lovely hat, the brim of openwork steel braid, the crown of steel-gray bengaline embroidered with gold and large beads *en cabochon*,—rubies, emeralds, and topazes,—a *rouleau* of emerald-green velvet encircled by gold rings, around the crown, a bow of green velvet held by a steel ornament at the back, and a spray of pink roses falling from the back over the crown.

No. 2.—A particularly stylish hat of black chip, with a double chip brim, a broad border of black on the inside, and the remainder of pink. The crown is almost entirely covered with red and pink roses and foliage, and loops of pink faille ribbon; and the back of the brim is held up against the crown by a pink ribbon bow and a half-garland of pink and red roses. Strings of rose-colored velvet ribbon.



Costume with Ribbon Garniture.

Descriptions of Our Cut Paper Patterns.

REMEMBER THAT EACH "PATTERN ORDER" ENTITLES THE HOLDER TO BUT ONE PATTERN.

Always refer to these descriptions before sending your "Order" for a Pattern, that you may know just the number of Pieces that will be in the Pattern received.

FOR GENERAL DIRECTIONS FOR CUTTING AND JOINING THE PIECES, SEE THE BACK OF THE ENVELOPE IN WHICH THE PATTERN IS INCLOSED.

ASHBOURNE BASQUE.—Half of the pattern is given in 10 pieces: Lining for front, outer front, drapery for front, side gore, side form, back, collar, and three pieces of the sleeve. The drapery for the front is to be laid in two forward-turned plaits at the top, and gathered at the bottom and drawn into the space of half an inch, and then lapped under the outer front so that the holes will match, the gathering at the lower end to be entirely covered by the outer front. The notch in the front edge of the front designates the middle. The right front is to be made in this manner, and the drapery and outer front for the left side can be cut off at the front edge of the lining for that side. The large piece of the sleeve is to be gathered at the top, between the holes. A medium size will require three yards and three-quarters of goods twenty-four inches wide, five-eighths of a yard additional for the drapery, and two and a quarter yards of trimming. Patterns in sizes for 34, 36, 38, and 40 inches bust measure.

MARLOWE BASQUE.—Half of the pattern is given in 8 pieces: Front, piece for double breast, side gore, side form, back, collar, and two pieces of the sleeve. The sleeve is to be gathered at the top, between the holes. A medium size will require four yards of goods twenty-four inches wide. Patterns in sizes for 34, 36, 38, and 40 inches bust measure.

CYCLAMEN BASQUE.—Half of the pattern is given in 11 pieces: Lining for front, full front, jacket front, two side gores, side form, back, collar, and three pieces of the sleeve. The full front is to be gathered top and bot-

tom, forward of the holes, and drawn in to fit the lining. The extensions at the side-form seam are to be laid in a plait turned toward the front on the inside. The back and side-gore seams are to be closed only as far down as the lower notch in each. The short tabs are to have a plait laid in the end of each to bring them in to an inch in width, and the long tabs are to be plaited in at the lower ends to an inch and a half in width. The belt should be about two and a half inches in width, and follow the outline of the edge of the front. The large piece of the sleeve is to be gathered at the top, between the holes. A medium size will require four and three-quarter yards of goods twenty-four inches wide, six yards of ribbon, and about five-eighths of a yard of passementerie for the belt. Patterns in sizes for 34, 36, 38, and 40 inches bust measure.

CARMEN BLOUSE-WAIST.—Half of the pattern is given in 10 pieces: Front, side gore, side form, and back of lining; full front, full back, collar, and three pieces of the sleeve. The full front is to be gathered top and bottom, forward of the holes, and drawn in so that the notches at these edges will match with those in the lining. The full back is to be gathered at the waist line and drawn in to fit the lining; and at the lower edge and drawn in so that the notch will match with the one in the lining. The puff for the sleeve is to be gathered at the top and bottom, between the holes; and the lower edge is to be placed to the row of holes across the sleeve. A medium size will require two and three-quarter yards of goods twenty-four inches wide, one yard and a quarter additional for the puffs on the sleeves, and three and a half yards of trimming. Patterns in sizes for 34, 36, 38, and 40 inches bust measure.

DAGMAR COAT.—Half of the pattern is given in 11 pieces: Vest, front, side gore, side form, back, skirt, pocket lap, collar, and three pieces of the sleeve. The large piece of the sleeve is to be gathered at the top, between the holes. A medium size will require four yards of goods twenty-four inches wide. Patterns in sizes for 34, 36, 38, and 40 inches.

ASHBOURNE SKIRT.—Half of the pattern is given in 5 pieces: Front, side gore, and back of foundation skirt; and front and back of drapery. The holes at the top of the back drapery denote three plaits to be turned toward the middle of the back on the outside. The holes at the top of the front drapery denote two plaits to be turned toward the front on the outside. After these plaits are laid, the back edges of the front are to be turned under so that they will just meet at the top over the plaits in the middle of the back. The inner edges of the plaits thus formed should be tacked to the underskirt to keep them in position. Nine and a half yards of goods twenty-four inches wide will be required for the drapery, and three and three-quarter yards of trimming. The quantity for the foundation skirt and directions for mounting it will be found below. Patterns of this skirt in a medium size.

GORED FOUNDATION SKIRT.—Half of the pattern is given in 4 pieces: Half of front, one side gore, half of back breadth, and belt. Sew to the belt with a shallow plait on each side of the front, near the seam; a shallow plait in each side gore, forward of the notch; and gather the side gore, back of the notch, with the back breadth. A medium size will require four and three-quarter yards of goods twenty-four inches wide. Patterns in three sizes: 23 waist, 39 front; 25 waist, 40 front; 27 waist, 41 front.

ROSELLI BLOUSE-WAIST.—Half of the pattern is given in 10 pieces: Lining for front, full front, side gore, lining for back, full back, belt, strap (the same for front and back), collar, sleeve, and cuff. The full front and back pieces are to be gathered at the top, waist line, and bottom, and drawn in to fit the lining. The straps are to be placed over the shoulders at the edges of the openings back and front. The sleeve is to be gathered top and bottom, between the holes. The size for fourteen years will require three and three-quarter yards of goods twenty-four inches wide, and half a yard of velvet. Patterns in sizes for 14 and 16 years.

CYNTHIA SKIRT.—Half of the pattern is given in 5 pieces: Front, side gore, and back of foundation skirt; and front and back of drapery. The foundation skirt is to be mounted to the belt with a shallow plait at each side, near the seam, a plait in each side-gore, and the back breadth is to be gathered. The top of the back drapery is to be laid in two plaits turned toward the middle of the back on the outside. The front drapery is to be held sufficiently full at the top in the middle, the gores are to be fitted, and the back edges are then to be turned under so that they will just meet at the top over the plaits in the back drapery. The inner edges of the plaits thus formed should be tacked to the underskirt, to keep them in position. The size for fourteen years will require six yards of goods twenty-four inches wide for the drapery, and three yards for the foundation skirt. Patterns in sizes for 12 and 14 years.

MELISSA CAPE.—Half of the pattern is given in 6 pieces: Front, back, shoulder piece, bretelle, collar, and belt. The shoulder-piece is to be gathered between the holes. The bretelle is to be gathered between the holes, and sewed over the seam in the cape, and in a reversed manner. The belt is to be tacked inside the front and back, at the waist line. The size for fourteen years will require two yards of goods twenty-four inches wide. Patterns in sizes for 12, 14, and 16 years.

ADOLPHA JACKET.—Half of the pattern is given in 7 pieces: Front, side gore, side form, back, collar, and two pieces of the sleeve. The side form and back seams are to be closed only as far down as the lower notch in each. The sleeve is to be gathered at the top, between the holes. The size for ten years will require three and a half yards of goods twenty-four inches wide. Patterns in sizes for 10, 12, and 14 years.

FANTINE DRESS.—Half of the pattern is given in 9 pieces: Front and back of lining; full front, jacket front, full back, collar, two pieces of the sleeve, and one-half of the skirt. The full front is to be gathered top and bottom, and the upper edge placed to the row of holes across the lining. The full back is to be gathered at the bottom, back of the hole. The outer piece of the sleeve is to be gathered at the top, between the holes. The skirt is to be gathered. The size for ten years will require five yards of goods twenty-four inches wide, half a yard of velvet, and two and a half yards of silk for ruching. Patterns in sizes for 8 and 10 years.

BABETTE CLOAK.—Half of the pattern is given in 7 pieces: Front and back of yoke, front and back of skirt, collar, sleeve, and cap. The skirt is to be gathered at the top. The sleeve is to be gathered at the top between the holes, and is to be gathered at the bottom into a narrow band that will just slip over the hand, and finished with a ruffle. The size for four years will require two and a quarter yards of goods forty-eight inches wide, and half a yard of velvet. Patterns in sizes for 2 and 4 years.

AMARALA WAIST.—Half of the pattern is given in 10 pieces: Front, full front, side gore, side form, back, full back, collar, two sides and full outer part of sleeve. The full front and back pieces are to be gathered on their upper and lower edges, forward of the holes in the full front, and back of the holes in the full back piece, at the bottom, and at the neck and shoulders, at the top, and drawn in to fit the respective under-pieces. The upper and lower edges of the full sleeve are to be gathered between the holes and drawn in to fit the close sleeve. A medium size will require two yards of material twenty-four inches wide, and one yard and a half of garniture. The full skirt worn with this waist will require about eight yards of goods. Patterns in sizes for 34, 36, 38, and 40 inches bust measure.

EMILIA WAIST.—Half of the pattern is given in 13 pieces: Front, side gore, side form, back, full pieces for back and front, collar, three pieces of the sleeve, and three pieces of the corselet. Lay the full pieces in plaits, as indicated, turned toward the middle of the front and back, respectively, and place on the waist to the rows of holes. Gather the top of the sleeve between the holes, and place the notch to the shoulder seam. Gather the bottom of the sleeve. A medium size will require two and one-half yards of goods twenty-four inches wide, and one-half yard of velvet for the cuffs, collar and bodice. Size for 34, 36, 38, and 40 inches bust measure.

DALMENIE COAT.—Half of the pattern is given in 6 pieces: Front, side form, back, skirt for back, collar, and sleeve. The rows of holes down the front indicate a deep plait to be turned toward the front on the outside. The front is to be gathered at the neck, forward of the cluster of holes, and drawn in to fit the collar. The belt should be about three inches wide, and joined in the side-gore seams. The skirt piece is to have a piece of stiff crinoline gathered in with it, and then be sewed to the back in a reversed manner, in a line with the lower row of holes. A medium size will require five and one-half yards of goods forty-eight inches wide. Pattern in two sizes, medium and large.

FEODORE PRINCESS DRESS.—The pattern consists of 8 pieces: Plain front and side gore in one piece, draped front, full piece for left front, side form, back, and three pieces of the sleeve. The row of holes near the neck of the plain front shows where it may be cut low, if desired. The notch in the top and bottom of the draped front designates the middle of the front, and shows how far it is to be lapped over the left front. The holes near the front and back edges of this piece denote three plaits to be turned upward on the outside. The plaits in the front edge are to be fastened to the left front at the place indicated by the cluster of holes. The upper and lower edges of the full piece for the front are to be gathered, the lower edge drawn in to fit between the notches on the front edge of the plain front, and the upper edge to fit the shoulder seam. The extension on the side form is to be laid in a plait turned toward the front on the inside. The extension on the front edge of the back piece is to be laid in two plaits turned toward the back on the inside. The extension on the back edge of the back piece is to be laid in two plaits turned toward the front on the inside. If a perfectly plain princess be desired, the extra width at the side form and back seams can be cut off in a line with the holes at top and bottom. The full piece of the sleeve is to be gathered at the top and bottom and drawn in to fit the under sleeve. A medium size will require fourteen yards and a half of goods twenty-four inches wide. Patterns in sizes for 34, 36, 38, and 40 inches bust measure.

LAURINA JACKET.—Half of the pattern is given in 7 pieces: Front, side gore, side form, back, collar, and two sides of the sleeve. The extension on the front of the back piece is to be laid in a plait turned toward the back on the inside. The extension on the back edge is to be laid in a plait turned toward the front on the inside. A medium size will require three and one-quarter yards of goods twenty-four inches wide. Patterns in sizes for 34, 36, 38, and 40 inches bust measure.

ERNESTA JACKET.—Half of the pattern is given in 10 pieces: Vest, front, side gore, side form, back, revers, collar for vest, two sides of the sleeve, and cuff. The extensions on the back pieces are to be cut in one piece and laid in a box-plait on the inside. The extension on the side form laps over the back. A medium size will require three yards and a quarter of material twenty-four inches wide, and seven-eighths of a yard for the vest; or two yards of goods forty-eight inches wide, if of one material throughout. Patterns in sizes for 34, 36, 38, and 40 inches bust measure.

CONNEMARA CLOAK.—Half of the pattern is given in 4 pieces: Skirt, yoke, collar, and belt. Gather the skirt at the top, and sew it to the yoke according to the notches. Shir or plait the back back of the holes, to bring it in to fit the belt back of the holes in it. A medium size will require three and three-quarter yards of goods fifty-four inches wide, and one yard and a half of trimming for the collar and yoke. Patterns in two sizes, medium and large, for ladies.

DIVIDED SKIRT.—Half of the pattern is given in 2 pieces: One-half each of the skirt and yoke. Each half of the skirt is to be joined, like drawers, as far up as the notch. The top is to be gathered or laid in fine plaits and sewed to the yoke like an ordinary skirt. A medium size will require seven yards and a half of material twenty-four inches wide, or five yards of thirty-six inches wide. Patterns in two sizes, medium and large.

CONNEMARA CLOAK.—For directions about the pattern, see the description of the "Connemara" cloak for ladies, given above. The size for fourteen years will require two yards and three-quarters of goods fifty-four inches wide, and one yard and a half of trimming. Patterns in sizes for 12, 14, and 16 years.

MARANTA DRESS.—Half of the pattern is given in 10 pieces: Front, full vest, side gore, side form, back, collar, two sides of the sleeve, full outer sleeve, and one-half the skirt. The full vest is gathered top and bottom, and the back edge placed to the row of holes in the front. The full piece of the sleeve is to be gathered top and bottom between the holes, and the lower edge placed at the row of holes across the plain sleeve. The front of the skirt is laid in kilt plaits according to the holes, and the rest gathered. The size for fourteen years will require six yards and a half of goods twenty-four inches wide and four yards of ribbon. Patterns in sizes for 14 and 16 years.

GILDA DRESS.—Half of the pattern is given in 8 pieces: Front and back of lining, outer front and back, collar, sleeve, cuff, and one-half of the skirt. The outer front and back are to be laid in three side-plaits turned toward the middle of the front and back, respectively. The sleeve is to be gathered top and bottom, between the holes. The skirt is to be laid in a box-plait in front (one-half of which is given in the pattern), and the remainder in side-plaits turned toward the middle of the back. The size for eight years will require four and one-half yards of goods twenty-four inches wide, and six yards of trimming to arrange as illustrated. Patterns in sizes for 6, 8, and 10 years.

ORRA DRESS.—Half of the pattern is given in 10 pieces: Back and front of lining, back and front of outer part, chemisette, two collars, sleeve, cuff, and one-half of the skirt. The outer pieces of the waist are to be gathered at the shoulders, and also at the bottom, forward of the hole in the front and back of the hole in the back, and placed on the lining so that the notches will match. The holes in the chemisette match with those in the inner front. If it be desirable to have the lining high in front, before cutting it out, place the pattern for the chemisette to its place on the front, and this will give a pattern for a high-neck front. The sleeve is to be gathered top and bottom between the holes. The skirt is to be laid in box plaits and sewed to the bottom of waist. The size for six years will require four and one-half yards of goods twenty-four inches wide, and one yard additional for the vest, chemisette, and cuffs. Patterns in sizes for 4, 6, 8, and 10 years.

ELSA DRESS.—Half of the pattern is given in 4 pieces: Two pieces of the yoke, one-half of the skirt, and one piece of the sleeve. Gather the skirt and sew it to the yoke according to the notches. Gather the sleeve top and bottom between the holes, sew the bottom to a band that will slip easily over the hand, and place the notch in the top to the shoulder seam. The size for six years will require four yards of goods twenty-four inches wide to make of one material; one yard and one-half extra for the sash, and five-eighths of a yard of embroidery for the yoke. Sizes for 4, 6, 8, and 10 years.

ARECA DRESS.—Half of the pattern is given, consisting of 9 pieces: Front, side gore, side form, back, collar, belt, sleeve, cuff, and one-quarter of skirt. The lower edge of the sleeve is gathered between the holes and drawn in to fit the cuff. The skirt is laid in kilt-plaits, according to the holes. The upper edge of the belt is to be lapped about an inch on the waist. The size for six years will require one yard and a half of goods, twenty-four inches wide, for the waist, and two yards and three-quarters for the skirt. Patterns in sizes for 4 and 6 years.

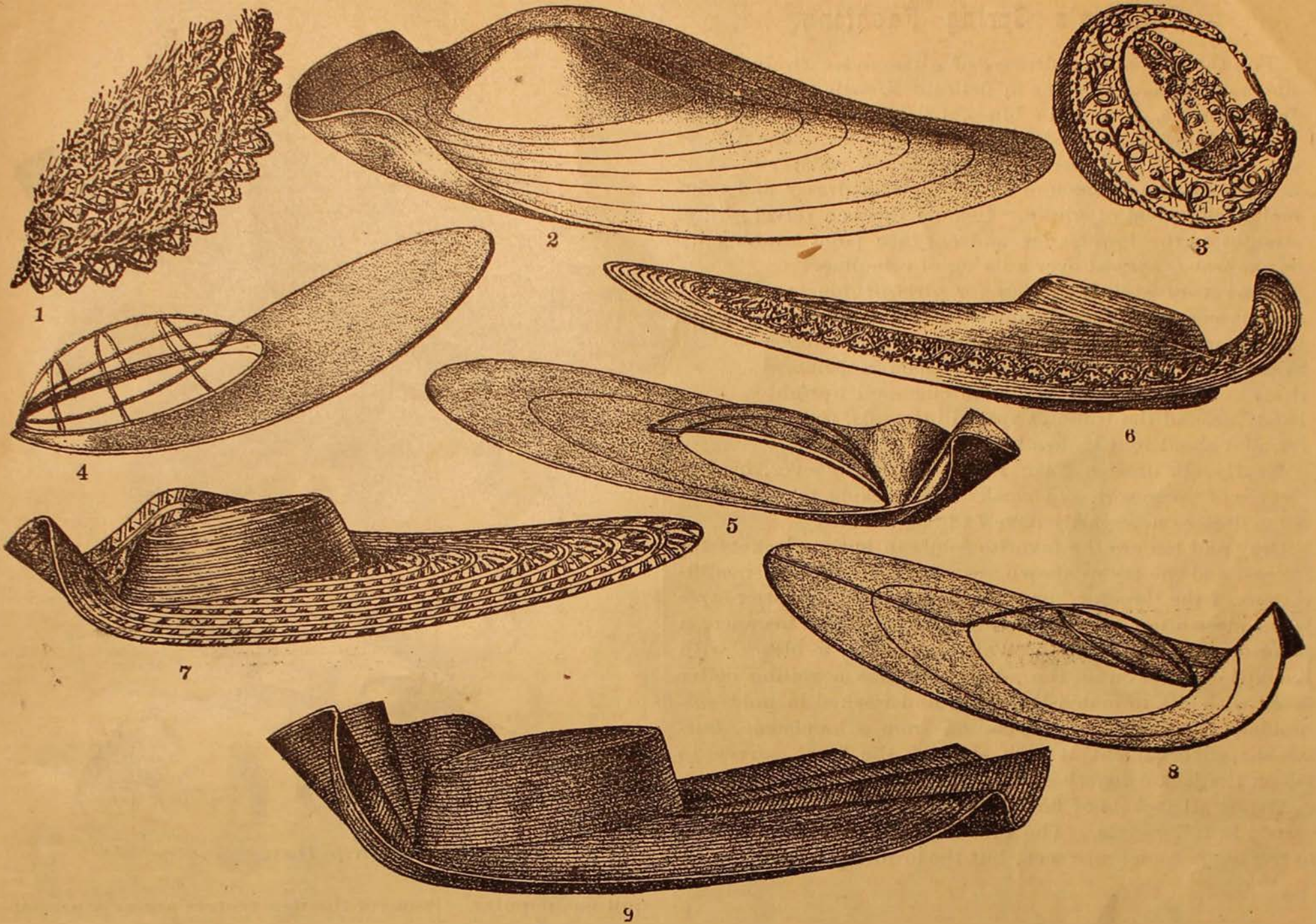
ALICE DRESS.—Half of the pattern is given in 9 pieces: Two pieces of the yoke, two full pieces of the waist, belt, shoulder-puff, sleeve, cuff, and one-half the skirt. The full pieces of the waist can either be joined in a seam to the bottom of the yoke, or they can be gathered about a quarter of an inch from the upper edge and sewed to the outside of the yoke so as to leave a frill. The belt extends across the front to the side seams; at the back, the skirt and waist are to be joined and arranged with drawing-strings, commencing at the back ends of the belt. The size for two years will require two and three-quarter yards of goods thirty inches wide, and three-eighths of a yard of all over embroidery. Patterns in sizes for 2, 4, and 6 years.

DENISE COAT.—Half of the pattern is given in 8 pieces: Front, side gore, side form, back, collar, two sides of the sleeve, and one-half of the skirt. The skirt is to be gathered at the top and sewed to the waist with more fullness in the back than in front. The size for six years will require three and one-quarter yards of goods twenty-four inches wide, one yard and five-eighths of forty-eight inches wide. Sizes for 4, 6, and 8 years.

LETTA APRON.—Half of the pattern is given in 5 pieces: Bretelle, bib, belt, pocket, and skirt. The bib is to be gathered top and bottom into sufficient fullness to fit the belt between the bretelles, and to fit the figure in front. The pocket is to be gathered and drawn in to fit between the holes in the skirt. The size for ten years will require one yard and a half of muslin, and four yards and a quarter of insertion for belt and bretelles. Pattern in sizes for 6, 8, and 10 years.

GORDON DRESS.—Half of the pattern is given in 12 pieces: Front, chemisette, side gore, back, sailor collar, collar, belt, two sides of sleeve, cuff, revers, and plaited front for skirt. The extension is cut on one front piece only. The skirt front is to be laid in plaits, according to the holes, and lapped under the plain skirt so that the clusters of holes will match. The size for 6 years will require two yards and three-quarters of plain goods, and one yard and a quarter of plaid, twenty-four inches wide. Patterns in sizes for 4 and 6 years.

BOY'S SHIRT WAIST.—Half of the pattern is given in 5 pieces: Front, back,



Spring Shapes for Millinery.

(For Descriptions, See Page 379.)

collar, sleeve, and cuff. Turn the front edge of the front over on the outside in a line with the notches, and stitch it to look like a box-plait. Lay three narrow plaits back of this, as indicated, and run them in like tucks. Lay the back in three box-plaits, one down the middle. Gather the sleeve top and bottom between the holes, and place the notch in the top to the shoulder seam. The size for eight years will require two and one-quarter yards of goods twenty-seven inches wide, or one yard and three quarters of one yard wide. Patterns in sizes for 6, 8, and 10 years.

Descriptions of the Designs on the Supplement.

WE DO NOT GIVE PATTERNS FOR ANY OF THE DESIGNS ON THE SUPPLEMENT.

THE designs on our Supplement are selected from the most reliable foreign sources, and also represent popular fashions here. They furnish suggestions for draperies, trimmings, combinations, etc.—in fact, for every detail of the fashionable toilet,—and the models are so practical, and in many instances differ so little from the patterns we give, that they can easily be modified, even by the least experienced amateur, to suit individual needs, and adapted to all seasonable fabrics, simple as well as expensive; while for professional dressmakers they are invaluable.

- 1.—Costume of dark blue *crêpon* trimmed with bands of scarlet wool.
- 2.—Louis Quinze jacket of white broadcloth trimmed with gold braid.
- 3.—Moonstone and diamond pendant in heart shape.
- 4.—Tea-gown of *chiné* white-ground bengaline, with garnet velvet combination.
- 5.—Scarf-ring of twisted curb links.
- 6.—Spanish jacket and collar of dark green velvet, embroidered with gold. Coiffure with Spanish comb.
- 7.—Heart-shaped pendant of moonstones and diamonds.
- 8.—Jacket of tan-colored ladies' cloth.
- 9.—House-gown of heliotrope Henrietta cloth, with white surah front.
- 10.—Gold band ring with rubies and diamond set *en cabochon*.
- 11.—Costume of light-green embroidered bengaline, with dark-green velvet sleeves. Waist drapery of green serge covered with steel beads.
- 12.—Half-girdle of jet with buckle.
- 13.—Engraved-gold watch-châtelaine.
- 14.—Châtelaine of gold for watch.
- 15.—Gold ring for ribbon-bow clasp.
- 16.—Silver brooch.
- 17.—Silver châtelaine with pendent *bonbonnière*.
- 18.—Costume of dark green broadcloth. Front view of Louis Quinze jacket is shown in No. 2.
- 19.—Reception toilet of white satin, with feather garniture and point-lace epaulets.
- 20.—Swiss waist, and bodice of black velvet and white cashmere.
- 21.—Gold finger-ring set with pearls.
- 22.—House-jacket of white *crêpe de Chine* and blue velvet.
- 23.—Opera-wrap of white camels'-hair cloth.

- 24.—Marquise ring with olive-shaped face set with diamonds.
- 25.—Costume of gray cloth with embroidered sleeves and waist.
- 26.—Costume of tan-colored *bengaline de soie*.
- 27.—Tortoise-shell comb.
- 28, 29, 30, 31.—Fancy shell hair-pins with gilt heads.
- 32.—Costume of almond-colored cloth trimmed with bands of black velvet.
- 33.—Reception toilet of strawberry-colored bengaline embroidered with crystal beads, and combined with dark maroon velvet.
- 34.—Blouse of blue-and-white yachting-flannel, with blue velvet collar and cuffs.
- 35.—Home toilet of figured India silk in blue and white, with pale lemon-colored silk vest embroidered with brown crystal beads.
- 36.—House-dress of gray cloth and brown velvet.
- 37.—Visiting toilet of olive-gray *bengaline de soie*.
- 38.—Blouse of pink-and-white spotted Chambéry with lace trimming.
- 39.—Mourning costume of crape and bombazine.
- 40.—House-dress of embroidered challie and plain China silk.
- 41.—Capote of pearl-gray silk with brim of silver lace. Aigrette of pale green feathers.
- 42.—Satin butterfly for millinery.
- 43.—Hat of shirred green *crêpe*, trimmed with black velvet and field-flowers.
- 44.—Walking-costume of dark-gray plaid chevrot, with heliotrope silk toque trimmed with a black bird.
- 45.—House-waist of black cashmere, trimmed with black velvet ribbon.
- 46.—Child's dress of dark green-and-white plaid camels'-hair, and dark-green tricot cloth, with green velvet sleeves.
- 47.—Home toilet of garnet cashmere, with garnet velvet jacket.
- 48.—Half-girdle of gold-cord passementerie.
- 49.—Traveling-costume of blue camels'-hair cloth, with combination of blue-and-white plaid.
- 50.—Costume of black *bengaline de soie*.
- 51.—Corsage girdle of black silk passementerie.
- 52.—Gold band finger-ring set with pearl cluster.
- 53.—Costume of heliotrope *crêpon* trimmed with narrow velvet ribbon.
- 54.—Bridal toilet of white satin, with lace skirt-front and tulle garnitures.
- 55.—Costume of pink Chambéry, with embroidered yoke. White straw hat trimmed with cherry-blossoms.
- 56.—Daisy brooch, with pearl and diamonds set in silver.
- 57.—Medici evening-toilet of pearl-gray brocade and violet velvet.
- 58.—Shamrock brooch of moonstones and pearls.
- 59.—Home toilet of black grenadine with jetted passementerie and velvet garnitures. Jacket of green silk, with brocaded grenadine sleeves.
- 60.—Toilet of stone-gray faille painted with crocus-blossoms and green leaves.
- 61.—House jacket of blue striped flannel with black velvet ribbon garniture.
- 62.—Little girl's dress of white mohair, with surah sash.
- 63.—Girl's dress of cardinal Henrietta with steel-bead passementerie insertions.
- 64.—Fancy waist for home wear, of heliotrope silk with white guipure yoke and black velvet cuffs.
- 65.—Tailor-made costume of dark brown broadcloth, with embroidered waist, sleeves, and skirt-band. Bonnet of tan felt, with gold-color and brown feathers.

Children's Spring Fashions.

For the first spring dresses of girls under twelve, soft, fine camels'-hair woolens in delicate French plaids, grays, light browns, homespun blues, pale green, old rose, and almond browns, are made up in simple styles. The dresses are usually in one piece, the joining of waist and skirt being made the occasion of a more or less dressy and original arrangement of girdle. Usually this is a velvet girdle, straight on the lower edge and cut in a point running up on the waist, shaped over a lining of crinoline.

Some very stylish dresses for girls of fourteen and sixteen are of mixed camels'-hair in soft yellowish colors, with trimmings of brown velvet ribbon arranged to simulate a corselet upon a princess dress. The ribbon is put on in clustered upright bands around the waist at spaced intervals, three in a cluster, and about four inches long.

Nearly all dresses have leg o' mutton sleeves, or full sleeves of some sort, and cloaks and jackets to wear with these dresses necessarily have full sleeves also.

Gray and tan are the favorite colors in spring jackets for misses, and the styles shown are nearly all various modifications of the "reefer" or "blazer" idea. The latter style is the most often seen in dressy jackets. For instance, a handsome cloth in pale brownish-yellow is a blazer with fine gilt cord set on all the edges, and has a rolling collar faced with silk to match the cloth, and worked in gold embroidery. A gold cord depending from a handsome, button-shaped ornament at each side of the front, serves to fasten the jacket together.

Almost all jackets of fine cloth are finished with lapped seams, in tailor style. The French back with three seams to the top is sometimes seen, but the ordinary side-forms are



No. 2. Black Chip Hat. (See Page 379.)



No. 1. Hat of Steel Braid. (See Page 379.)

quite as popular. Some of the new reefers are very attractive, and one is almost a necessity in every girl's wardrobe. Dark blue jackets have rows of wide gold braid, or a single gilt cord outlining the edge, or several very close-set rows of very narrow braid around the sailor collar, revers, and cuffs.

It is in the collar that most of the originality is seen; sharply pointed revers collars, deep square-backed collars, cape collars, rolling shawl-collars, and plain lapels are all to be had, in blue, scarlet, brown, tan, gray, and fancy cloths, in reefers. One special style is a reefer-front jacket with sacque back, the fullness fastened in to the waist at the back with a strap and buttons. Another has a wide box-plait in the middle of the front and back, buttoning in front with a flap under the plait.

Full outer sleeves are seen on some jackets, but many have just the ordinary high puffed effect at the top, with, sometimes, embroidery on the upper part of the arm. Frogs and loops fasten some jackets, quantities of gilt buttons are used on others, and others still are fastened with a cord or a single large button.

Cloaks for children under six are long enough to completely cover the dress, and are made in "Mother Hubbard" styles, the yokes, however, having the semblance of very short waists, with straps which replace a belt. Gray and light brown are the favorite colors.

A lovely little cloak is of light rough cloth with white shaggy spots about the size of a silver half-dollar. Full sleeves of pale almond-brown sicilienne, and ribbons of the same color at the neck and back of the yoke, make it a very dressy garment.

VELVETEEN, in black and colors, is a favorite combination material for spring costumes.



Fashion Gleanings from Abroad.

(For Descriptions, see Page 381.)

WE DO NOT GIVE PATTERNS FOR ANY OF THE DESIGNS ON THIS SUPPLEMENT.



Fashion Gleanings from Abroad.

(For Descriptions, see Page 381.)

WE DO NOT GIVE PATTERNS FOR ANY OF THE DESIGNS ON THIS SUPPLEMENT.

Standard Patterns.



Connemara Cloak.

Feodore Princess-Dress.

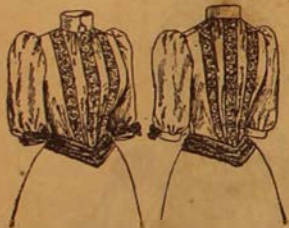


Dalmenie Coat.

Laurina Jacket.

Ernesta Jacket.

Emilia Waist.



Amarala Waist.



Divided Skirt. Gilda Dress.

Maranta Dress.



Elsa Dress.

Alice Dress.



Areca Dress.

Gordon Dress.



Orra Dress.

Denise Coat.

Letta Apron.

Boy's Shirt Waist.

Descriptions of these Patterns will be found on page 380.

PATTERNS of these desirable models being so frequently called for, we reproduce them in miniature this month in order to bring them within the limit of time allowed for selection. For it should be remembered that one inestimable advantage of our "Pattern Order" is that the holder is not confined to a selection from the patterns given in the same number with the "Pattern Order," but the choice may be made from any number of the Magazine issued during the twelve months previous to the date of the one containing the "Pattern Order." Always remember that a "Pattern Order" cannot be used after the date printed on its back.

Girls' Gingham Dresses.

SIMPLE little yoke dresses are still made for girls under seven, but the skirts are somewhat shorter than heretofore. Beautiful plaid ginghams, trimmed with an edging of embroidery on the neck and sleeves, are seen, and many with combination of white lawn and embroidery in yokes, guimpe effects, and simulated blouses.

A very pretty style for a large-plaid gingham has the skirt full and plain with a deep hem, the waist of white lawn faced up with a pointed girdle-piece of the gingham, and sleeves of gingham with puffed caps of white lawn. Little half-moon-shaped jacket-pieces finish the waist in front, and at the back there is a broad sash.

Other dainty ginghams and Chambéry's in self-colored woven dots, pink-and-white and blue-and-white stripes, and pin-checks in all light colors, are made up for girls of from three to seven, in "Mother Hubbard" styles, with the body of the gown shirred to a yoke or neck-piece, cut in all sorts of queer angles, according to the fancy of the designer. Plaited shoulder-caps of lawn or the dress material give inimitable quaintness to these dainty gowns, the yokes of which are sometimes marvels of dainty workmanship with pin-tucks, herring-boning, smocking, or openwork embroidery, and sometimes simply of plain white lawn with the merest edge of embroidery.

One-piece gingham dresses, for girls of from seven to twelve, are made with full skirts gathered to waists more or less ornamented with V-shaped vests of all-over embroidery. Some of these have full waists with jackets of the colored goods and vests of white lawn, others are all of gingham, with appliquéd pieces of embroidery, and one especially dainty style has ribbon run in an openwork insertion of embroidery outlining a V of all-over embroidery, the ends of the ribbon tying on the shoulders.

Nearly all these dresses are finished with wide sashes of the dress material, and much of their prettiness is due to the material of which they are composed, almost always stripes or plaids. Plaids are popular in many other classes of dress-goods also. Bright Scotch plaids and delicate French plaids are made up for children's wear, in twilled silks and fine camels'-hair woolsens, as well as in ginghams and zephyr cloths,

Fantine Dress.

DRESSY in effect, but extremely simple in arrangement, this model is adapted to silk, woolen, and cotton goods. The front view shows it made in gray cashmere, with blue velvet yoke and ruching of blue and gray silk; and the back-view represents beige-colored challie with brown spots, brown velvet yoke, and brown silk ruching. For washable goods, embroidery could be substituted for the ruching and velvet.

The design can be simplified by the omission of the jacket fronts, and it can be made still more simple by also dispensing

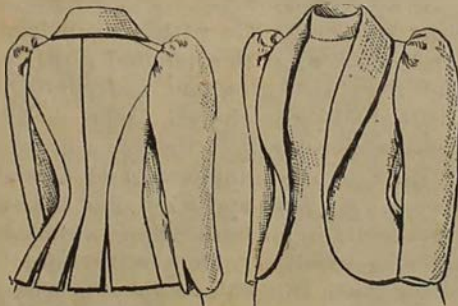


Fantine Dress.
(FRONT.)

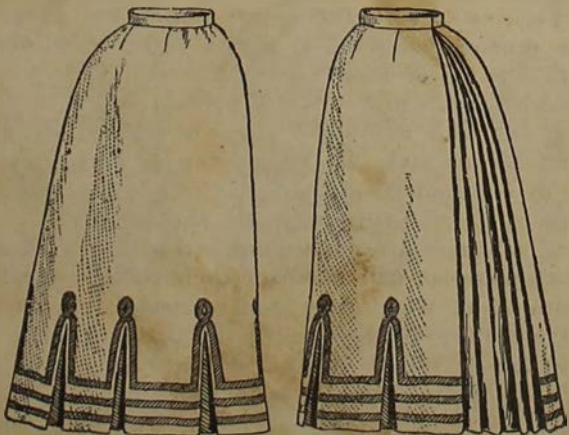
with the full effects in the waist. With these modifications, it is a suitable model for the simplest materials and most practical uses. See page 380 for full particulars about the pattern.

Adolpha Jacket.

A JAUNTY little "blazer" that can be appropriately made in plain or fancy cloth, or even in flannel, for spring or summer use. It can be arranged to button at any height. A dressy effect will be imparted by adding a cord with tassels, which can be passed under the collar and tied loosely in front. It is easily made, and can be plainly finished or have a cord at the edges. Fine-checked cloths are good for general wear, and red and blue are becoming and more showy. See page 380 for particulars about the pattern.



Adolpha Jacket.



Cynthia Skirt.

Cynthia Skirt.

A FAVORITE model, that can be appropriately made in all kinds of dress goods, and either trimmed or left plain, as preferred. The slashes at the foot could also be omitted, if desirable to do so. Plaitings can be inserted at the openings, or a plaited flounce can be at the bottom of the underskirt, or it can be left plain. This skirt can be worn with any style of waist, basque, or jacket. See page 380 for full particulars about the pattern.



Fantine Dress.
(BACK.)

Babette Cloak.

A DAINTY little

cloak with a deep-pointed yoke back and front, and full sleeves with pointed caps. The illustration represents fawn-colored French broad-cloth, with brown velvet yoke and caps. The cap is of fawn-colored corded silk, trimmed with ribbon to match, and a frill of lace around the face. The pattern of the cloak is fully described on page 380.



Babette Cloak.

Roselli Blouse-Waist.

A PARTICULARLY becoming design for a slender, girlish figure. The design is the same back and front, and is especially well adapt-



Roselli Blouse-Waist.

ed to light-weight silks and woolens, and the nicer qualities of washable goods. The illustration represents blue surah with white spots, trimmed with blue velvet and white pearl buttons. A waist of this style can be worn with different skirts. For particulars about the pattern, see page 380.

VIOLETS are the preferred flowers of fashion.

A SINGLE large rose is a favorite millinery garniture.

The Folly and Fallacy of License.

BY W. JENNINGS DEMOREST.

THE fallacy of licensing crime is one of the most stupendous evils and political blunders of our century.

A combination of interests, a long line of duties, a variety of opinions, and adjustments of differences, make up our civilization. In the adjustments of these interests and security of personal rights, none are more important than, and none so detrimental to the general welfare of the people as, the crime involved in the liquor traffic, especially the terrible criminality of a license for its justification.

Treating the liquor traffic with respect and toleration is an outrageous perversion of law and justice, and stands out as the most heinous and wicked blunder of our times.

This toleration and sanction of the sale of an insidious, fascinating poison to curse the people,—a poison that inflames the passions, bloats the body, disturbs all its functions, and dements the brain, besides impoverishing and pauperizing the people, inciting to crime, filling the prisons, and jeopardizing every department of civilization, this colossal evil, sanctioned by the bribe of money, by a civilized community, is among the marvels of modern depravity, and shows how low, blunted, and debased may become the public conscience through the indulgence of selfish appetites and degraded passions.

The people have got to learn the fallacy of these criminal blunders; and their criminal silence, in their treacherous toleration of this monster curse, includes a full complicity in all that follows.

To have any peace or security for our homes and property, this monster enemy must be crushed out with all the zeal and determination of an exasperated people. There must be no toleration, no concession, no tampering, no compromise. Only the most earnest condemnation of conscientious voters, crystallized into determined action that will permit no defeat, and a confirmed conviction that National Prohibition is the only remedy for this scourge of our country, will be of any avail.

Prohibition of the liquor traffic must be so aggressive and so complete that the selling of alcoholic beverages will become the most aggravated offence, and the saloon effectually banished beyond the pale of our civilization, as a public nuisance.

(From "The Lever.")

Unconstitutional.

A LOGICAL ARGUMENT WITH NUMEROUS CITATIONS.

THE LIQUOR TRAFFIC OPPOSED TO PUBLIC HEALTH, DOMESTIC TRANQUILLITY, AND PUBLIC MORALS—HAS NO RIGHTS UNDER OUR CONSTITUTION—THE SUPREME COURT OF THE UNITED STATES HAS SUBSTANTIALLY DECLARED THIS—CITIZENS CANNOT CONFER RIGHTS WHICH CITIZENS DO NOT POSSESS.

THE constitutionality of the liquor traffic has been a subject of controversy for many years. The friends of the traffic have contended that under both the common law and the constitution of the United States the right to sell intoxicating liquors as beverages was guaranteed to citizens of States and of the United States. We find, therefore, that every effort on the part of States and municipalities to restrain or prohibit this traffic has met with most determined and sturdy resistance, and so in every phase in which the question has been presented there has been an appeal to the courts. To one who has not given special attention to the subject, it is surprising how uniformly the decisions have been in favor of the right to restrain or prohibit the sale of intoxicating liquors.

The potency of intoxicating liquors for evil to society has never been questioned, and the right of government to circumscribe these evils within the narrowest limits possible has been recognized from the early history of our government. The evil tendency of this traffic being conceded, the very purpose and end for which governments are instituted and laws enacted demand that the administration of government should be with a view to reducing these evils to a minimum.

Blackstone defines the law thus: "Law is a rule of civil conduct prescribed by the supreme power in a State, commanding what is right and prohibiting what is wrong." According to this definition any enactment that authorizes, permits, protects, or perpetuates a wrong, has no claim to be considered law. The function of government seems to be threefold: to establish the just, to promote the good, and to prohibit the wrong. Mr. Gladstone says it is the duty of government to make it as easy as possible for people to do right, and as difficult as possible for them to do wrong. This principle is embodied in the constitution of the United States.

The very purpose for which the constitution was adopted, as set forth in the preamble, was, among other things, to "insure domestic tranquillity, promote the general welfare, and to secure the blessings of liberty to ourselves and our posterity." Anyone who has given the slightest attention to the influence of the liquor traffic, as it exists in this nation, needs not be told that all these interests are directly antagonized by that traffic. Domestic tranquillity has no more deadly foe than the American saloon. All other causes combined do not darken so many homes, rend so many firesides, destroy so much domestic happiness, nor break up and scatter so many families, as does the gigantic foe of the home,—the legalized dram-shop.

Its influence on the general welfare is equally ruinous. Whether we consider the financial prosperity of the people, their intellectual development, their moral uprightness, or their religious enlightenment and purity,—from every standpoint the liquor traffic is seen to be thoroughly destructive of the general welfare of society. As the corrupter of our politics and the debaucher of the voters of the country, this traffic is the sworn enemy of all good and pure government, without which it is impossible for us or our posterity to enjoy the blessings of liberty. Every human interest is jeopardized, every character is blackened, every home is darkened, every hope is blasted, every joy is blighted, and every soul is ruined, wherever and whenever this deadly traffic gets in its ruinous work.

This whole business stands in direct antagonism to the very purpose and intent of the federal constitution. In the very nature of the case, therefore, any law that gives authority, sanction, or even permission to this business to exist in the land, is in direct conflict with the constitution. That such are the character and effects of the liquor traffic as it exists in this country, we have not only the testimony of the records of crime, pauperism, and disease, but the Supreme Court itself has made positive deliverances on this subject.

In "License Cases" (5 Howard, 631), Justice Grier says: "It is not necessary for the sake of justifying the State legislation now under consideration, to array the appalling statistics of misery, pauperism, and crime, which have their origin in the use or abuse of ardent spirits."

In a decision of the Supreme Court, on the 10th of last November, in a case carried up from California, Justice Fields, speaking for the whole Court, said: "By the general concurrence of opinion of every civilized and Christian community, there are few sources of crime and misery to society equal to the dram-shop, where intoxicating liquors, in small quantities, to be drunk at the time, are sold indiscriminately to all parties applying. The statistics of every State show a greater amount of crime and misery attributable to the use of ardent spirits obtained at these retail liquor-saloons, than to any other source."

The idea that a business that is fraught with such injurious consequences to society can be sanctioned by the constitution of the United States, framed in the interests of human weal, is perfectly preposterous.

The courts have uniformly held that, in the exercise of its police powers, a State may control the liquor traffic even to the extent of absolute prohibition. But it is generally implied, if not positively expressed, that this power should be exercised in

the interest of the public health, the public morals, and the public safety.

Thus, in "License Cases" (5 Howard, 577), Chief Justice Taney says: "And if any State deem the retail and internal traffic in ardent spirits injurious to its citizens, and calculated to produce idleness, vice, and debauchery, I see nothing in the constitution of the United States to prevent it from regulating and restraining the traffic, from prohibiting it altogether, if it think proper."

In *Boston Beer Co. vs. Mass.* (7 Otto, 25), Justice Bradley, in delivering the opinion of the Court, says: "Since we have already held in the case of *Bartemeyer vs. Iowa*, that as a measure of police regulation, looking to the preservation of public morals, a State law prohibiting the manufacture and sale of intoxicating liquors is not repugnant to any clause of the constitution of the United States, we see nothing in the present case that can afford any sufficient ground for disturbing the decision of the Supreme Court of Massachusetts."

In the case of *Patterson vs. Kentucky* (97 U. S. 501), the Court held the following language: "By the settled doctrines of this Court, the police power extends to the protection of the lives, the health, and property of the community, against the injurious exercise, by any citizen, of his own rights."

These decisions seem to be based on the assumption that the police power of the State exists for the purpose of protection to health, morals, and safety of its citizens; per contra, it possesses no power to enact any measure or establish any institution that is clearly detrimental to such interests.

As already shown, the liquor traffic is inimical to the public interests, ruining public health, debauching public morals, and endangering public safety. State laws have been enacted declaring that places where intoxicating liquors are made or sold are public nuisances, and the Supreme Court of the United States has held such laws to be valid and constitutional. If a brewery or saloon is a nuisance in Iowa or Kansas because of its ruinous effects on the interests of society, it is a nuisance in Illinois or Colorado for the same reason. Crossing State lines does not change the character of the business, nor does sanctioning the business by State license take the devil of injury and destruction out of it.

In *Union Company vs. Crescent City* (111 U. S. 751), it was said that "the State could not, by any contract, limit the exercise of her own power to the prejudice of the public health and the public morals." And yet every liquor license is just such a contract, by which the State surrenders its rights to protect society from the evils of the traffic. All such exercise of the police power of the State is in conflict with the constitution of the United States.

This doctrine is clearly laid down in *Stone vs. Mississippi* (102 U. S. 816), where the Supreme Court held that "No legislature can bargain away the public health or the public morals. The people themselves cannot do it, much less their servants. Government is organized with a view to their preservation, and cannot divest itself of the power to provide for them."

In the recent decision of the Supreme Court, in the case carried up from California, the Court said: "There is no inherent right in a citizen to sell intoxicating liquors by retail; it is not a privilege of a citizen of a State or of a citizen of the United States."

If this right does not inhere in citizenship it is difficult to see how any number of citizens can either acquire or confer such right. Multiplying naught produces naught.

That which does not belong to citizens, as such, cannot be conferred by any number of citizens upon any person; so the right to sell intoxicating liquors cannot be conferred by a license by the State, which is only an aggregation of citizens.

The constitution, so far from conferring the right to sell intoxicating liquors, is in its very nature antagonistic to the whole traffic. Prohibitionists may safely take their stand on the constitution, assured that the whole license system is an unconstitutional usurpation. Along this line we may look for victory.

L. J. TEMPLIN,

Chairman Colorado State Prohibition Committee.

MEDAL CONTEST NOTES.

NOT long ago a request came to the Medal Contest Bureau from a circle of energetic ladies in Nebraska, asking the privilege of holding an "Old Folk's" Contest. A handsome silver medal was purchased, and the Contest was held. The following extract from a letter gives a report of the occasion, the writer being the winner of the medal, Mrs. E. B. Perkins, aged forty-three. This Contest was not counted in the regular series. We would advise other parties to "go and do likewise."

C. F. WOODBURY,
General Superintendent.

"At the 'Contest' we had a crowded house, some good speaking, and lots of fun. I should like so much to tell you some of the mirth-provoking things which happened,—but I can't very consistently do so, as I was one of the class,—such as the peculiar manner of one or two who had to be prompted rather often. The one speaking seemed to take in the situation and enjoy the joke as much as the audience did. Although the audience were so keenly alive to the amusing, they listened with deepest interest to the earnest recitations of some other members of the class. Ten cents, only, was charged as admission fee, and even that brought a little sum into the treasury.

"Looked at from a moral, social, and financial standpoint, it was a pronounced success. With kindest wishes for your success in the great work in which you are engaged,

"Yours truly,

"MRS. E. B. PERKINS."

HIS WIFE'S ADVICE.

"JOSIAH, put your slippers on,
And cease your needless chatter;
I want to have a word with you
About a little matter.

"Josiah, look me in the face.
You know this world's condition,
Yet you have never cast a vote
Right out for Prohibition.

"I heard you on your knees, last night,
Ask help to keep from strayin';
And now I want to know if you
Will vote as you've been prayin'?

"You've prayed as loud as any man,
While with the tide a-floatin'.
Josiah, you must stop sich work,
And do some better votin'!

"We women pray for better times,
And work right hard to make 'em;
You men vote liquor with its crimes,
And we just have to take 'em.

"How long, Josiah, must this be?
We work and pray 'gainst evil;
You pray all right, for what I see,
But vote just for the devil!

"There now! I've said my say, and you
Just save your ammunition,
And vote the way you've always prayed—
FOR TOTAL PROHIBITION!"

A. M. BRUNNER.

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Household.

"Our Cooking Class."

LESSON XIV.

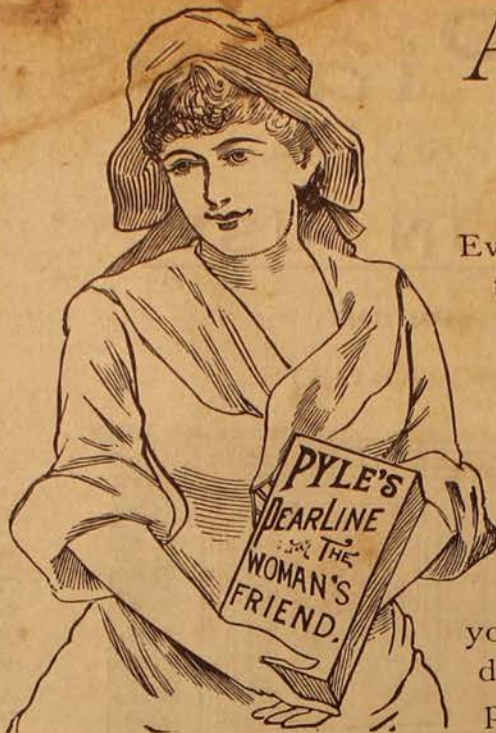
CROSS BUNS, MUFFINS, AND CORN-BREAD.

WITH Easter close at hand, it seems timely to think of "Hot Cross Buns," which are peculiar to that season, easy to make, pleasant to eat, and, like all home-made articles, when good, are very good.

If the buns are to be used for breakfast, the sponge must be set the morning before. Scald thoroughly three cupfuls of sweet milk: this, as I have already told you, in the "Bread" lesson, is to prevent the milk from souring, or forming lactic acid, during fermentation. Set the milk away to cool: if used scalding hot it will kill the yeast, and then your attempt at bun-making will fail utterly. The milk when used must be lukewarm. Use half a cake of yeast dissolved in a cupful of warm water, add this to the warm milk, stir in enough sifted flour to make a tolerably thick batter, stir the mixture until perfectly smooth, then cover with a clean cloth and set in a warm place to rise.

If mixed before noon, this should be ready

(Continued on page 388.)



All over the House

Everything is cleaner and everybody happier for having used *Pearline*; there's an absence of tired women—cross servants—frayed clothing—spots where the paint is rubbed off—sticky china—dull windows and glass-ware.

No Wonder

For the use of *Pearline* is next to having some one do your washing and cleaning for you—*Pearline* does the work—you do the directing. Besides it's absolutely and emphatically harmless for soap's work; has many more merits than good soap and no drawbacks. Economy is one of its strongest points. Ask the brightest friend you have about *Pearline*—she uses it—Beware of imitations, prize schemes and peddlers. *Pearline* is never peddled, but sells on its merits by all grocers.

97 Manufactured only by JAMES PYLE, New York.

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VAN HOUTEN'S COCOA—"Best & Goes Farthest."

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From New Plates.

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(Continued from page 387.)

for further treatment by eight or nine o'clock the same evening. Stir it well with a wooden spoon, then add a good half-cupful of melted butter, a cupful and a half of sugar, one salt-spoonful of salt, grate in one nutmeg, mix well, and add flour enough to roll out. Now put the dough on your bread-board, knead well for at least fifteen minutes, put back in your pan, cover, and put away to rise during the night.

In the morning, roll out, cut into round cakes

at least an inch thick, place close together in the baking-pan, cover, allow to rise for half an hour, cut a \times upon the top of each, and put at once into a hot oven.

Biscuit and rolls require a hotter oven than bread. Bake until a light brown; then, while still hot, brush lightly over the top of each with white of egg beaten stiff with sugar. These are very little trouble, and make a delicious as well as appropriate accompaniment to an Easter breakfast.

There is another raised bread which is

greatly appreciated, and very seldom made; that is, the old-fashioned raised muffin, baked in rings on the griddle. If required for supper, the sponge should be set in the morning. Take three cupfuls of sweet milk, scalded and cooled; in this dissolve one-half of a yeast-cake, add a good saltspoonful of salt, and then flour enough to make a batter as thick as the usual cake batter; then cover, and leave in a warm place to rise. Allow at least six or seven hours for that purpose. When very light, beat in two tablespoonfuls of melted butter, and, last of all, a saltspoonful of cooking-soda dissolved in a very little hot water; add a little more flour, only enough to prevent the batter from spreading. Grease the rings well, and stand them on a greased griddle; fill the rings with the mixture, allow them to stand twenty minutes, then place on a hot range, and as they become brown turn them, rings and all, with a cake-turner. Do not have your griddle too hot, or they will burn without cooking. These muffins must be served at once and eaten hot, and torn open, not cut.

In making the old-fashioned soda-biscuit, now generally called baking-powder biscuit, have the flour sifted before measuring, put one pint in your mixing-bowl, stir in a heaping teaspoonful of baking-powder and half a teaspoonful of salt, then rub in a tablespoonful of shortening. Rub with the finger-tips, as expeditiously as possible, until it is as fine as sand. The shortening can be lard or butter, the former to be preferred as more economical: with the latter you will have a yellower biscuit, that is about all the difference.

Now make a little hole in the center of the flour, pour in half a cupful of milk at first, use a knife in mixing, then add more milk until you have a dough thin enough to roll out. Sprinkle the board very slightly with flour, your roller the same, place the dough on the board, pat gently until flat enough, then roll out (very lightly) to about three-quarters of an inch in thickness, being careful that the dough does not stick to the board. Cut into cakes, place in a slightly greased baking-pan, and put at once into a hot oven. They should be done in fifteen or twenty minutes.

In making corn-bread you must always use some flour: about one-third flour and two-thirds Indian meal is the usual proportion. In using meal alone you will find it too crumbly for use. Use the finest yellow meal, and sift both flour and meal before measuring.

Mix one cupful of flour, two cupfuls of Indian meal, two teaspoonfuls of baking-powder, one scant teaspoonful of salt, and one tablespoonful of sugar. The latter may be omitted. To this add the beaten yolks of two eggs, then rinse with a cupful of milk the bowl in which were the yolks, stir the milk in, then one tablespoonful of melted butter, and, lastly, cut in the whites of the eggs, beaten stiff. Pour at once into a well-buttered pan, and put in a moderate oven. The dough should be of the same consistency as sponge-cake dough: if thicker, add more milk.

These recipes are all very simple and particularly good: by following the directions, which I have made very full, it will be impossible to fail.

MRS. C. A. SHERWOOD,

Teacher of Cooking at the "Manhattan Working-Girls' Club."