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MODELING FOR SCULPTURE.

MODELING began in misty antiquity, and is the art-industrial link connecting the prehistoric man with the sculptor of to-day. The American author of "Ancient Society," in the account of his researches among the American Indians, gives a good idea of how modeling was invented. Baskets woven of wood resisted fire when daubed with clay. Taken from the fire the clay was found to be baked hard, and the vessel could be cooked in again. Then some great genius thought of modeling in clay, with his thumb and fingers, a vase to hold food. Today, modeling-tools are made of either metal or wood, following in shape the first modeling tools, viz., the fingers, which our American sculptor Jonathan Scott Hartley considers are still the best.

Rawlinson, in his "Seven Great Monarchies," mentions a modeling-tool found in the ancient mounds of Chaldea. He says one flint instrument was discovered, "perfectly regular

in form, and presenting a sharp, angular exactness; . . . a sort of long parallelogram, round at the back and with a deep impression down its face, which, according to reasonable conjecture, may have been designed for impressing characters



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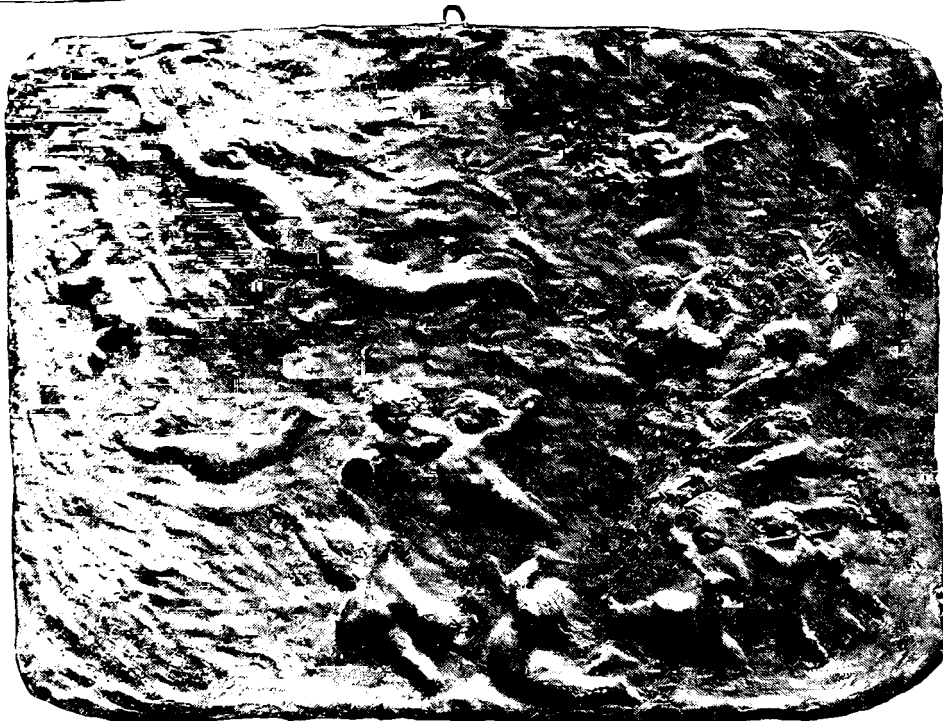
"WOMAN THE REFORMER," SUSAN B. ANTHONY.—FROM THE CLAY MODELING.

upon the moist tablets of clay and cylinders,—a purpose for which it is said to be excellently fitted." This was *intaglio* modeling.

While every creative sculptor possesses individuality in his methods of working as well as in his conceptions, the main processes necessary for the evolution of a piece of sculpture from the clay modeling embodying the idea, through the molding, the plaster cast, to the completion in marble or bronze, are substantially the same. The processes cannot be better exemplified than by a description of those employed by the eminent sculptor Hartley, who courteously afforded every facility for noting his methods and taking photographs of his work in different stages, from which the accom-

panying illustrations are reproduced.

In the illustration showing Mr. Hartley at work, he is using a wire tool, modeling in relief, that is, the oak-leaves are firm against a background. The picture shows only part of a circular bas-relief, forming a pedestal, on which Mr. Hartley is at work, a lump of clay in one hand, while the other hand builds up or takes away clay as the suggestive low relief demands. Some freshly gathered green oak-leaves are within the sculptor's sight, though without the range of the picture. They symbolize manly strength, and are an appropriate part of this decorative pedestal destined to hold the bust of Algernon S. Sullivan, to be placed in the Metropolitan Museum of the city of New York. Part of the smooth, curving tablet is shown, on



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CLAY SKETCH OF BAS-RELIEF.—"QUICK MUSIC."

which the inscription is to be modeled *intaglio*, that is, sunk in. Because the bas-relief has a useful purpose, viz., to hold the portrait bust and to bear the inscription, it is decorative sculpture.

"The Symphony," a central maidenly figure with cymbals, surrounded by cherubs playing on various instruments, and "The Scherzo," or "Quick Music," representing the Muse of Music flying fast through the air, rapidly

followed by cherubs playing on drums, mandolin, and

violin, flute and trumpet, are "sketches" modeled in clay in the comparatively flat form called "bas-relief." From these Hartley modeled the wall sculptures to adorn the music-room in the house of George Inness, Jr., the animal-painter, at Montclair, New Jersey. These bas-reliefs are not finished—no mold has been taken from them: they show to the artist and connoisseur the idea, the composition, *i. e.*, the placing of one figure in relation to another so as to result in a harmonious whole, pleasing, exercising, but not tiring the eye. While these two bas-reliefs are the original creations and remain as they are, comparatively they are like the



MILES MORGAN.—FROM PLASTER-OF-PARIS MODEL FOR BRONZE STATUE.



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CLAY SKETCH OF BAS-RELIEF.—"THE SYMPHONY."



GEORGE INNESS, JR.—FROM PLASTER CAST.

author's plan of a book,—the chapters and the small synopsis of each chapter, to be afterward elaborated.

There is plenty of evidence that the Chaldeans could model in relief. Rawlinson relates that in the primitive graves at Senkereh, a representation was found of "a pugilistic encounter after the most approved fashion of modern England," in low (bas) relief, that is, modeled so as to be only slightly raised above the surface. After modeling, these clay tablets had evidently been baked hard in a kiln, on the same principle that the flower-pot of to-day is baked. The Chaldeans modeled large vases in which they buried their dead. Not only the Chaldeans, but all races, before the invention of the potters' wheel, modeled their vases and cooking-vessels in clay, and sometimes the burial receptacle or dinner-dish was molded in clay.

Molding is not modeling, any more than printing a poem is composing poetry. To declare the difference between modeling and molding is one object of this article. Dictionaries and encyclopedias do not sufficiently recognize that modeling is the creation, and molding, the perpetuation of form. Because dictionaries do not define this clearly, very clever writers for books and newspapers add to the popular hazy error. For example, in describing very graphically the Xth International Medical Congress in Berlin, the staff correspondent of one

of our leading New York dailies said: "The magnitude of the affair and the artistic taste and intelligence with which the preparations had been managed were impressed on the delegates and visitors even on arrival at the entrance to this court. Immense tripods guarded its sides, vast garlands showed the way into the corridors of the theater. On all sides were antique symbols of the healing art. A skillful architect had made a temple out of the theater. A statue of Esculapius, heroic in size, modeled in plaster, strong, massive, reposeful, speaking, looked down from above the spot chosen for the tribune."

To speak of a statue modeled in plaster is parallel to the mistake of a skilled workman, summoned to finish a peach-wagon house among the mountains of New Jersey. He was dining with his employer, conversing intelligently on the politics of the country, when ice-cream was set before him. A solid spoonful was soon in his mouth, and astonishment on his face. "Very good, very good," he stammered; "but a minute in the oven would improve this pudding." Warm ice-cream is no more ridiculous than modeling in plaster.

The illustration of Miles Morgan, from Hartley's studio, will help explain the impracticability of modeling heroic statues in plaster. When the statue of this New England pioneer was completed in clay to the sculptor's satisfaction, a mold was taken from the clay. Plaster of Paris, such as dentists use, was mixed with water and poured in its liquid form into the mold. In a few minutes plaster of Paris hardens into a solid mass. This plaster cast was shellacked all over, in order to destroy the suction of the plaster. The illustration shows the plaster-of-Paris cast, the model from which the bronze statue, now in Springfield, Massachusetts, was cast in Power's Foundry, New York. Miles Morgan



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"THE NAVAL RESERVE."—FROM TINTED PLASTER CAST.



"AFTER ONE SITTING."

is in Puritan costume, a hoe in one hand, to cultivate the earth, and a gun in the other, to protect his family from the Indians and to shoot game for food.

A sketch like "Priscilla," also by Hartley, is modeled in clay, allowed to dry enough to be safely placed in a kiln, and baked till stone hard. This terra cotta (*i. e.*, baked earth) statuette represents the Puritan maiden saying "Speak for yourself, John." The illustration is from a photograph of the original sketch. The larger statue modeled from this terra cotta sketch was stolen bodily from Hartley's studio.

To model a statue of heroic size there must be metal supports, on the same plan that a boy uses a broom-stick to begin a snow man, which is modeled in snow because it is a soft mass easily yielding to the touch of the warm hand, taking shape according to the boy's idea of a man. Clay, finer than that used for brick-making, moistened with water, and kneaded like dough to be a smooth, consistent mass, is used by the sculptor to model the idea of the statue in a form that admits of radical changes, and, therefore, constant improvement. As bread has been termed "the staff of life," so clay may be called the staff of sculpture.

When the sculptor is satisfied with the statue in clay, a plaster-of-Paris mold is made from—and of course is the reverse of—the original clay modeled by the sculptor, and from

this mold a plaster cast is taken. Taking a mold destroys the clay modeling. The plaster cast is the third shape of the statue. The final form is marble or bronze.

"Clay is life, plaster, death, and marble is the resurrection," is an artistic aphorism. Modeling, molding, and plaster casting are allied arts. Modeling is creative; molding, reproductive. The mold is to the statue what the matrix is to the metal type. A sculptor like Jonathan Scott Hartley is master of all. Born in Albany, New York, he received a medal for modeling, at the Royal Academy, London. As many Americans who study in Europe lose all individuality, it is encouraging to see how American subjects predominate in Hartley's studio. His studies in France and Germany and his visit to Italy have made him the many-sided cosmopolitan that cultured Europeans expect to find in the ideal American citizen.

The tiny statue of Charlotte Cushman is modeled in wax. Hartley has seized her Shakespearean impersonation of Lady Macbeth and still preserved a portrait, which is typical of the strong New England family from which she sprung; for the peculiarly massive brow overhanging the eyes is a characteristic shared by other members of this Mayflower pedigree. Tragedy was an element of the family history. Nathaniel Haw-



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WAX MODEL OF THE STATUE OF CHARLOTTE CUSHMAN.

thorne founded his story of the minister who always preached with a black veil, on facts in the life of the mutual ancestor of Charlotte Cushman and Harriet Farley, the latter the first woman editor in this country. This wax model will remain as it is until the large statue is completed that Hartley has begun for the Cushman Monument Association, of which Mr. Ingersoll Lockwood, of 134 West Twenty-first Street, New York, is Secretary. This will be the first statue erected to a woman in New York.

Another masterly piece of modeling is "Woman the Reformer," a portrait bust of Susan B. Anthony. The illustration is from a photograph taken of the clay. The bust now waits in plaster until the final finishing in marble. The Woman's Memorial Fund Association, of which Mrs. Elizabeth Thompson, the philanthropist, is President, expects to have it cut in Vermont marble, since Hartley considers that even purer than the far-famed Carrara of Italy. It is to be exhibited at the Columbian Exposition at Chicago, in 1893.

From the plaster-of-Paris bust, measurements are made with mathematical exactness, and the marble is cut with metallic chisels, while the sculptor has the plaster bust before him. The modeling sculptor seldom cuts the marble: this



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"LUCIFER."—FROM A PORTION OF THE PLASTER CAST.

is done by a marble-cutting sculptor, the original modeler adding the finishing touches only. The marble-cutting sculptor may be a copyist, without a ray of that originality which we call genius; but the modeling sculptor must be creative, to originate an idea in clay. Few modeling sculptors have the technical knowledge of working in marble that Hartley has taught to several sculptors, both men and women. Greece gave, as a reward of merit, statues in public places to the officials of her cities. The story of how sculpture signalized every victory in that republic is well told by Hamerling in his artistic novel "Aspasia." This story also explains that the sculptors who studied from life, and not alone from plaster casts, were the most successful.

"The Naval Reserve" could not have been modeled by any sculptor who had not previously studied from the plaster casts of the masterpieces of the glorious period of Greek sculpture. The three-year-old grandson of George Inness, the greatest living landscape-painter, like other young Americans of his age, could not "sit still" in his sailor suit. The likeness was secured in the first sitting.

"After One Sitting" shows the state the clay is in after one sitting from life. On a hollow, flat, wooden box, a piece of lead pipe stands perpendicularly, around which the soft clay is roughly massed and allowed to partially harden before the sitting. The illustration shows two hours' work—for Hartley is a rapid worker—from life. Wooden, wire, and metallic tools and compasses are grouped about the plastic clay. The modeling-stand revolves at the slightest touch, like the potter's wheel.

The head of George Inness, Jr., the animal-painter, shows the improvement in the treatment of the eyes from the ancient manner of the Greeks. Hartley hollows the iris of



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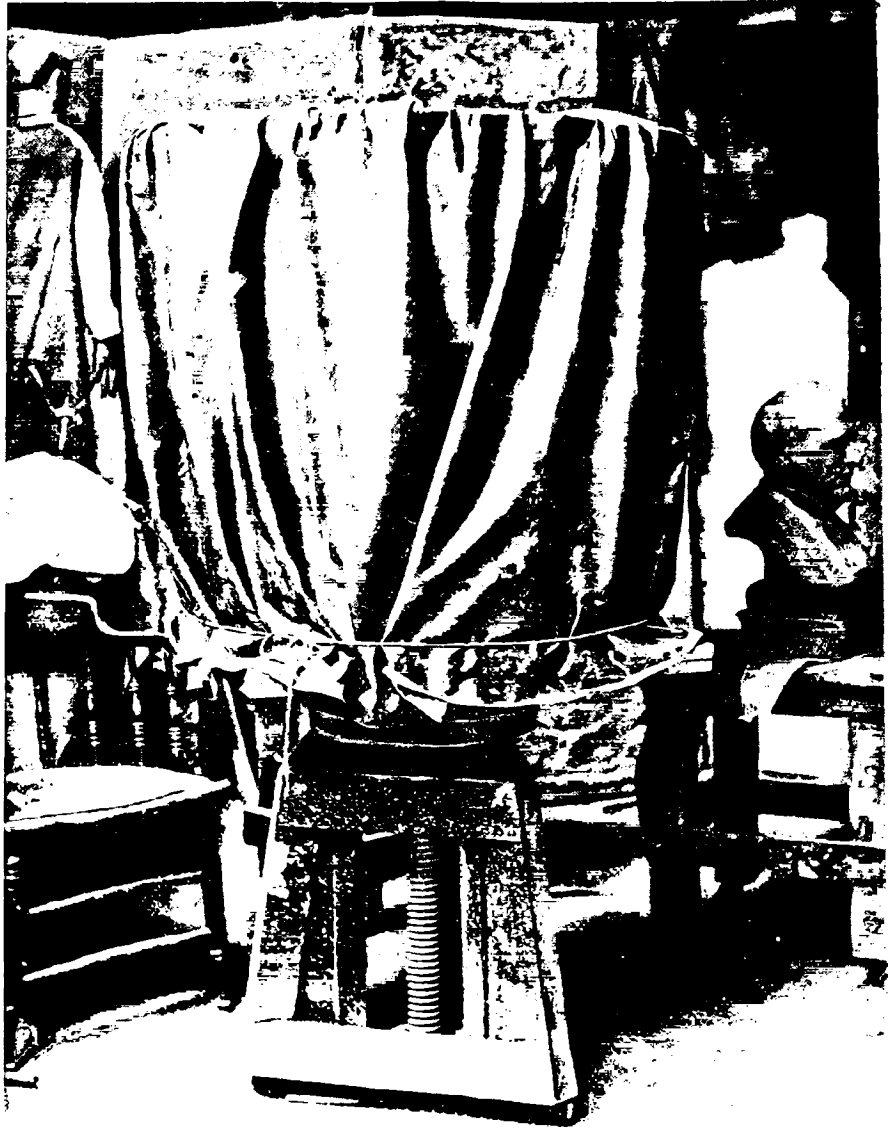
TERRA COTTA SKETCH OF "PRISCILLA."

every eye differently, according to the color, thus making them characteristic of each individual whom he models.

Opposite the door of one of Hartley's studios lies a fragment of the huge statue of "Lucifer," from Milton's "Paradise Lost," exhibited at the National Academy of Design some years ago. In the complete statue, the wings, which are folded under Lucifer, project enough to protect his head, covered with snake-like locks that still seem to quiver with the shock of his fall from heaven.

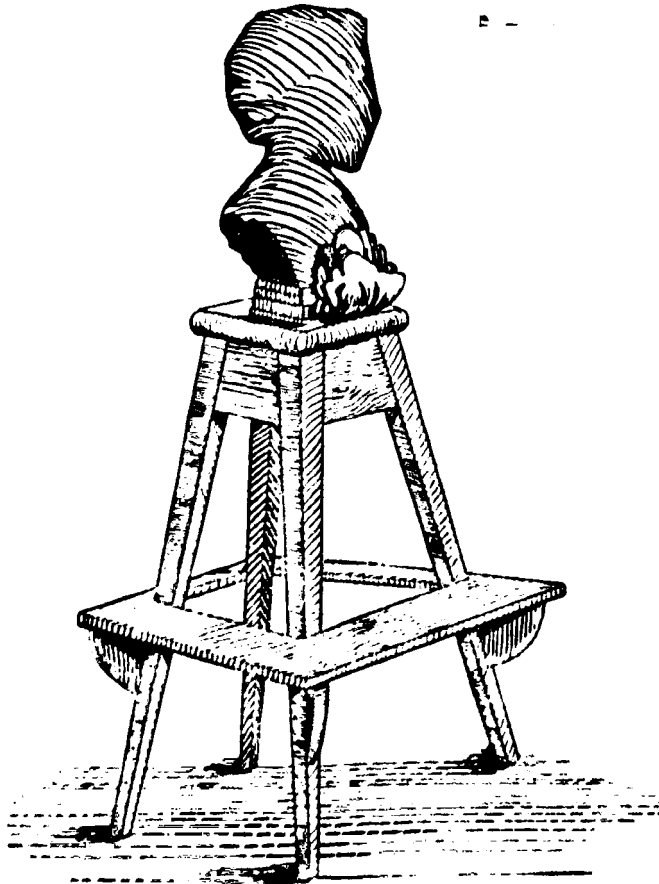
"After Working-Hours" shows one corner of Hartley's studio, after working-hours, when a circular frame-work, covered with rubber cloth, is placed over the decorative pedestal Hartley is shown modeling. A zinc cover, like an ash-can upside down, is placed over the busts of life size after they have been sprinkled with water to keep the clay soft.

Hartley uses two kinds of clay in his studio: terra cotta and stoneware clay. Terra-cotta clay is used for sketches, bas-reliefs, and such small pieces as require no supports. If this clay is allowed to dry, it breaks and disintegrates. It is strong and stiff, and is used only for modeling that is intended, from the beginning, to be baked. It is only adapted for rapid work. Stoneware clay consists chemically of some of the same constituents as porcelain. It is easily kept wet and in working condition, and is called "modeling clay" because it is better adapted for large busts, statues, and all modeling requiring metal supports inside the clay.

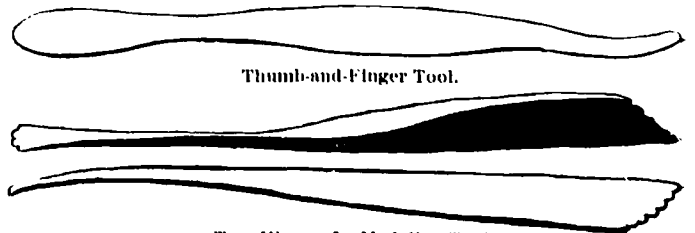


"AFTER WORKING-HOURS."

A modeling-stand for an amateur may be made from the illustration by anyone who can handle carpenters' tools. Anyone who can whittle a boat can make modeling tools from the illustrations here given. A stone crock, such as farmers' wives use for butter, is the best receptacle for the clay. Clay is found in all parts of the world, abounds in the United States, and is sold for a cent a pound in New



A SIMPLE MODELING-STAND.



MODELING TOOLS, ABOUT ONE THIRD ACTUAL LENGTH AND WIDTH.

York City. It is bought dry, and needs to be broken with a hammer and slaked with water. A wooden board on which to knead the clay, like dough, is necessary; and some cloths, to keep the experiment in modeling damp, complete the outfit for a beginner living "ten miles from a lemon."

ALICE DONLEVY

"MOLDING FOR INDUSTRIAL ART," a sequel to the above article, and even more fully illustrated, will be published in the February number.

SAGE MAIDENS OF CORNELL UNIVERSITY.

In the hill rising in the eastern part of the city of Ithaca is situated the University whose fame is now so widespread, whose name figures so prominently among the colleges of the land, that there is in the word "Cornell" something which at once arrests the attention

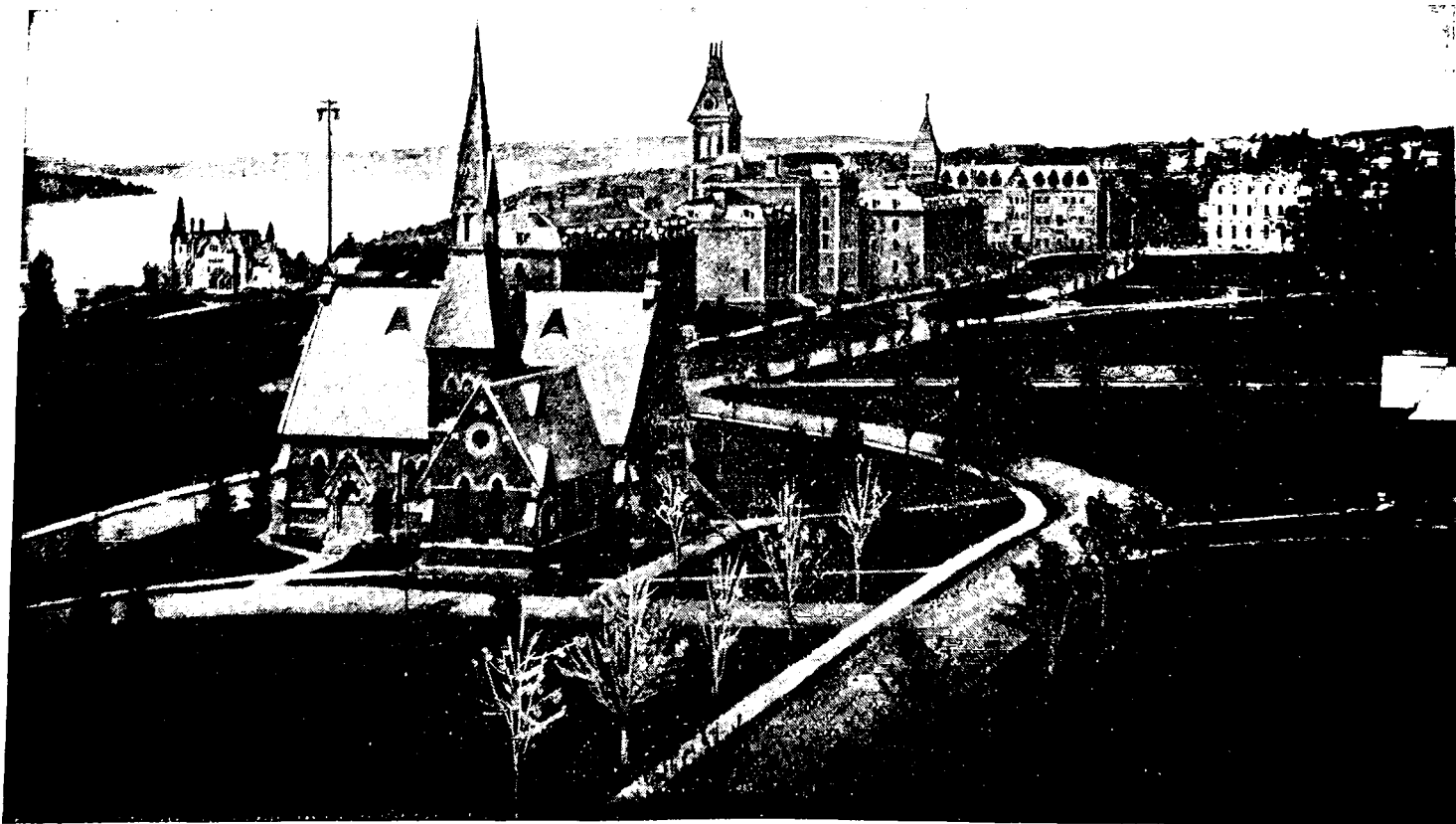
charm which lingers about that word "Cornell" and not alone to the student body, nor to the alumni of that institution, but to all whose interests are in any way enlisted in that which connects itself with the educational world.



GRADUATES OF 1890.

and awakens the interest of all. To those whose privilege it is to frequent her classic halls, and to those who enjoy the proud distinction of looking to that institution as their Alma Mater, there is a rich music in the name; but the

While the story of Cornell's vast resources, of her splendid equipment for diffusing knowledge in every department of learning—literary, scientific, and technical—is well known, while her successes in contests, both for physical and intel-



VIEW OF CORNELL CAMPUS.

lectual supremacy, are published far and near, there are some features of the life at this great institution of learning which, while being of special and peculiar interest, are not so widely discussed nor so generally understood; and it is particularly to the life of the female element among the students that this statement may be said to apply.

What are some of the joys and sorrows, the trials and pleasures, the failures and triumphs, that come within the

How prevalent may be the misconception which has been found to exist, namely, that Sage College is a department of the University by itself, that its fair occupants are isolated in work, at least, from that other element which goes to make up the student body,—how prevalent this misconception may be, it is impossible to say; but anyone laboring under the impression that Sage College is of the same nature as the Harvard Annex, would have this delusion



CLASS OF '90.

experience of the Cornell girl? "Cornell girl." By what better term can we designate the young lady of this University? One must not be led into the mistake her brother-student has been prone to make, that of calling her a "Co-ed," for he himself has sometimes learned, by bitter experience, to regret his blunder. "Sage maiden" is pretty, but many of the lady students are not domiciled within the brick structure that occupies a conspicuous place upon the campus and bears the name of "The Sage." Those whose homes are in the University city are spared the necessity of accustoming themselves to a new boarding and lodging place, and the somewhat limited accommodations of the Sage building make it necessary that a considerable number of others take advantage of the opportunity given to dwell among professors' families, among relatives or friends; but in the event of the accomplishment of the project for converting the botanical department at Sage into apartments for student boarders, it will doubtless be expected that all the young ladies whose homes are without the city shall domicile within the building intended for that purpose.

quickly dispelled were he suddenly to enter a recitation-room in Morrill, White, or Franklin Hall, or, indeed, in almost any of the buildings that adorn the college grounds. He would find ladies and gentlemen together, listening to the same lectures, or prepared for the same recitation work; and were he to enter any of the various laboratories, he would find them there, performing similar experiments, or engaged in like microscopic study. Thus it will be understood that Sage College is simply what may be termed the home of the lady students, or of a considerable part of them, during their course at Cornell; and while it is apparent that the social and scholastic life of those who dwell within and without the building corresponds in almost every detail, one may gain the broadest conception of the life of the typical Cornell girl by considering, in particular, the fortunes of those whom destiny has placed for a period of four years within the protection of much-sung, much-idealized Sage.

It is with something of curiosity that the new student finds herself for the first time before the stone steps leading

to the entrance of the Sage building, for then it is she feels her college life has truly begun. She is soon after ushered into the long corridor, off which are the parlors, the rooms of the matron, the cloak-room, the dining-hall, and from which passages lead to the ladies' gymnasium and the botanical department, the latter terminating in the flower-conservatory. As the new-comer is conducted to her room, she will discover that on the other floors are corridors corresponding to the one already mentioned, and that along the sides of these are ranged the dormitories intended for the lady students. Happy may she be if she is not obliged to ascend to the fourth floor to find her own room; for after climbing one hundred steps it is not pleasant to reflect that the process must be repeated innumerable times each day. As for the much-needed elevator at Sage, it exists, as yet, only as a product of the imagination.

Possibly the new student has chosen one of the large single, and more expensive, rooms, intended for the use of one person, or it may be that she and a chum have preferred to occupy together a room in which a low partition separates the sleeping-apartment from the parlor; at any rate, she will scarcely enter the room which she, from choice or

she informed that when the University clock has pealed forth that self-same hour, quiet is supposed to reign throughout the halls, and all students then within the building are expected to be comfortably established in their own rooms.

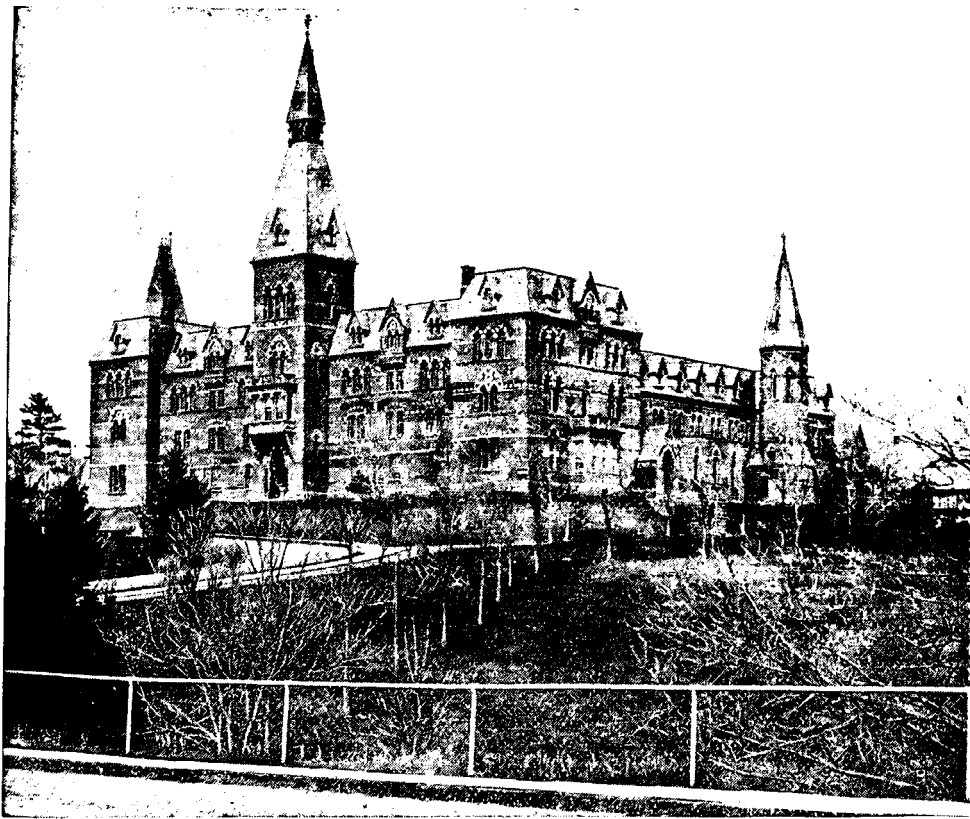
After this first introduction at Sage, the student finds herself quickly initiated into the separate features of Cornell life. Oh, those early days of freshman existence! With what amusement the Cornell girls afterward look back to them, in what a humorous light they subsequently view the things which at the time appeared serious enough! Many will recall their first registration-day, and remember the perplexity with which they explored the mysteries of that little volume entitled "Course of Instruction," when, with vain endeavor, they attempted to trace the connection existing between its contents and the headings on their registration-cards. Some will probably see again, in imagination, a morning in the past, when, breathless and panting, they reached White Hall, knowing that the chimes had already ceased to ring, that the bell had struck, and that their "eight o'clock," as it is termed, would soon begin. They will doubtless recall a desperate resolution, made at the time, to reach a recitation-room, at the other end of three



THE LIBRARY.

necessity, has been pleased to accept, before a bit of cardboard, conspicuously placed upon her door, has attracted her attention. Ah! "Rules for Observation." That is what meets her eye; and she will need to read but once, that certain important rules may make their indelible impression upon her memory. Thus, early in her college life does the Sage maiden become aware that she may receive callers on but two evenings in the week, and that these callers must depart before the hour of ten; and thus, without delay, is

flights of stairs, and to reach it before the expiration of that five minutes' grace always given at the beginning of the hour; and they will remember, with exasperating distinctness, the mock satisfaction occasioned, some few minutes later, by the knowledge that they were right as to the story, though they had discovered, to their unutterable astonishment and dismay, that they had made a mistake as to the entrance, or, worse still, as to the building itself!



SAGE COLLEGE BUILDING.

The many buildings, the several entrances, the different floors, the various recitation-rooms on each of these, must all be borne in mind; and notwithstanding that by names and numbering, the confusion which would otherwise ensue is largely obviated, yet, amid the hurry of rapidly passing classes, the new student often finds herself in a most unhappy state of bewilderment.

But these are not the only trials the Cornell girl must meet and overcome. It is with blushing confusion that the verdant maiden of the freshman class sees her hat flying across the campus, with two or three gallant young men following in close pursuit; and though she, at the moment, vows vengeance on that article of head-gear, her wrath will be calmed, her feelings soothed, when she comes to know that such scenes are not of infrequent occurrence, that it is by such playful diversions those energetic breezes from Cayuga's waters, sweeping past "the high castle by the sea."—the McGraw-Fiske

mansion,—often manifest their presence upon the Cornell College grounds. And it is the freshman girl who feels, with special keenness, the humiliation of that most embarrassing of situations to which an icy campus can give rise; but not all her sophomore experience, bringing with it her considerable knowledge of the science of physics, has been sufficient to teach the Cornell girl the secret by which she may, at all times, be capable of maintaining her equilibrium. The girl of the freshman class, too, has the disagreeable satisfaction of learning, just a little later than she would have desired to, that during college hours it is not customary for students of the opposite sexes to recognize each other upon the campus.

There are yet other and somewhat less fleeting sources of annoyance that come to disturb the serenity of the Cornell girl's existence. It is usually with something of trepidation that the student launches upon a college career; and it is not without some fears that the students of this University find themselves initiated into the stern realities of Cornell work: but, however great may be the anxiety which the young lady once experiences at thoughts of "prelims." (preliminary examinations) on the morrow, or of term examinations in the future, these things will, doubtless, come to



PARLOR IN "SAGE."

lose much of their power to arouse fears and dreadful apprehensions. for the work of the "co-eds"—as those co-eds of the masculine gender have persisted in designating the lady students—is, on the whole, of a very satisfactory nature, and it is seldom that one of them experiences the unpleasant sensation of knowing that those visions of "busts" and conditions, which have haunted her nightly slumbers and disturbed her waking hours, are no dreams, but indeed realities.

"Bust," that word of home-made application and of so much convenience in a college vocabulary,—the aim of which is in every possible instance to avoid

such circumlocution as, "Failure in a subject," for which this term is substituted,—this, and other words of college phraseology, which have such a paralyzing effect upon people outside a university-town, are used by Cornell girls with apparent relish, despite all due respect which they would show to freshman rhetoric and its laws of "purity, propriety, and precision."

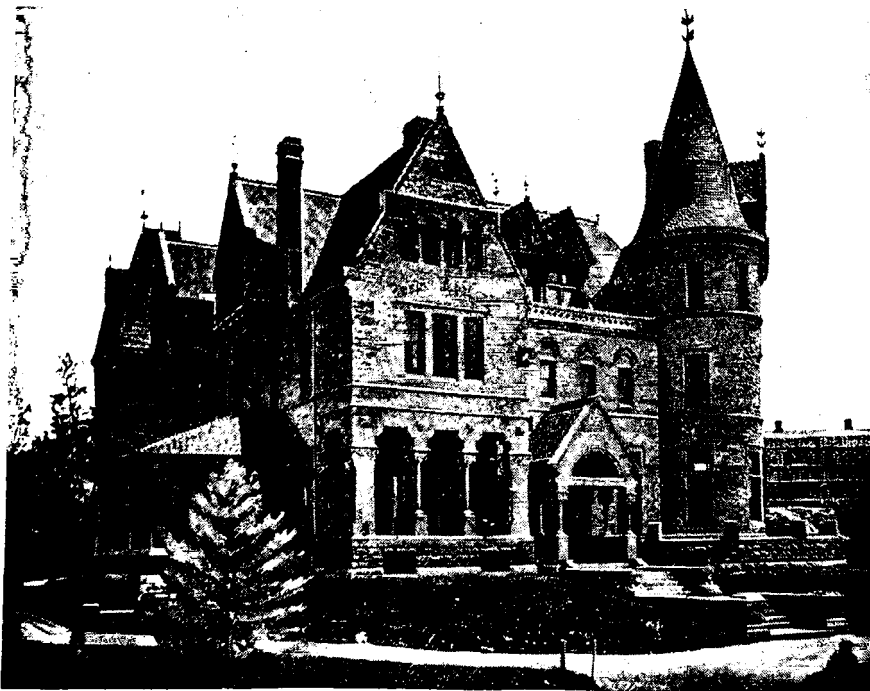


A STUDENT'S ROOM IN "SAGE."

endeavor to shed some ray of light upon that dark mystery, the algebra, and many a young lady well knows that in one corner of her bookcase is a black-bound volume upon whose carmine edges are traces of suspicious-appearing water-drops, all suggestive of that time gone by; while in the minds of nearly all, will be associated with the Oliver, Wait, and Jones' Algebra,—known among students as the "O. W. J.,"—thoughts not wholly complimentary to its dreadful combinations and permutations, to its endless numbers of examples, theorems, corollaries, and notes. It was the girl of '93 who felt that a special providence must be watching over her, when she learned that that dread book—the occasion still of sophomoric groans—had, for all except technical students, been supplanted by another; yet the appellation of "all night," under which that other book, by Hall and Knight, became known, suggests that this itself is not of such an easily digested nature that it might properly be classed with those subjects known, in student's parlance, as the "snaps."

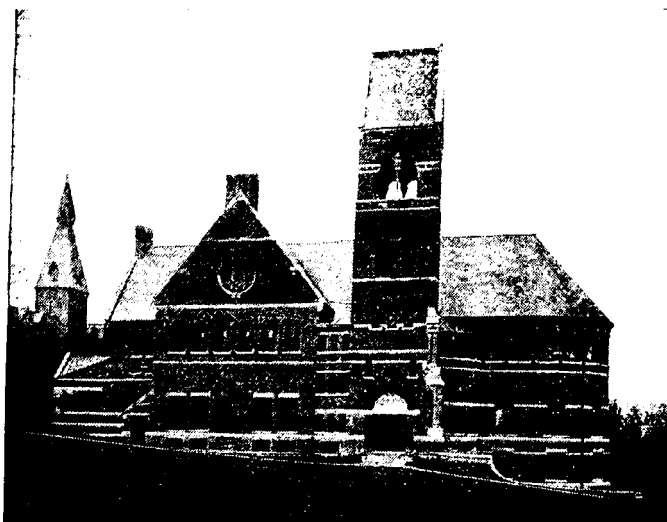
But, on the whole, the Cornell girl's existence is an extremely delightful one: and without neglecting her University work to any considerable extent, she manages to enjoy much of that pleasant social life for which a co-educational institution of learning naturally gives opportunity. After their first appearance at the University, the girls rapidly extend their lists

of acquaintances. The lady students of the sophomore, junior, and senior classes call upon and welcome them, and the members of the four fraternities, Kappa Alpha Theta, Kappa Kappa Gamma, Delta Gamma, and Alpha Phi, are



THE MCGRAW-FISKE MANSION.

In reflecting upon the trials that their college course has brought with it, the thoughts of seniors instinctively turn to a time, long past,—to those nights when, with freshman perseverance, they burned the midnight oil in their fruitless



BARNES HALL, THE CHRISTIAN ASSOCIATION BUILDING.

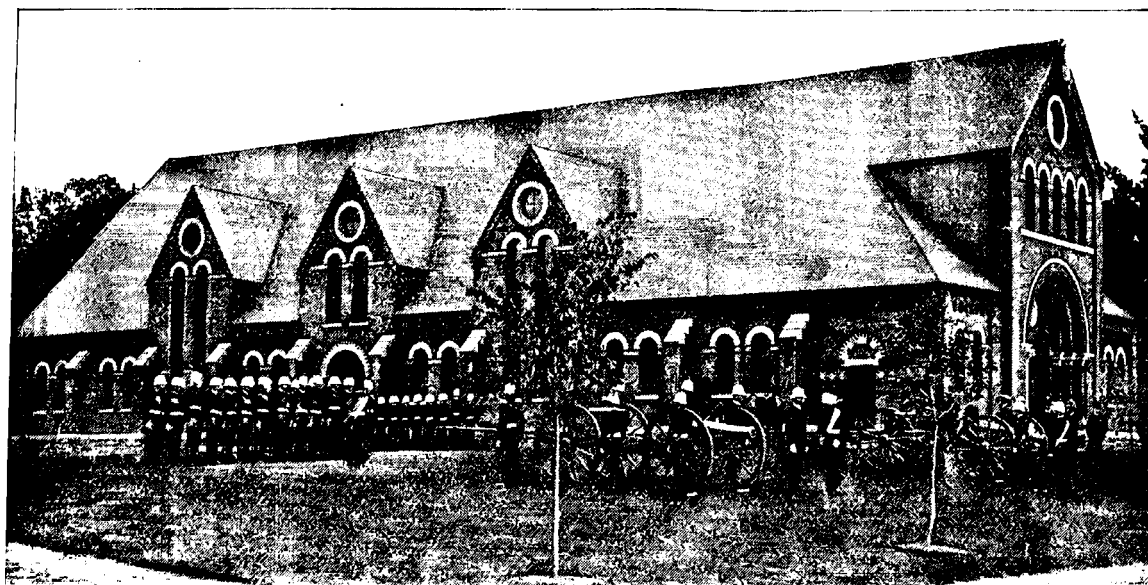
especially on the alert to make the acquaintance of the new-comers, and to select, from among those who are so inclined, the most congenial with whom to increase the

throughout the evening at least a half-dozen young gentlemen at once. Differing little from these are the receptions to students, given by the various churches of the city.

With the return of the students begins that round of gayeties, that series of concerts, receptions, banquets, and balls, which lend such a charm to Cornell life, and in which all the students take delight; but it would be impossible, in an article of this scope, to speak in detail of those various concerts and plays in which Cornell talent exhibits itself, of the receptions, differing in nature, given by the professors, at their homes, or of those others, ranging from the most informal to the most elaborate, given by the fraternity men, at their various chapter-houses. Nor would it be possible to even enumerate all the other events of social interest to lady students; but of these there are some which are of such pronounced importance that they must receive a passing notice, at least, in this connection. Among them are the hops at Sage. The young ladies giving these send invitations to certain of their gentlemen friends, and that the number may not, necessarily, be too limited, it has become customary, on these occasions, to increase the dancing space by using the large botanical lecture-room, in addition to the parlors. Differing from

the state of things existing at certain ladies' colleges.—Vassar, for example, —at Sage, as in all Cornell society, round dancing predominates, almost exclusively.

Resembling in most respects the parties at Sage, and among the events of chief general interest in the social life at Cornell, are the military hops. These, too, are full-dress parties, and the committee, consisting of the principal officers of the battal-



THE ARMORY.

membership of these various Greek-letter societies. Nor is the acquaintance of the young lady limited to those of her own sex: abundant opportunities are given, early in the college year, for meeting the other students as well. On the first Friday after registration-day, in the fall, the Christian Association gives a reception. These are rather informal occasions, but an introduction committee labors faithfully to make the unacquainted acquainted, and, owing to their inferiority in numbers, each young lady present feels in duty bound to entertain

ion, add brilliancy to the scene by appearing in the gay military costume. About two of these hops are held each



INTERIOR OF ARMORY, DECORATED FOR THE JUNIOR BALL.

term, in the armory, or gentlemen's gymnasium. In response to the general invitation which is always sent to Sage, a few of the young ladies are usually in attendance chaperoned by the matron; but the majority of the Cornell girls accept individual invitations, or, in other words, accompany young men. On these occasions the ladies scarcely emerge from the dressing-room before they are surrounded by the male students, and their dancing-programmes are in great demand. It is usually about nine o'clock when the orchestra, consisting of ten or twelve pieces, strikes up and the promenade begins. Waltzes, polkas, schottisches, and lanciers follow each other in rapid succession; and it is only when the hands of the clock indicate the approach of the hour of one, that the strains of "Auf Wiedersehen" arouse the eighty or ninety couples to a realization of the fact that the time for departure is near.

another bell tells them that the breakfast-hour has come. Then they know that they must be in the dining-hall within the next sixty minutes, for after that no bribes will secure their admittance. University work usually occupies most of the morning hours, and the time not spent in lecture-rooms or laboratories is often employed in study. Much of this is done in the library or in the senior reading-room. It is not until fifteen minutes after one that the dinner-hour comes. Then, in the afternoon, the lake, the tennis-courts, or skating-ponds furnish available means for recreation, while the lady students manifest their interest in the young men's sports, by frequently occupying seats in the grand-stand that adorns the Cornell athletic grounds, or watching the boat-crews on the lake. At the expiration of the supper hour, the Sage girls assemble in the parlors to await the announcements of the matrons; and, later than



CORNELL UNIVERSITY CREW OF 1890.

But surpassing in elaborateness and splendor all other social events at Cornell, are those celebrated affairs the junior and senior balls. Many of the Cornell girls attend them, but, on these occasions, ladies from abroad are always present in considerable numbers. The shimmer of beautiful dresses, the flash of jewels, the blaze of electric lights, the perfume of flowers, the crash of music,—all tend to produce a dazzling effect. More brilliant than ever were the last balls, those of 1890: the boxes, or booths, with their velvet curtains, were a new and additional feature; never on previous occasions had the Cornell colors—the cornelian and white—shown more conspicuously; never before were the buntings, muslins, Chinese parasols, banners, and trophies more artistically arranged; and never in preceding years had a second orchestra been among the features, adding to the effect by rendering the "concord of sweet sounds" more continuous. Many other things of interest might be spoken of in this connection, did space permit: something might be said of the banquets held in the freshman and sophomore years, and many instances might be cited of jokes perpetrated upon each other by the rival classes. But indeed these are of rather a mild nature. Unassuming freshman girls have a right to have their ice-cream freezers left standing in the halls, and sophomores cannot complain if after seizing upon the tempting bait they find themselves in possession of an icy skeleton,—a freezer, but no cream.

Every day brings with it so much to take the time and attention of the Sage maidens that there is little chance for feelings of homesickness or loneliness to enter into their lives. The rising-bell sounding throughout the corridors arouses the young ladies from slumber, and, a little later,

that, if nothing more exhilarating presents itself, callers, chapter-meetings, or dancing in the gymnasium will serve to occupy any leisure hours which the student may have.

Thus time hangs, not heavily, upon the Cornell girl's hands. The days flit quickly by, the years, bringing with them their medley of joys and sorrows, wear rapidly away. But past pleasures and trials, triumphs and failures, all, all are forgotten in that one supreme moment, when the Cornell girl receives that which experience has taught her can be won only by earnest effort, that which she knows will receive a due appreciation from the outside world, that which is the true symbol of her work,—a Cornell diploma.

EDITH ANNA ELLIS.
C. U. '90.

"LADIES OF HIGH DEGREE," a charming article by Margaret Bisland, profusely illustrated with portraits of many of the handsomest and most distinguished ladies of the English aristocracy, ladies whose names are synonyms for beauty, talent, or fashion, will be one of the many attractions of February number of this Magazine. The illustrations will include fine portraits of the Prince of Wales' family and other members of England's royal house, and also those of several transplanted American beauties who have married into the English peerage, including Lady Randolph Churchill, the Duchess of Manchester, and the Duchess of Marlborough. All the pictures will be reproduced from recent photographs, and in the high style of art for which this Magazine is noted; and chatty biographical sketches of the lovely originals will enhance the interest and value of these beautiful pictures.

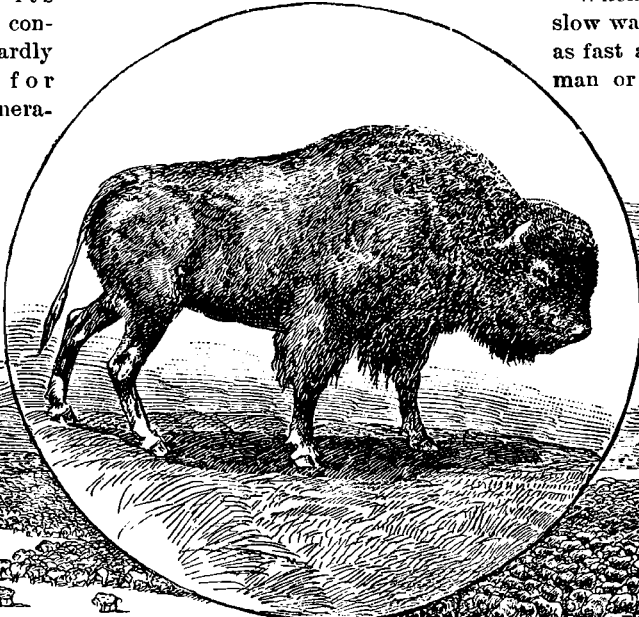
American Animals that are Becoming Extinct.

III.

THE BUFFALO.

MR. RAMSEY WRIGHT, in writing on the American buffalo in 1884, was able to say: "Although the herds of buffalo have been more than decimated within recent years, yet the entire extermination which threatens its European congener will hardly overtake it for many a generation."

Three years afterwards, Mr. Hornaday, who was sent out by the Smith-



BULL BISON. AN OLD-FASHIONED HERD.

sonian Institution to collect specimens of the *Bison Americanus* before the last of the race fell a victim to the cowboys and amateur sportsmen, was able to find a few, which he secured and mounted; and again, after two years, Mr. Richardson, the able taxidermist of the New York Museum of Natural History, secured some fresh skins, but could not discover a living specimen except those domesticated by ranchmen and held as private property.

A few yet survive in menageries and zoological gardens. "Buffalo Bill" has several which he exhibited in his "Wild West Show," and there are, I believe, some small herds strictly preserved in the Yellowstone National Park. These are all that remain of the immense herds that such a short time ago roamed the prairies and table-lands west of the Mississippi. Once, like the Indian, to whom it furnished food and clothing, the buffalo, or bison, as it is more properly called, possessed the entire country now occupied by the United States, ranging from the sixty-fourth parallel, in fact, to Florida and Southern Texas, and

from the Atlantic to the Pacific coast. Their great herds, unlike anything that will ever again be seen, contained five thousand, ten thousand, or twenty thousand animals, extending as far as the eye could reach, over the undulating plains. The noise made by such multitudes was like that of a distant thunder-storm: the earth trembled beneath their tread; and Audubon asserts that their bellowing could be heard "at the extraordinary distance of ten miles at least."

When migrating, the gait of the bison was generally a slow walk, though the whole herd, at times, would gallop as fast as horses; and then woe to the unfortunate plainsman or emigrant party who happened in their way: the



SIGNALING THE APPEARANCE OF BUFFALO.

billowy mass passed over them, and all traces of their ever having existed were lost forever.

In their migrations, the bisons climbed hills, descended precipices, and swam the widest rivers. Often, in

crossing a water-course in winter, on the ice, the great weight of the herd would break the frozen surface, and many of the

animals perished. Sometimes, too, the calves, unable to climb the steep, slippery banks, fell back into the water and were drowned; at others, they remained in the shallow water at the edge of the river, after having exhausted themselves in their efforts to rejoin the herd. While their poor mothers, watching their struggles with the utmost anxiety, uttered low, troubled moans, and refused to quit the calves until the end came. Indeed, Audubon expressly asserts that the calves often climbed upon their mothers' backs and were ferried safely over the crossing.

When the Kansas Pacific, and the Atchison, Topeka, and Santa Fé railways began to run, the herds were numerous enough to stop the trains, in which cases the passengers descended *en masse*, with guns and pistols, and made sad havoc in the herd, or shot them from the car windows.

There is, I believe, some hope that a domesticated variety of the bison may survive his wild progenitor. Small herds are to be found in frontier ranches, where, from the success of experiments in rearing them, in crossing them with ordinary cattle, and in training them to the yoke, it may be hoped they will prove sufficiently valuable, as a species, to be preserved. In some respects they are, for cattle-raisers on the plains, certainly more valuable than ordinary cattle: as oxen they are stronger, as beef cattle they are hardier, and as milkers it is enough to say that it requires two ordinary cows to supply one buffalo calf with sufficient food. The severe blizzards that in the space of a few hours kill myriads of European cattle, have little or no effect upon the bison, inured to their severity by a thousand generations, and protected, as he is, by his heavy mane and coat of fur.



THE END OF THE CHASE.

Thousands upon thousands were slaughtered, their bones covered the plains; and in an incredibly short space of time nothing of the buffaloes but their bones was to be found.

The buffalo, for all his fierce looks, is by no means a savage animal: he is indolent and timid, and, as Colonel Dodge remarks, is "endowed with the smallest possible amount of instinct, and of a kind that seems rather adapted for getting him into difficulties than out of them. If not alarmed by the sight or scent of a foe, he will stand stupidly gazing at his companions in their death-throes, until the whole herd is shot down. He will walk unconsciously into a quagmire or quicksand already choked with struggling, dying victims. Having made up his mind to go in a certain direction, it is almost impossible to swerve him from his purpose."

The flesh of the buffalo, if taken at the right season of the year from a young bull or a cow, is tender and juicy, the hump and tongue being particularly savory and delicate. This fact and the great demand for their skins for robes and leather, have led to their entire disappearance. It was only after the marketable value of the hides had been fully developed, that the extermination became complete.

VOL. XXVII.—JANUARY, 1891.—11

The last specimens of wild bison that ever were or ever will be shot are now being elaborately mounted by Mr. Richardson for the New York Museum of Natural History, and when completed will be, without question, the finest and most perfect group of these animals in the world. Not only will the group present specimens of the different ages and sexes of the animal, but even the plants that grow upon the bit of earth upon which they stand are to be carefully reproduced from real ones gathered during the expedition in search of these very skins. J. CARTER BEARD.

Learn to Dance Without a Master.

"MODERN SOCIETY DANCES," an article prepared especially for us by Mr. Dodworth, New York's celebrated Professor of Dancing, will be one of the many attractions of the February number of this magazine. The paper will be fully illustrated, and every movement so clearly described that even the veriest novice may learn from it the dances now most popular in metropolitan society: indeed, the article will furnish instruction that could not be gained without a course at dancing-school.

THE RIVER OF PEARLS.

BY RENÉ DE PONT-JEST.

PART I. A DROP OF WATER.

(Continued from page 79.)

SYNOPSIS OF PREVIOUS CHAPTERS.

Ling-Ta-Lang, the eldest son of a wealthy Chinese mandarin, had just married the beautiful Liou-Siou, or Embroidered Willow, and at the conclusion of the wedding-feast was about retiring to the apartments of his bride, whom he had not yet beheld, when he was followed down an alley of his garden by a sinister individual who had been shadowing him, and in the meantime had stolen a fan from another guest, a literary man attached to the pagoda of Fo. The bride was admiring her wedding-jewels, when the attendants announced her bridegroom. As she heard his approaching footsteps she fainted, and knew no more until morning, when her father-in-law dragged her from her rooms to behold the murdered body of her husband in the garden, and accused her of the murder. The police-prefect Fo-Hop was sent for, a fan was discovered under the body of poor Ling-Ta-Lang, and Embroidered Willow recognized it as belonging to her cousin I-té, the literary man above mentioned; whereupon the prefect declared I-té to be the murderer and the young bride his accomplice, and ordered Embroidered Willow carried to prison. In recalling the circumstances which led to the poor little bride's misfortunes, we are introduced to Tchou, a butcher of repulsive aspect, who had fallen in love with Liou-Siou before her marriage, fancying that a drop of water which fell in his eye from her watering-pot, as she was tending her flowers at her window, was intended as a love-token. In this fancy, Rose, or Me-Koui, the maid of Embroidered Willow, encouraged him, pretending to carry notes, etc., until he saw the notice of Liou-Siou's marriage to Ling-Ta-Lang posted on the wall of her house, as is the Chinese custom, and knew that he had been duped. Then he became furious and vowed a fearful vengeance.

CHAPTER VII.

BEHIND THE PERFUMED CURTAIN OF EMBROIDERED WILLOW.



ROSE, as we have seen, was far from having told Tchou the exact truth. In the house opposite to his, no one excepting herself had given him a thought.

This house, of which two or three windows only faced the street, as is usual almost everywhere in China, was occupied by a woman still young, although she was the mother of Embroidered Willow. Her husband, who had been dead for some years, had left her in a very good social position, and since in the Middle Empire respectable women rarely marry a second time, Mrs. Liou had devoted herself entirely to the education of her only child, and she had grown up

perfect in every way.

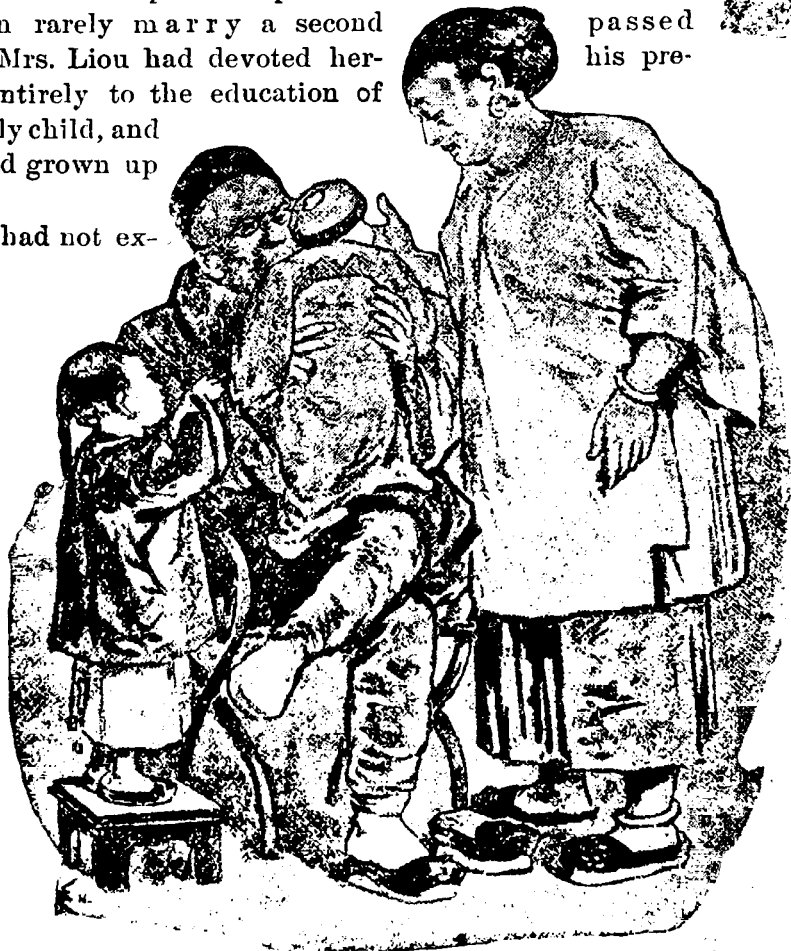
On one point, at least, Rose had not exaggerated: Embroidered Willow was indeed the prettiest girl in the whole province. Besides, her character was lovely, and her mind as cultivated as permissible under the laws of her country, where if women can read, write, paint, and embroider, nothing more is required. It will probably be some time yet before young girls are transformed into doctors, on the shores of the River of Pearls. Domestic bliss in China is considered as in some degree dependent upon the comparative ignorance of wives and mothers.

Mrs. Liou lived thus almost alone with her daughter, for she had no relatives in the

city, except her nephew I-té, of whom she was very fond, and whom she was always delighted to see. This nephew was a handsome youth of twenty-two years, an orphan from his infancy, who, finding himself portionless, had taken it into his head to become a literary man, a profession which, in China, leads to the highest offices. Thanks to his aunt, who had aided him in his studies, he had passed his pre-



MRS. LIOU'S NEPHEW I-TÉ.



DOMESTIC BLISS IN CHINA.

liminary examinations in such a remarkable manner that, in spite of his youth, he was already *liou-tsai*, a grade which gave him the right to wear the copper button. This first success also entitled him to become professor of astronomy at the Pagoda Mi.

However, while observing the stars, I-té sometimes also took a look around him on earth; and as he visited the mother of Embroidered Willow, the intimacy into which he was naturally thrown with her resulted in his falling in love with his pretty cousin. But Mrs. Liou perceived this dawning passion in good season, and as, with legitimate maternal pride, she dreamed of a more brilliant marriage for her daughter, she gave poor I-té to understand that

he never could be her son-in-law. The young man submitted respectfully to this decision, from which he knew there was no appeal; and to conquer his love, he devoted himself to his work more assiduously than ever, only leaving the pagoda at very rare intervals.

This temple of Mi is a celebrated place of pilgrimage: pilgrims come there from the very extremes of the province. Rich and poor there beseech Chin: the former for a continuance of their blessings, the latter for a cessation of their miseries.

One day when Mrs. Liou's nephew had completed his devotions and was about to retire, he was struck, as he passed before the altar, with the fervor with which a stranger was addressing the divinity. The unknown was a personage of distinction,—that could be seen by his appearance; and he prayed half-aloud, which gave I-té an opportunity to hear that he was imploring Buddha to make it possible for him to find for his son a wife worthy of his alliance.

The word marriage, while it forcibly evoked in the mind of the scholar a sad memory, always brought to his lips the loved name of Embroidered Willow, whose husband he could never dream of becoming, but for whom he wished all happiness; so, quite spontaneously, with that simple and true heroism of all devoted hearts, he addressed the pilgrim, and, after having saluted him ceremoniously, said:

"Sir, I have overheard your prayer. Chin doubtless wishes to grant it, since I am able to fulfill it."

"What! You?" asked the stranger, astonished, and examining his interlocutor with curiosity.

"I, myself."

And after having told the unknown who he was, he spoke of Liou-Siou as possessing all the charms and all the virtues he could desire in his son's wife. He even put so much warmth in his praises, that the one he addressed could not repress a smile as he said:

"You are a most excellent relative; but since you are the cousin of this young girl, why do you not marry her?"

"I am not rich enough," replied I-té, blushing. "Besides, I intend to devote all my life to study."

"That alters the case, of course, and I can only thank you. I will send this very day and ask permission of Mrs. Liou to present myself; and if her daughter is as you have depicted her, I shall owe you the most unbounded gratitude, for I shall request her in marriage for my heir. I am called Ling-Tien-Lo, and am one of the members of the Hoppo. So you see that if this union takes place you will acquire all my credit."

The Hoppo is a commercial society at Canton, very rich, and all-powerful concerning the customs revenues of the Southern provinces, speculating heavily in teas: indeed, a sort of State within a State.

Somewhat ashamed of having addressed so grand a personage with so little ceremony, the young savant excused himself, gave the address of his aunt, and retired, bowing

respectfully, but with his eyes full of tears. After having allowed himself to be thus influenced by a sentiment of self-abnegation, he still could not help feeling that he had raised an insurmountable barrier between the one he loved and himself. He wished to see Mrs. Liou and her daughter for the last time, to relate that which had passed at the pagoda Mi, and to bid them farewell forever. Not having found his relative at home on the first visit, he returned on the following day: these were the two visits which had so aroused Tchou's jealousy.

Meanwhile the wealthy Ling did not lose a moment: twenty-four hours after his meeting with I-té he sent a *mei-jin* confidentially to the mother of Embroidered Willow, and a fortnight later the two families had come to an understanding, and the marriage of Liou-Siou and Ling-Ta-Lang was decided upon. The father of the bridegroom had been enchanted with the young girl, and his son, who, in accordance with the usual custom, was not permitted to see the one who was to be his wife, implicitly believed his father's account, and impatiently awaited the day of the ceremony.

As for Embroidered Willow, after having accepted submissively the husband her mother offered her, perhaps occasionally stifling a sigh of regret as she thought of her cousin, she nevertheless, like a true daughter of Eve, was immensely interested in her wedding preparations; while the amorous butcher, as we have seen, allowed himself to be deluded by Rose, and dreamed that he was soon to be the husband of his pretty neighbor. We know how terrible was his awakening.

On the next day after his cruel discovery, Tchou opened his shop as usual, and his customers never suspected his tortures, so perfectly had he composed his features; but Me-Koui did not dare to go near him, for she knew he must have seen the red notice announcing the marriage of her mistress, and she feared

his anger. Several days passed, when one morning, as the maid was watching for a favorable moment, to pass out unperceived by Tchou, in order to buy her provisions in another quarter, she noticed that his door and windows were closed. She inquired, and was told that the evening before, having set his affairs in order, he had announced to his friends that he was leaving the city forever. Some thought that he intended to go to America; others said that, weary of the country and being a nomad by nature, he simply wished to establish himself in another province.

This was all Rose could learn, and this sudden departure terrified her. Overcome with fear and remorse, she thought for a moment of telling everything to Mrs. Liou; but the dislike of incurring reproaches made her defer this avowal, and the time set for Liou-Siou's marriage arrived without her having dared to speak. As her mind became a little calm, she decided that possibly Tchou had killed himself in despair; and, without giving him even a regret,



LING-TIEN-LO AND I-TÉ IN THE PAGODA MI.



THE STREET-BOYS DRAWING A SPIDER ON TCHOU'S DOOR.

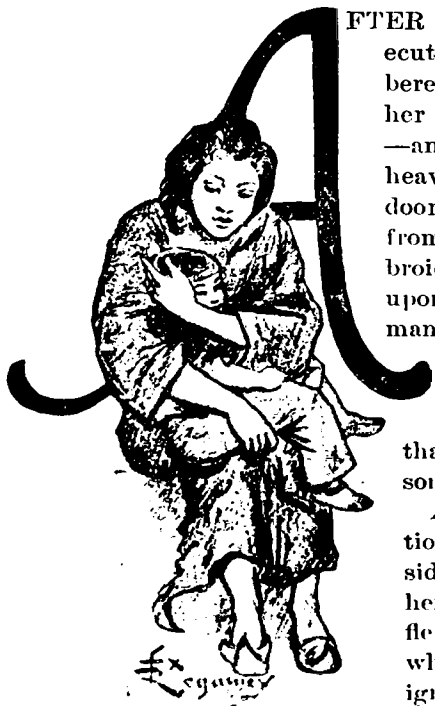
she thought no more of anything except making herself fine for the wedding.

On the day when Embroidered Willow entered the sedan-chair which was to carry her to her husband, it had been some time since anyone at Foun-Si had thought of the butcher of the Street of the Gold-beaters. No sign of him remained except an enormous red spider which the street-boys of the neighborhood had drawn upon the shutters of his shop, a hideous sketch which often made Me-Koui tremble, even after the rain had nearly effaced it.



CHAPTER VIII.

THE TORTURE.



AFTER the departure of the executioner,—it will be remembered that he accompanied her to the door of her cell,—and when she had heard the heavy bolts drawn on the door which separated her from the outer world, Embroidered Willow crouched upon a coarse mat, where for many hours she remained motionless, without power to collect her thoughts, and fearing that she would lose her reason.

At last, her first perturbation having gradually subsided, she began to realize her situation, and her heart flew at once to her mother, who could not long remain ignorant of what had happened to her whom she had wished to make happy, her

darling daughter, who was accused of a horrible crime. She then recalled her childhood, surrounded with every care and affection, in her little room on the Street of the Gold-beaters. Rose, her cherished flowers, her simple and sweet daily occupations, poor I-té, whom the prefect of police dared

to accuse ; and at each of these recollections, the tears flowed in torrents from her eyes.

As for that fearful episode, enveloped in such profound mystery, she still refused to put faith in it : she denied to herself that it could be possible, and she closed her eyes, praying Buddha to take away the horrid nightmare ; but when she opened her eyes, and her gaze fell upon the walls of her cell, she could no longer doubt her misfortune.

Soon night came, and with it a new series of terrors, which, although of another nature than those she had hitherto suffered, were not less dreadful. She was alone in this infamous place, abandoned by all, perhaps at the mercy of that terrible creature whom she could not drive from her mind. The narrow grating of her cell only admitted a few rays of light from the fires which lighted the prison, and, although she was dying with hunger, she did not dare move to reach the cake of rice and the cup of water which she remembered having seen in a corner when she was put into the cell. It seemed to her that if she should reach out her hand in the dark she might put it upon some of those unclean insects of which the wall bore traces, and which she imagined she heard crawling around her. The moans of the tortured came to her ears continually, as if to prove to her that in this abominable place grief was without cessation.

Her unbound hair fell over her shoulders, which were covered with a cloak of dark woolen, instead of the splendid wedding-dress she had worn at Ling's villa ; the lids of her beautiful eyes, worn with tears, were red and swollen ; her pale and sunken cheeks were already furrowed with weeping ; her lips were convulsed by an incessant sob ; and the pink satin slippers on her tiny feet were stained with mud and blood.

Towards nine o'clock the next morning she heard a heavy footfall near her cell : the hinges grated, the door opened, and she began to tremble, expecting to see the executioner again. It was not he, happily. The person who entered her cell was an aged woman, of mean appearance, but her face was gentle and sad. She turned her faded eyes upon the prisoner, and seemed to question her with her glance. Embroidered Willow felt at once re-assured, and stretched

out her hands to the new-comer, murmuring in a faint voice, " I am hungry, I am cold."

The old woman quickly approached and wrapped her



EMBROIDERED WILLOW AND THE MUTE.

in one of the woolen coverings which she had brought, and then offered the poor girl a bit of rice-cake, inviting her by a gesture to eat. The unfortunate creature mechanically obeyed; and having partially appeased her hunger, a thousand questions rose to her lips. She wished to know if her mother had been told, if the judges would soon question her, if she would have to remain long in this dismal place, where the water trickled from the walls, where the moist ground was like an infectious sewer, where fear certainly would soon make her insane. But the stranger did not reply, although her features expressed the liveliest compassion.

"Oh, one word! I implore you, one word! What will they do with me?" supplicated Embroidered Willow, whom this silence terrified.

The woman made a sign with her head that she could not reply.

"Why? Are you afraid?"

"No, no," declared the guardian, by a gesture; and pointing to her lips she made the questioner comprehend that she was deprived of the use of speech.

The daughter of Mrs. Liou dropped her head: she was compelled to renounce the hope which her wounded heart had so quickly welcomed. Nevertheless, an understanding was soon established between her and her jailer. Embroidered Willow gave her two rings, begging her to sell them and procure for her two or three thick, clean mats



EMBROIDERED WILLOW'S DESPAIR.

upon which she could lie, some shoes, and food other than the ordinary prison fare. The mute promised to do all this for her without delay; but when she spoke of getting a message to her mother, the old woman refused with such an expression of terror that the younger one dared not insist. But she thought it could not be possible that her mother could remain very long in ignorance of what had befallen her: either the police had gone to her at Foun-Si, and she already knew all that had taken place, or not having received the visit her son-in-law would be expected to make her on the day after the marriage, in accordance with the etiquette of Chinese society, she would go to the villa Ling and learn all. She could not be long in coming: this thought gave the poor child a little courage.

But when three days had passed without her having received any news from without, she fell into a most profound despair. Almost by force her companion compelled her to take a little nourishment, but Embroidered Willow did not utter a word. She passed whole days extended upon her mat, burning with fever, her chin clasped in her thin hands, and her great eyes, circled with black rings, fixed upon vacancy. Her soul and her body seemed to have become insensible.

Two weeks passed thus, and she seemed to have become unconscious of everything,

when one morning the door of her cell opened, and admitted not only the mute, but three men, among whom she immediately recognized the prefect of police and the executioner. The third was a magistrate. He coldly informed her that the hour set for her appearance in court had arrived, and ordered her to prepare to follow him immediately.

The poor creature gave herself up mechanically to her old protectress, who repaired as much as possible the disorder of her toilet. At the executioner's order she extended her trembling hands, which he fastened firmly together, as if he feared some attempt at resistance or escape on her part, and then he threw a running noose of cord around her neck. This done, with pitiless brutality, he turned to his superiors. The prefect gave the word, and the dismal procession set out. The prefect and the magistrate walked first; the executioner followed, leading the widow of Ling, whose little crippled feet could hardly carry her; the mute held her up, with an arm around her waist. Thus they traversed the prison and an obscure gallery which communicated with the building where the criminal court held its sessions.

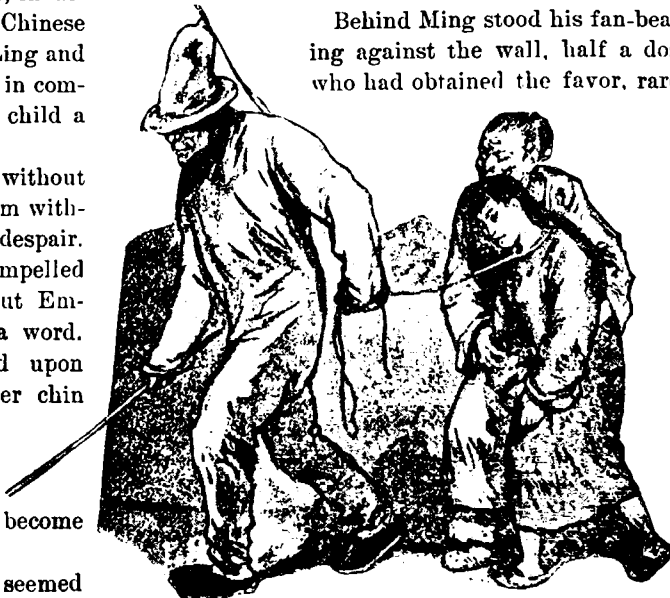
Five minutes later, still at the mercy of her horrible guide, but abandoned by her guardian mute, who was not permitted to go further, poor Liou-Siou entered the audience chamber. It was a large hall, the walls of which, hung with red cloth, were adorned here and there with printed maxims and articles of the penal code. It was divided into three distinct parts. At the end, upon a raised platform, sat the president of the court, the mandarin Ming, in his robes of office, surrounded by his counselors. These judges were seated before a table covered with red cloth, upon which were the papers relating to the case, brushes and palettes for the Chinese ink, codes and books of jurisprudence that the judges might need to consult, and a case filled with small, numbered pieces of wood, the use of which we shall soon learn.

Behind Ming stood his fan-bearer, and further back, leaning against the wall, half a dozen privileged Europeans, who had obtained the favor, rarely accorded, of witnessing

the proceedings. The twelve steps of the stone staircase which led from the platform to the middle of the hall—a part reserved for the accused, their advocate, the witnesses, and the guards—were occupied by the executioner, his aids, and the minions of justice. These men noisily clattered divers instruments of torture, and uttered, at regular intervals, threats and imprecations, with a view of terrifying the criminals.



THE PREFECT AND THE MAGISTRATE.



THE EXECUTIONER TAKING LIOU-SIOU TO COURT.



IN THE GALLERY.

As for the space destined for the public, it comprised, not only the extremity of the hall, but also large galleries which ran from each side to the platform, so that the curious need not lose any of the terrible spectacle which, only too often, the criminal court afforded.

At an order from Ming, the guards opened both sides of the doors which led to the outer court, where the crowd were shouting impatiently, and the public rushed into the tribunal so violently that the soldiers had to use force of arms to keep them in any kind of order. For more than twenty years no case had caused so much public feeling. In the first place, Ling-Tien-Lo, the father of the victim, was one of the most prominent merchants of Canton; then, one of the accused being a woman, it would be interesting to see if she would confess her crime, and how she would support the torture.

Meanwhile, not all this commotion, nor all these cries, had aroused Liou-Siou from her immobility. When brought before the judges, she fell upon the wooden bench the executioner had pointed out to her, and with tied hands, and the cord still around her neck, she waited, praying with all her might for the most speedy death to deliver her from this shame and sorrow. When Ming addressed her, after having ordered silence, he was obliged to speak to her twice before she understood.

"You are accused," said he to her, "of having assassinated your husband on the very night of your wedding. Will you confess your crime and name your accomplice?"

"I have already sworn," replied Embroidered Willow, in a sweet, low voice, "that I know nothing of it, that I am innocent of the murder; and I swear it anew."

"Most honorable Ling," the president went on, without insisting, for he expected these words, "disclose to the tribunal what you know."

The rich merchant, who occupied a reserved seat on the platform, arose, saluted the members of the court, bowing almost to the ground, and after having hurled a violent malediction at his daughter-in-law, he related, without omitting any detail, all that he knew of the assassination of his son, his dear Ling-Ta-Lang, "eldest son." Neither did he omit the meeting with the young I-té at the Pagoda Mi, nor the propositions of the latter relative to his cousin; nor the discovery of the fan, belonging to the priest of Fo, under the body of the victim; nor the state of disorder in which the bridal apartment had been found, the imprint of a bloody hand on the cushion, and, finally, the theft of the jewels and precious objects which his son had offered as a gift to the wretch who, without doubt, had premeditated his death.

This ardent recital, impassioned as it was, and interrupted by sobs which indignation and paternal grief wrung from Ling, was followed by a cry of anger from the crowd.

"You hear," said Ming, again addressing Embroidered Willow, when the clamor of the audience was a little calmed; "will you confess your crime and name your accomplice?"

"I know nothing about it," murmured the unfortunate girl.

The judge extended his hand towards the case before him, took therefrom a tablet on which was written several words,

and flung it upon the steps of the platform. The executioner picked it up, read it, made a sign to one of his assistants, and both approached the accused. One of these men carried a little iron table, upon which he ordered Liou-Siou to extend her arms. The poor creature obeyed, and immediately felt her hands clasped in a narrow case, as in a vice, which held them flat, with the fingers together, but separated by movable blades.

"Will you confess your crime?" Ming asked her a third time.

Paralyzed with horror, she did not even hear this question: she had closed her eyes and let her head drop forward on her bosom; but almost immediately she uttered a cry of pain. At a sign from the judge, the executioner had touched a little point of red wood connected with the blades between the fingers of her left hand, and the pressure had been so great that the blood spurted from the rosy nails of the victim.

"Confess your crime!" repeated the magistrate.

But Embroidered Willow was not listening: her wild eyes, filled with tears, were fixed upon her bleeding hand. Ming made a sign: the audience heard a little clacking sound, and gave a savage cry of delight. It was the right hand of poor Liou-Siou, which, like her left, had been crushed between iron blades. But not a single groan did she utter: she had fainted.

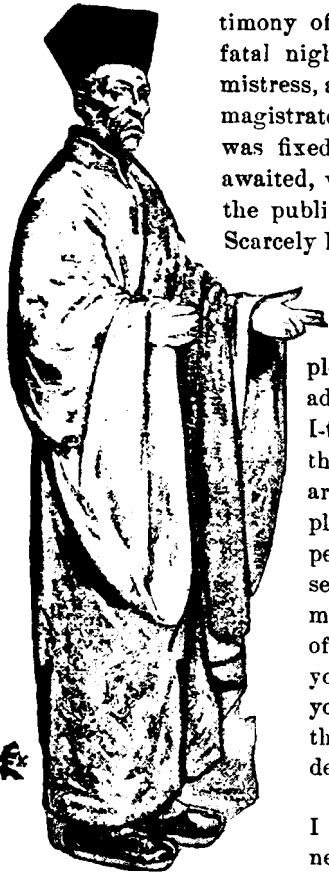
A physician, appointed for this purpose, approached her, and made her drink a strong cordial, so that very soon she recovered, but only to suffer, perhaps still more than before. And now to her physical tortures a fearful moral pain was to be added. The first glance which Mrs. Liou's daughter cast about her fell upon a civilian whom two police-officers had brought to the foot of the platform of the tribunal, and in this civilian she recognized I-té, in spite of the disorder of his garments and his convulsed features.

Arrested the same evening of the discovery of Ling-Ta-Lang's murder, thanks to the fan found under the poor bridegroom's body, and the information which his cousin herself had given, the young scholar had related his interview with the father of the victim at the Temple Mi, as well as the proposition of marriage which he had made. He had also avowed his past love for his cousin, and his presence at the villa Ling on the night of the murder; but he had repudiated with energy and indignation all participation in the assassination of the bridegroom, although he had been put to the torture, and he lay there before his judges, his legs broken by iron pulleys, and his body bruised by blows of the bamboo.

From that moment Embroidered Willow thought no more of her own pains, but only of those which her unfortunate relative endured by reason of his love. At the cry of despair she had given at his arrival in the court-room, I-té had recognized her voice and turned toward her, and they exchanged a long look, from which each appeared to have drawn new courage to endure their suffering.

The eager curiosity of the crowd was diverted from the young woman and concentrated upon the priest of Fo, one of whose *confrères* of the Pagoda Mi had undertaken to defend him; for in China, that country which we call barbarous, but where the poorest knows how to read and write, there are no advocates nor attorneys: any friend of the accused can plead for him.

But no one listened to the one upon whom was imposed the arduous task of demonstrating the innocence of I-té and Liou-Siou. To the audience, as well as to the court, their crime seemed evident, indisputable. In vain the priest reminded them of the virtuous youth of his two clients, and the impossibility that they could have committed the deed with which they were charged; in vain he cited the tes-



I-TÉ'S DEFENDER.

timony of the servants who, on that fatal night, had disrobed their new mistress, and implored the mercy of the magistrates. The opinion of the latter was fixed. It was easy to see they awaited, with no less impatience than the public, the end of the pleading. Scarcely had the orator finished, than

Ming took up the word.

"Your judges have listened to that which has been pleaded in your favor," said he, addressing himself this time to I-té, "but nothing can alter their conviction. To them you are as culpable as your accomplice. However, the law compels me, before pronouncing sentence, to do everything in my power to draw the avowal of your crime from you. Will you inform the tribunal how you lured Ling-Ta-Lang into the spot where he was found dead?"

"Like Embroidered Willow, I am innocent," sighed the nephew of Mrs. Liou, casting a long look of love upon his companion in misery. "I

swear it by the memory of my ancestors!"

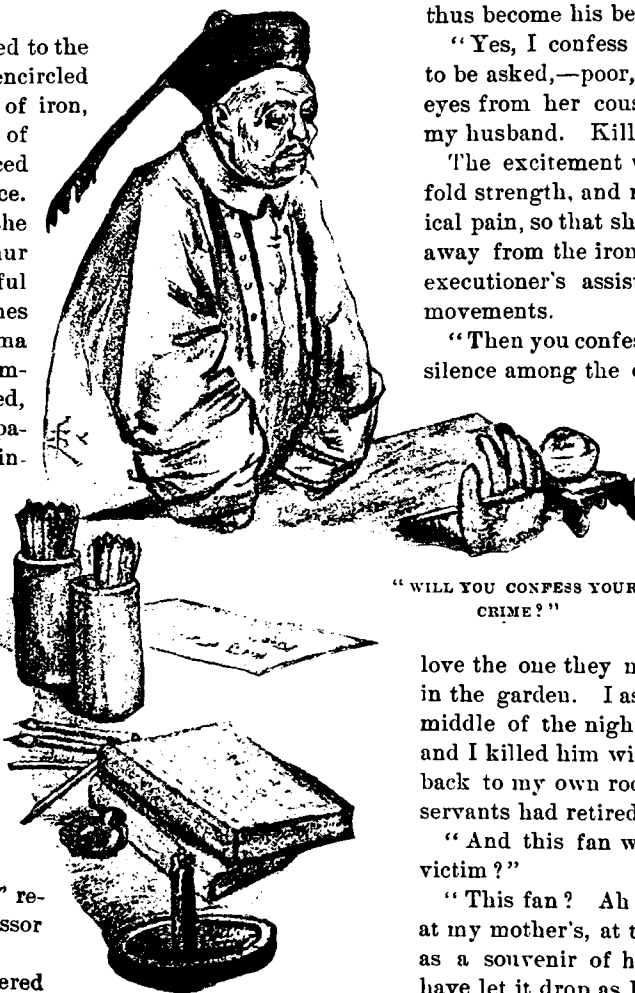
"Do not add blasphemy to your infamy," interrupted the president severely. "Since you refuse to confess, we will see whether your body will resist torture as well as your soul rebels against remorse. Let the law be fulfilled!"

At this order, addressed to the executioner, the latter encircled I-té's head with a band of iron, the circumference of which could be reduced at will by means of a vice. Morbidly interested, the crowd let not a murmur escape, it was so fearful of losing any of the scenes of the terrible drama played before it. Embroidered Willow gazed, wild-eyed, at these preparations. She divined, indeed, that something dreadful was about to be done, but she vainly endeavored to comprehend it.

"For the last time: will you confess your crime?" demanded Ming, whose usually amiable features betrayed a violent emotion.

"I have nothing to say. May Buddha have mercy upon me!" replied the young professor in a firm voice.

He had hardly uttered

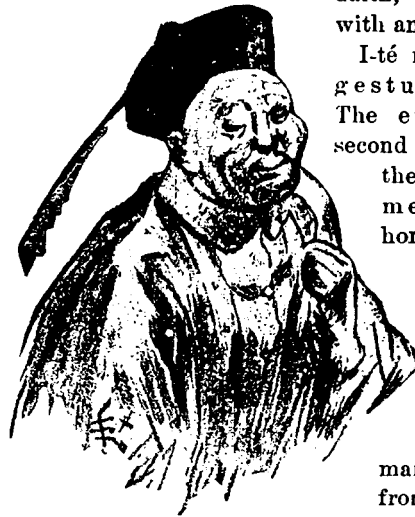


WILL YOU CONFESS YOUR CRIME?"

these words when his face became of a corpse-like pallor, and an inarticulate groan escaped his lips. The torturer had made a first turn of the vice: the circle of iron was pressed around the head of the victim. This pitiless pressure upon his temples and forehead caused most agonizing pain. The spectators had broken silence to applaud, excepting the strangers on the platform, who turned aside their heads in disgust.

Forgetting her own injuries, Embroidered Willow sprang forward. It was evident that she wished to speak, but sobs stifled her utterance.

"Will you confess your crime?" again repeated the mandarin, whose voice trembled with anger or excitement.



"THEN YOU CONFESS!"

I-té replied by a negative gesture full of resignation. The executioner made a second turn of the vice, and the face of the martyr immediately underwent a horrible transformation.

His cheeks grew suddenly hollow, as if he had all at once become thin, his eyes opened immeasurably wide, like those of a madman, and the blood flowed from his dilated nostrils.

"Mercy!" groaned Liou-Siou with a supreme

effort. "Mercy, noble judge, I will confess."

Ming made a sign. The circle of iron around the head of I-té was removed, and the sufferer, bruised, bleeding, and unconscious, fell back, gasping, upon the litter which had thus become his bed of torture.

"Yes, I confess!" she continued, without even waiting to be asked,—poor, tender-hearted child!—never taking her eyes from her cousin. "I confess all! It is I who killed my husband. Kill me, but have mercy upon him."

The excitement which possessed her had given her a tenfold strength, and made her oblivious of all feeling of physical pain, so that she had snatched her little, mutilated hands away from the iron case which held them, and one of the executioner's assistants could with difficulty restrain her movements.

"Then you confess at last!" said the judge, having ordered silence among the crowd, which at this unexpected incident had broken into enthusiastic acclamations.

"Yes, I confess all,—all!" repeated Embroidered Willow eagerly.

"How did you commit this crime?" asked Ming, unable to conceal his joy at this unhopèd-for success.

"I hardly know," went on the heroic child, in hurried words. "I did not

love the one they made me marry. We went out together in the garden. I asked him to take this promenade in the middle of the night. There I made him drink the poison, and I killed him with one blow of the knife. Then I went back to my own room without being seen by anyone. My servants had retired."

"And this fan which was found under the body of your victim?"

"This fan? Ah! Yes, I recollect! I-té had forgotten it at my mother's, at the time of his last visit: I preserved it as a souvenir of him, and was never without it. I must have let it drop as I ran away."

"Thus, according to your account, I-té is not the assassin, and you are not his accomplice. You, yourself, are guilty, you alone!"

"I alone,—I only, alone!"

"It is not true! She lies!" screamed a woman, who, disheveled and excited, had broken through the ranks of the guards and rushed towards Embroidered Willow, whom she took in her arms and covered with caresses.

"Silence!" roared Ming, furious with indignation. "Who is this woman?"

"Who am I, noble judge?" replied the new-comer, with an inexpressible accent of grief, "I am the mother of this martyred innocent. I swear to you, she lies! You see how wild she is, that she does not understand what she is saying. My daughter an assassin? My beloved child a poisoner? Ah! cursed be those who first had such a thought! May Buddha punish them by giving them a solitary and abhorred old age!"

These words were addressed to Ling, whom the arrival of Mrs. Liou had greatly troubled; for, compelled by law to witness the tortures of the accused, the old man for some minutes had been doubting whether he really had the murderers of his son before him.

"Silence!" repeated the mandarin, in haste to put an end to this scene. "Let this woman remain with her daughter, but let every one listen with respect to the sentence which the code orders me to pronounce after the avowal of one of the culprits."



MING REFLECTED.

The audience immediately became calm: the *dénouement* of the drama was near. Ming reflected a moment, exchanged some words with his assistants, turned over the leaves of one of the volumes placed before him, and then in a grave voice pronounced these words:

"We, Ming-Lon-ti, mandarin of the third class, filling this day the office of President of the Criminal Court of Canton, after having questioned the accused brought to justice as the assassins of Ling-Ta-Lang, and having obtained the confession of one of these accused, declare them guilty of this abominable crime. Applying, therefore, the law of our great legislator, we condemn them both to the penalty: the so-called Liou-Siou, who has confessed her guilt, to be hung, and the so-called I-té, who has persisted in his denials, to be subjected to the slow death. The condemned will be executed whenever the Emperor, our celestial and all-powerful master, shall command. We have judged according to our knowledge. Guards, take the condemned, and let them be treated, until their last moments, as law and humanity direct."

The crowd received this announcement with the usual indifference which the people of the extreme Orient show to human life. For them the spectacle was over: the day of execution and the manner in which those whom the law

had dealt with were to die, mattered little. The execution of the slow death, rarely inflicted, and now not customary, which we shall soon have to describe, had not even roused public curiosity.

As for the two poor creatures whose days were numbered, neither of them had heard their sentence pronounced. Unconscious of all around her, Embroidered Willow sobbed convulsively in the arms of her mother, who could not take her eyes from the injured hands of her child; and, in spite of the attention of the physician, I-té did not recover consciousness. Meanwhile the judges and the people had left the hall, and the guards had closed the doors. Mrs. Liou was about to accompany her daughter to the prison, when she felt herself touched gently on the shoulder. She turned. A foreigner was behind her. The poor mother could not repress a start of affright; but the unknown had such a benevolent smile that she was immediately reassured. He was a tall young man, with intelligent features.

"Madame," said he to her in Macaist, which is a species of French understood and spoken by all the inhabitants of the maritime provinces of the south of China, "do not lose courage. I have witnessed these monstrous proceedings, and I am as certain as you of the innocence of your daughter."

"Oh! thank you, sir, thank you!" said Mrs. Liou, clasping her hands; "but alas! what can be done?"

"A good deal: at least I hope so. We have more than a month before the execution of the unjust sentence just pronounced, for the order to be given must come from Peking. You will find me to-morrow morning at the American factory. Ask for Captain Perkins. We shall discover the murderer of Ling-Ta-Lang, I promise you."

"May the gods hear you, sir! I will come to-morrow." And holding her child in her arms, with a ray of hope lighting her face, she returned with Embroidered Willow to the prison, where the young girl was to be treated with the humanity which Chinese law directs for those condemned to death.

As for the unhappy I-té, he had been carried to the hospital. The doctor in charge was responsible for him with his own head. Dead or alive, the condemned must be delivered up to justice on the day of the arrival of the order of execution from Peking.

(To be continued.)



PERKINS TO THE RESCUE.

Snowshoeing.

"The north wind doth blow,
And we shall have snow."



NOT a first flurry, nor a scant earth-covering so light as to fly this way and that into thin drifts, but a long, silent, blinding storm falling from unbroken leaden clouds, a windless whirl of white flakes lasting for many hours, to vanish eventually in the north, leaving two feet of dry, sparkling snow flashing alternately under radiant sunshine and silver moonlight,—that is the prayer of the snowshoeing Canadian girl when she sees the mercury

fall and all signs of a white storm are apparent.

Yet this is a most humane young woman who would call down on her fellow-beings what we in the United States regard as a dire calamity, and give the ignominious title of "blizzard." In fact, her generous heart is running over with good-will toward all men and women; for in that wonderful north country a heavy snowfall is as welcome "as flowers that bloom in the spring," to Canadians the Dominion over. She is not the only one who watches the clouds with anxious eye, and greets the first wandering, feathery crystals with joyful acclamations. Business men and matrons, school boys and girls, young men and women, congratulate themselves over the thought that soon the hiss of swift-rushing toboggans, the jingle of sleigh-bells, will echo through the air; and when the skies have cleared, light snowshoes will be strapped to moccasined feet, and stalwart manly forms, and slim feminine figures, clad in warm, parti-colored blanket habits, will glide here and there over the white carpet, enjoying the most exhilarating of winter sports. So characteristic of the pleasures and customs of the country are the snowshoes, that they deserve a place on the Canadian great seal, and a corner on the national bunting; for Canadians without their broad shoes in winter would be but a dull and helpless people in a world of snow.

There is scarcely any doubt that Hiawatha was the genius

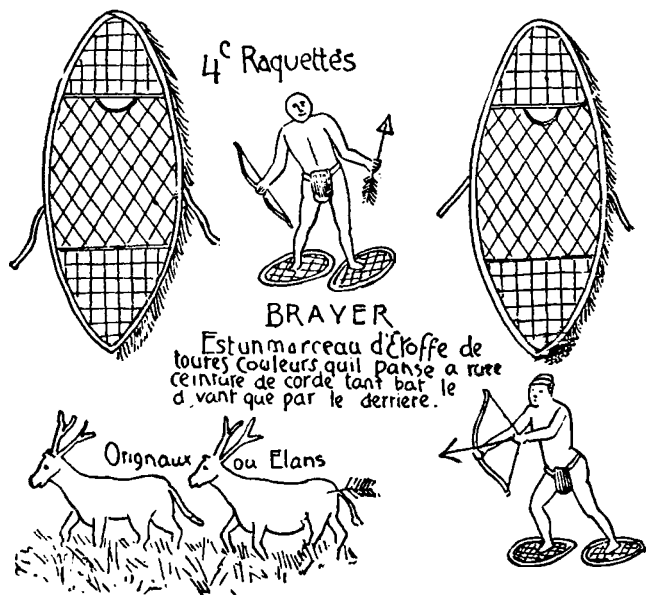
who invented snowshoes. Who could read of the magic moccasins in Longfellow's lovely rhythmic legend and not instantly connect the suggestion with our modern object? Perhaps the Great Spirit gave him the idea, and some old Indian witch dropped a hint here and a suggestion there: we are not prepared to say whether the inspiration that moved him was divine, or only the result of necessity. Previous to his coming, winter for the Indians was full of the horrors of famine: the braves in the snowbound villages sat chilled and hungry about wigwam fires, afraid to venture forth in search of game lest they perish in the deep snows that reached above their knees at every step.



HIAWATHA ON SNOWSHOES.

But one day, Hiawatha, the slender, sinewy, dark prince, lightly clad for the fierce weather, slipped out of his tepee's door, and bent to fasten tightly over his moccasined toes the deerskin straps of a pair of long, skeleton, racquette-shaped footpads. With only a muffled thud! thud! and a fretted print to mark his passage, he strode over the snow lightly and fleetly on the first pair of snowshoes ever made. He sank not an inch in the soft surface, but was borne up on the broad, light, elastic platforms of bent ash-wood and gut, and stepping along in the frozen air he covered long distances in a short space of time, and stirred the vigorous blood in his veins so rapidly that he needed not the protection of his warm blanket.

When La Hontan, that enthusiastic traveler in the new world, wrote back to France, he sent a queer little drawing of the remarkable red men hunting long-horned elk, in the depths of winter, on snowshoes made after the pattern of Hiawatha's. At that day the French settlers had adopted the shoes as a most necessary medium of locomotion during the long winters; and with their irrepressible passion for out-door sports, which is now acknowledged to be a race characteristic, the hardy Anglo-Saxon conquerors of Canada promptly consecrated the snowshoe to their use. The country and farming folk, the hunter and backwoodsman, with their wives and daughters, adopted them from necessity;



4^c Raquettes

BRAYER

Est un morceau d'étoffe de
toutes couleurs qui panse a ruer
ceinture de corde tant bat le
d. vant que par le derriere.

Orignaux ou Elans

LA HONTAN'S DRAWING.

but in the city, where the luxury of public conveyances on runners and shoveled sidewalks are enjoyed, no man or woman failed to note the delightful opportunities for exercise the shoes afforded. Clubs were therefore organized, and everyone regards it as a pleasurable duty to go a-shoeing when kindly King Winter lays a good foot of snow and chills the air even to the freezing point.

That, in brief, is the history of snowshoeing in Canada.



AN ACCIDENT.

where the sport has numerous and enthusiastic devotees among members of both sexes; for the Canadian girl is nothing if not a lover of outdoor pleasures. She is a very born north maiden, and from the first fall of snow in the autumn, till the last white patch fades in the too warm breath of spring sunshine, all winter pastimes constitute the chief joys of her life. The men have their clubs, their moonlight runs, and hot suppers after long tramps through the snow over Mount Royal to Côte des Neige, to Lachine, Saut aux Récollets, St. Vincent de Paul, etc., where country club-houses are erected, and good cheer is at their command. In the enjoyment of all these comforts and luxuries they endeavor to maintain a semblance of selfish exclusiveness from feminine friends and relatives. But not even the hard-hearted Canadians can resist or will refuse their sisters, wives, and cousins a share of the fun they relish so keenly, and in which they are such adepts; so after the members of the famous "Montreal," "St. George," "Canadian," and divers other organizations have essayed several runs out to their headquarters in the country and held the important ceremonies of supping, dancing, singing, and bouncing, with unrestricted masculine jollity, moonlight tramps are arranged in which the ladies participate, and the club-house is thrown open to them.

A picturesque crew are those couples winding down through valley and over snow-covered hill, with no sound except the steady crunch! crunch! of dragging shoes, and

echoes of merry voices ringing through the silvery night-air. Every shoer is in full costume: the tall, broad-shouldered men wearing knee trousers, ribbed stockings, moccasins, and rough blanket coats bound about the waist by sashes; and the women in striped blanket dresses, with tasseled toques set atop curly heads. No Canadian girl but rejoices at the prospect of a steady eight or ten mile tramp. Without the faltering of a muscle, her shoes fall in perfect time to those of her stouter partner, and when the clubhouse and hot viands are reached, she scorns not to confess to an astonishingly big appetite.

When the dignified Princess Louise spent winters in Canada, during her husband's viceroyalty, many was the time that her royal feet trod soft moccasins in the big snowshoes; and Lady Dufferin, that handsome, amiable aristocrat, amused herself greatly in the winter sports. She not only went a-shoeing, but attended curling matches on the river, looked on in the skating-rinks, and sat her toboggan like a native.

If, unfortunately, some girl, and there are many in the country so situated, cannot enjoy all the opportunities and pleasures above described, by reason of living too remote from the city, or because her brother does not belong to any of the large clubs, she will be in no wise daunted by unkindly circumstance. When the snow lies deep, when her muscles need exercise and her young lungs demand fresh

air, she rises nobly to the occasion. Araying herself for the conflict and binding on her shoes, she will go lightly tripping across fields to pay country calls, tramp five miles of a Sunday to reach the nearest church, or, with only a brother for an escort, take runs through the woods and home again, by way of constitutional and appetizer for breakfast. Her cheeks burn and glow like roses in the snow, and in her young limbs is an amount of vigor that nothing but lengthy trips can exhaust.

In little villages or thickly settled communities impromptu shoeing-tramps are in order during the



WELCOME ASSISTANCE.

winter. Pretty French and English girls and a visitor from the States, with everyone else's brothers and cousins, go on jolly larks through the moonlit woods, imitating as closely as possible the regulations of the stanch old city clubs, and winding up the night's frolic with supper, songs, and dancing.

The American girl whose initial tramp has proven more than delightful, by reason of the amiable and earnest superintendence attentive instructors bestowed upon her first lessons in steps, comes back to her native State armed with a pair of shoes, a full costume, and enthusiasm sufficient to inspire every friend and acquaintance to a realizing sense of all the joys of this Canadian pastime. If she

begins aright, urging her claims to recognition with ardor, she should be able in one winter, however small the village or sparsely settled the neighborhood in which she lives, to form a strong nucleus of snowshoeing disciples, under whose standard others will enroll themselves in time.

Preach to your sisters first, O discoverer of this lovely sport! Once you have gained their hearty approval, and tempted them to a first trip on shoes, their example will be imitated by refractory men friends, who, for some occult reason, are timid about trusting themselves in the becoming rig and on the big, and apparently awkward, shoes. Broach your project early in the autumn, and, being an enthusiast, dilate on the beauty, benefits, and pleasures of your chosen pastime. Gradually the curiosity of feminine listeners becomes aroused, and when the first snow comes, if you have proselytized wisely and well, appeals will be entered for aid in choosing costumes and shoes for eager members.

In Canada, where the heaviest materials are woven for outdoor wear in winter, one can buy handsome suits of soft wool blanket, bordered with brightly colored bands. These, Canadian ladies make up in full skirts, just escaping the ankles, and long, loose coats, reaching almost to the knees, heavily quilted inside, and provided with pointed hoods. Rolling collars and cuffs are added protections against chill winds, and besides buttoning this cosy wrap, a wide, gay-colored sash of knitted silk is wound about the waist and knotted at one side. Arrayed in this costume, with stout moccasins, and the comfortable wool toque cap that permits of being drawn down over frost-nipped ears, coldest blasts are defied, and the wearer skips over the snow, as warm and happy as a furry rabbit.

However, if the blankets are not to be had, numerous substitutes, equally as serviceable and picturesque, can be found. Heavy twilled flannel of dark, rich colors, or corduroy will fill the need; and here is a pretty pattern on which to fashion an inexpensive, useful, and becoming habit: Buy dark blue or brown corduroy, and make into a kilt skirt that will just touch the ankles. Under this should be worn a short flannel petticoat, but no superfluous skirts to become damp and draggled in the snow, retarding the long, free, striding step. A flannel tennis-shirt that has seen good service is better than any waist, and over it should fit a double-breasted corduroy jacket, lightly padded, and provided with roomy pockets. If drapery is needed to relieve the length of plain skirt, a broad silk sash can be wound several times about the waist, with fringed knotted ends falling gracefully at one side. A silk handkerchief twisted about the throat, just under the shirt collar, a knitted wool toque cap to bob its tasseled end at the back, and a pair of woollen mittens make up the smaller etcetera.

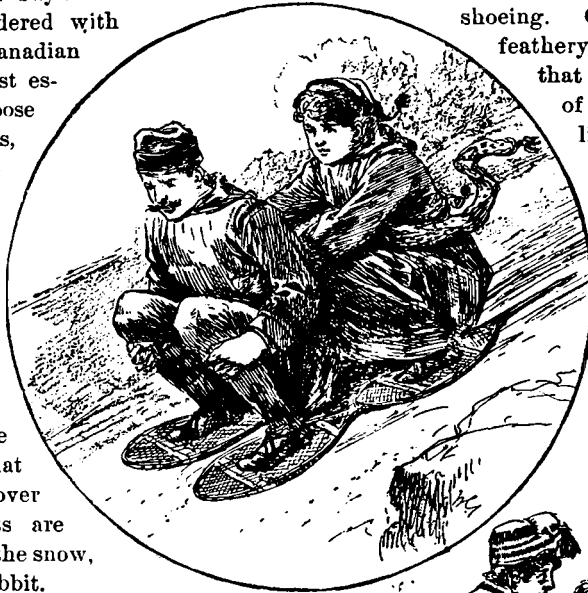
Over heavy lambs'-wool stockings, draw coarse wool leggings, such as small children wear, for nothing so well protects the ankles, which lack the ordinary shield of high shoes and long skirts. To keep out dampness, it is a wise precaution

to cut two long strips of flannel an inch and half in width, and wind them firmly about the feet from toe to heel, before putting on the soft, shapeless moccasins. These last are for sale in most sporting-goods shops, and can be had of plain pliable dressed doeskin, or gayly beaded and embroidered. The average dealer in sporting goods does not keep snowshoes in stock, but can order them from Canada. There are shoes of all sizes and patterns; but for women and those who use them only for amusement, the "Iroquois" shape is the best. These are by all means the easiest to walk in; and instead of the ordinary ladies' shoe measuring two feet and a half, order a pair at least four feet and a half long, some sixteen inches wide, and fitted with deer-skin tying thongs. Thus equipped a club has only to wait for slow-moving clouds to gather, and trust that the coming storm will bring enough snow for a night's shoeing, at least.

All along in New England and the northwestern States, winter brings with it heavy snowfalls, not sufficiently heavy, often, to demand the use of Indian shoes as a necessity, but

abundant opportunities are afforded for pleasure shoeing. Given a white, white world of

feathery snow, a pair of light, long shoes that fit but never pinch, miles and miles of sloping meadows stretching away like fields of glory and flooded with crystalline moonlight, and it is a lazy and unappreciative soul whose heart will not leap at the very thought of laying the first fretted tracks across that blanched and glittering carpet. Skating has its recommendations, sleighing its votaries, and only the rheumatic can afford to scout at



AN IMPROVED TOBOGGAN.

STOPPING FOR REPAIRS.

tobogganing; but for the snowshoer the delights of all three sports are combined, rolled into one, and made perfect.

To put on the shoes, lay both down side by side, and thrust the tips of your moccasin toes under the leather loop over the first cross-piece. Catching up the two tying thongs at either side of your foot, cross them over the instep; at the back of the heel cross them again, and then, bringing

forward, tie them firmly about the ankles. By this means the toe is held beyond the possibility of slipping from the loop, and the heel left free to move up and down, according to natural movements in walking.

The first sensation when the shoes are tightly fixed is as though someone had cruelly bound you to the floor in a standing posture, and left you unable to move to left or right, up or down. But a bit of courage and enterprise promptly exercised works wonders. You are standing with your feet fully twelve inches apart, and to stand ever thus would be highly uncomfortable, not to say absurd. Now a man can skirmish about, experimenting till he gets the knack of doing a thing, and is independent; but a woman—well! in this case, no blame can be laid to your skirts: they, for once, and perhaps the only time, offer but slight impediment to your movements. So without more ado lift your right heel just as though you were about to take an ordinary step, the shoe's point pushes forward some distance, with the long slim heel dragging. Now the curves of the shoes fit into each other perfectly, and before you know it one step, or stride, has been made. The left heel lifts almost involuntarily, and that shoe comes swinging forward and past the first. Now the feeling of helpless clogginess has worn off, and after a half-dozen steps you instinctively acquire the swing of hip and long wide step that keeps time to a regular flop! flop! of the shoe striking the snow.

Remember to keep your feet wide apart: never let the shoes lie parallel, but always one in advance of the other. One short step, and they catch together, you sway uncertainly for a few moments, to drop, head first, into the soft snow, with your overshod pedal extremities waving ungracefully in the air. Helpless you must lie, till some pitying friend, choking with laughter, plucks off the long racquettes and assists you to your feet. But hearken to Mr. Wordsworth's pretty little refrain which, in free modern translation, means "Get up and go at it again!" Strap on the shoes once more, and next time progress will be of longer duration, and freer of mishaps occasioned by wilful neglect of good rules.

Again the long line of pedestrians in Indian file fall into marching order, and winding down from the shadow of hill-side trees go striding out across the open meadows. It is cold, in fact the mercury seems to drop stiff and frozen into the bulb. The air is so intensely rarefied that the white lamp of the moon appears to swing low in the purple heavens that tremble with darts of light. Through the shoes' open lacings you toss up the snow as fine and dry as meal, and with the pliant gut bending under your weight over the elastic white carpet, you seem fairly to spring through the air. In but a few moments the corduroy coat seems too warm to be borne, and is unbuttoned a bit to let inflated lungs expand. Wool mittens are whisked off, the toque is drawn up from about pink ears, and somebody declares, with a puff, that "snowshoeing is jolly warm work!"

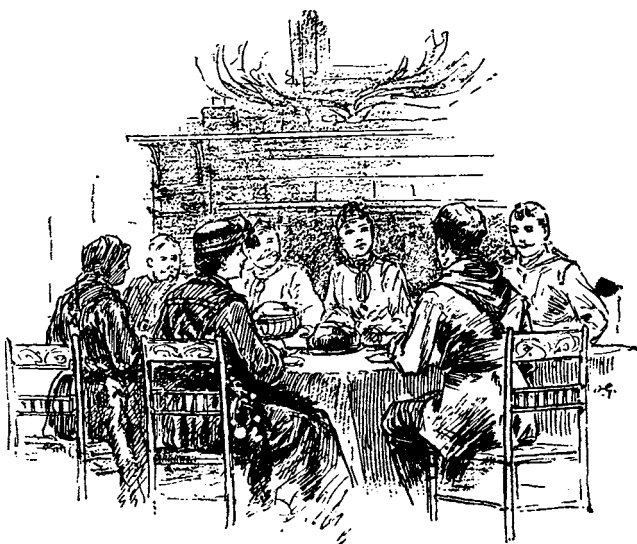
Spirits rise with the bodily temperature: here and there irrepressible souls break into song, keeping time to the muffled tramp! tramp! Now and then some venturesome youngster darts away from the steady line and strikes out alone in a long run, to wind up suddenly, head first, in a drift, but laughing and triumphant. All prudent, thoughtful persons carry light, pliable sticks to assist in climbing the hills and to push aside overhanging branches. Out from the unbroken lowland, up the first incline climb the club, striking their shoes deep into the snow at each step, and working slowly, to gain the summit without accident. Then, when a steep downward declivity must be covered, all hands gather up skirts, place shoes on a parallel, but an inch apart, and drop into a crouching position on these improvised

toboggans. A push and a shove, and away they all go, shooting over and down in an instant. But woe betide the frolicsome maid whose shoe strikes an ice-covered point of rock, that, unprotected by the snow, waited wickedly to ensnare a confiding soul! There is a wild shriek, a vision of snowshoes, cap, and stick, flying through the air, and at the bottom of the hill is discovered a miserable, bedraggled wreck. But accidents will happen; and in a moment more the party arrive at the haven where such hungry, rosy creatures should be.

A winter paradise of roaring fires, and a very hot, tasty supper in noble quantities, but scarcely sufficient to appease the appetite of "ye hungry maid who hath been on ye snowshoes;" caps, mittens, coats, sashes, and shoes are tossed aside, toasts drank in steaming cups of coffee and chocolate; and when the feasting is over, a rollicking Virginia reel seems the only dance sufficiently energetic for these vigorous young folk.

Such is the fashion in which a tramp on snowshoes should be conducted. Dull and unsociable is the village that does not count among its inhabitants young hearts and youthful muscle enough to form a club possessing the enterprise to organize and enjoy a merry-making on this order. Recognize no officers but a secretary; do away with such trammels as fees, fines, dues, constitutions, and by-laws; ask only at intervals the ready hospitality of the members at their homes: and by these simple, hearty routs and dances, the monotony of long evenings will be broken, and winter in the country made as pleasant a season as the spring or summertime.

MARGARET BISLAND.



Columbus.

I KNOW not rightly whether bard or sage
Hath ever moralized upon his name;
And yet 'twas well, for like a giant came
His soul, the mightiest in a stalwart age,
Bearing the Christ across the water's rage.
And though succeeding ministers of shame
Belied their King of peace with sword and flame,
Yet we are fallen upon a lovelier age,
When the West stretches out its filial hand
To bless the Old World on the Eastern shore,
And crowns with endless fame that Christopher
Whose sacred burden ever more and more
In links of mutual love and common care
Doth bind the Sunset with the Orient strand.

EDWARD LUMMIS.

“A Tempest in a Tea-pot.”

I.

WIDOW DOROTHY DOLPHIN stood before a brightly burning fire, in her quiet home, impatiently patting the warm rug with her slender foot. She had been very lonely since the death of her young husband, and perhaps if she had felt free to confess what was in her mind, she would have admitted that she would be willing to marry again if the right kind of opportunity presented itself.

On this particular afternoon, she had dressed with unusual care in her fashionably made dress of dark Henrietta cloth, and with her bright blonde hair arranged in a tasteful Greek coil, her white hands, clear complexion, and neck of ivory-like texture, her beauty enhanced by the dark hue of her apparel, she presented a most charming picture as she leaned against the fireplace, gazing downward at the glowing coals.

She was evidently expecting a visitor: it might have been the minister, who was in the habit of calling in occasionally to console the bereaved hearts of his lady parishioners; or the handsome young doctor, who was careful that none of his widow patients, particularly if they were pretty, went into an early decline. But, as it happened, it was neither of these estimable gentlemen. In fact, the expected caller was an utter stranger to everybody in the town, with the possible exception of Mrs. Dorothy Dolphin herself.

Her husband had left her a comfortable home, situated on the edge of a delightful country village, and a modest income that sufficed for all her necessities. Being an unusually pleasant as well as beautiful woman, she was considered a most desirable party by men who had matrimonial intentions, not a few of whom had attempted, but unfortunately failed, to secure her favorable consideration.

Previous to preparing herself to receive her expected guest, she had put her house in perfect order; for she was an excellent housekeeper, and having no children to keep it in perpetual disorder, everything about the place, from the little back kitchen to the guest-chamber, appeared neat and attractive. On this particular afternoon she had polished the windows until the glass in them appeared as clear as crystal, using for that purpose a piece of red flannel, which upon the completion of her work she had carefully washed and hung out through a little opening or window in the rear of the back kitchen, to dry.

Now the simple act of hanging that bit of red flannel out of the opening referred to was the most natural thing in the world for her to do; yet it was the means of causing one of the most sensational episodes ever chronicled in the history of the town in which she resided.

It was a warm, hazy, delightful September afternoon. The swallows, old and young, were circling through the air, preparatory to taking their southern flight. A restful sense of peace seemed to pervade the place, yet a storm was brewing that demure Widow Dorothy Dolphin little dreamed she would soon be called upon to encounter.

Lucinda Peak was the most meddlesome old maid in town: one of those shrunken, sharp-eyed, restless, inquisitive creatures, who go about from house to house in almost every rustic neighborhood, lending their helpful service in fomenting trouble and creating differences between neighbors. Once or twice in her career she had narrowly escaped being incarcerated for slander, but had been saved from that humiliation by reason of her prominence in the church, and her great pretensions regarding her own personal propriety. She was a woman of over fifty, somewhat stooping in form, with a very long, sharp nose, and pointed chin.

She usually wore an old bonnet and shawl that had been willed to her by a deceased grandmother, and carried in her hand a somewhat faded large gingham umbrella, which from its appearance must have been nearly as old as herself.

Now she happened upon this peaceful afternoon to be passing along the road that ran by Widow Dorothy Dolphin's unpretentious cottage. As she came to a point opposite the little back kitchen, she stopped with a sudden jerk, craned her neck cautiously over the fence, jabbed the sharp point of her umbrella into the ground, and braced herself resolutely for an observation. Her eyes had caught the glare of the brilliant bit of red flannel that hung flapping from the little window.

“Sumptin’ wrong there!” she ejaculated, clutching the handle of her umbrella in both hands with a convulsive clasp. “Sech things as that don’t hang floppin’ from folkses’ winders without a meanin’, not ’f I know myself. When Si Skinkle’s darter Kate ran ’way off with that drummer-chap from Chicago, she hung a red rag outer the window, jest like that, to let him know how ter come when her par an’ mar was away. Aha! Widder Dolphin. You may be mighty sly, an’ all that; but ’f you think no one in this neighborhood hez got eyes but the one you hung that rag out for, you may be mistaken.”

Fearing to attract attention to herself, she turned and quietly passed on down the road; but feeling, no doubt, that it was her Christian duty to further investigate the matter which had attracted her attention and somewhat excited her curiosity, on arriving at the foot of the hill she climbed over a fence into an adjoining field, passed up a long ravine, ascended a little knoll, and secreted herself behind a clump of hazel-bushes, from which point of observation she could command an unobstructed view of the young widow’s premises.

She might have been there an hour,—to her it seemed two or three,—when a gentleman came hurriedly walking across the field, glanced about him in a somewhat nervous manner, as if fearful of being observed, walked up to the front door of the house, vigorously plied the knocker, and was immediately admitted.

This was sufficient to fill the inventive mind of Lucinda with a thousand evil conjectures. How long this most imprudent affair had been going on, she was unable to determine; but, from appearances, it must have been some time. Down the little hill, back into the ravine, over the fence, and into the road again, she hurried as fast as her trembling limbs could carry her, and in breathless haste proceeded at once to the home of her most intimate friend. Miss Priscilla Perkins, a maiden lady of about her own age. After greeting her cordially, Miss Priscilla saw at once, from the excited manner of her caller, that something unusual had happened.

Throwing herself into a cushioned rocking-chair, as soon as she could fully regain her breath Miss Lucinda Peak exclaimed,

“Priscilla, somewhat’s up!”

Miss Priscilla threw up both hands, and elevated her eyebrows with a look of anxious inquiry.

“Somewhat’s up!” repeated Lucinda, energetically emphasizing her exclamation by violently punching the floor with the point of her umbrella; “but, for goodness’ sake! don’t say I told you.”

“What?”

“It may be all right. It ain’t for me to criticise the goin’s-on o’ my neighbors an’ townspeople; but I hev my suspicions.—I hev my suspicions, Priscilla.”

“You don’t say so!”

“Yes, I do; an’ more’s the pity—more’s the pity. Pris-

cilla. I hev always thought young Widder Dolphin a right peart, likely young woman, an' a thorough-goin' Christian as well. It ain't for me to say that she ain't; but I hev my opinion o' her. It may all be wrong; but what one sees with her own eyes, can't be gainsayed."

Miss Priscilla elevated both hands with a look of horror. "You don't say so!" she ejaculated.

Miss Lucinda looked to the right, then to the left, listened attentively for a moment to assure herself that no one but her auditor was within hearing distance, then, with a significant nod of her head, said impressively,

"Priscilla, I do!"

"Isn't it perfectly dreadful!"

"Dreadful?" repeated Lucinda, waving her hand as if to ward off some hideous phantom that was approaching her, "dreadful? It's scandalous!"

"I knew it," rejoined Priscilla. "I told Lem Goodins' wife so the very day that Frank Dolphin died. Dorothy always has seemed to me a perfectly giddy thing."

Lucinda again looked cautiously about her, and resumed:

"When Si Skinkle's darter Kate ran away off with that Chicago chap, you remember she hung a red rag out o' the winder to let him know when the coast was clear. When I come by Dorothy's house to-day I seen a red rag hangin' out o' her back winder."

"You did?"

"Yes, Priscilla, I did." Again she nodded her head significantly. "An' more's the pity. 'Sumpthin' wrong there,' sez I to myself."

Here followed a detailed description of the way in which she had made her subsequent observations.

"You saw him?" asked Priscilla, with mouth wide open with astonishment.

"I saw him, Priscilla, with these two eyes of mine, jest as plain as I see you sittin' here; but, for goodness' sake I don't say I told you."

Miss Lucinda having relieved her mind of its burden, adjusted her shawl, bade her friend adieu, and returned to her humble home for further reflections.

As soon as she was out of sight, Miss Priscilla Perkins, who was becoming too full to much longer contain herself, resolved to call upon her friend Malvina Skeels, and take counsel with her in regard to the astonishing revelation she had heard.

II.

"I'm not one to misjudge my neighbors, but what I know, I know. I mayn't have seen it with my own eyes, but I hed my information from a perfectly reliable source. There's some duties that we owe to ourselves: there's some we owe to others. If I can't say anything good about people, you may be sure o' one thing: I'm charitable enough not to say anything unkind."

Miss Priscilla Perkins turned half-way about in the chair in which she was sitting, crossed one leg deliberately over the other, gave her parasol a twirl, and winked her eyes significantly through her gold-rimmed glasses.

"Do you mean to say that Clara Tupper—?"

"No: I wasn't hinting anything o' Clara Tupper at all," said Priscilla, sharply, interrupting Miss Malvina Skeels, who by this time was aware that something unusual had happened in the neighborhood. "I was simply about to say that it would be much better for Widder Dorothy Dolphin to receive her men-company openly, than in sech a sly and surreptitious manner ez that in which she is carryin' on down to her place."

Miss Malvina Skeels opened her mouth with an expression of mingled astonishment and alarm.

"Do you know that what you are sayin' is true?" she earnestly inquired.

"Do I know it? O' course I know it! A lady belongin' to our own church told me so. She saw it with her own eyes,—saw her shakin' a red rag out o' the back winder at a man, who was a-hidin' in the brush up back o' the barn in the holler!"

"At a man!"

"Yes, a man!—and more's the pity. He came creepin' up to her place, alongside the back fence, and she let him in at the kitchen door. It's the most dreadful thing I ever heard on!"

Here Miss Priscilla gave her parasol another twirl, and winked again through her gold-rimmed spectacles.

"Priscilla," replied Malvina, with a firm tone of voice, "it's my 'pinion sumpthin' ought to be done."

"O' course, sumpthin' ought to be done. That's why I came here to talk with you about it. Dorry is a giddy, unsophisticated young thing. That man, whoever he is, has got designs on her. Do you understand? *Designs*, I say. Do you know, I love that woman! The tears jest came into my eyes when I found out about this dreadful affair to-day. I thought at first I wouldn't say a word about it,—I'd let the matter drift along; but my conscience wouldn't let me keep still. I jest feel that I must do sumpthin' to save that woman; but I don't jest know how to go about it."

Miss Malvina sighed.

"Yes: I don't jest know how to go about it. I thought I'd come up here an' take counsel with you."

Malvina stood for a time absorbed in deep reflection. The very thought that Dorothy had shaken a red rag out of a back window at a *man*, as she said to her visitor, "set her all in a tremor."

"I think," at last she replied, "that sumpthin' ought to be done at once. Our pastor ought to know it. I wouldn't like to talk about sech a thing to him, but I tell you, Priscilla, what I'll do: I'll go at once and hev a long talk about it with his wife. You know how good and sympathetic she is. Who knows but that if we act upon this matter at once, we may prevent a great wrong being done to Dorry?"

"Yes: I think that's the properest way," returned Priscilla, somewhat nervously, for she began to feel that possibly she had gone a little too far in her statements. "But remember one thing, Malvina: when you tell this matter to our dear pastor's wife, for the land's sake! don't let her know that I told you. You know how particular I am about gettin' my name mixed up in sech matters."

Miss Priscilla, having completed her mission, returned triumphantly to her humble home, conscious that she had faithfully performed a duty which she owed to society.

III.

An hour later there was a sharp rap at the door of the parsonage. It was opened by the good-humored village preacher.

"Ah! Good afternoon, Miss Skeels. Do you wish to see me?" he said pleasantly.

Miss Malvina blushed to the very roots of her hair, and shook her little corkscrew curls excitedly.

"I wish to see your wife," she replied with great gravity.

"Very well. Walk right in. How are the folks down your way? Well, I hope."

"Oh yes! well in their way," returned Miss Malvina, with a peculiar emphasis upon the word "way."

The pastor showed her into the pleasant parlor, and went to call his wife. She sat there pinching and pulling at her fingers and working herself into a perfect fever of excite-

ment. It seemed to her as if the pastor's wife would never make her appearance. She walked nervously backward and forward in the room for several moments, and finally threw herself on the large sofa, where she sat nervously pulling at the wristbands of her dress. Presently the pastor's wife entered: a mild, care-worn woman, of middle age, whose patient pleasant face seemed like a perpetual benediction. She crossed the floor, sat down beside her visitor, and placing her hand affectionately upon her shoulder, said,

"I am very happy to see you, Miss Malvina."

Her visitor frowned.

"You look as if there was something upon your mind that troubled you," continued the pastor's wife, in a pleasant tone of voice.

"Mrs. Paxton," she said with an emphatic nod of her head, "I'm 'most distracted!"

"Distracted!" repeated the pastor's wife, in surprise. "Why, I didn't suppose you had a care in the world."

"It's not for myself," answered Miss Malvina. "I'm not sech a selfish creatur' as to think only of my own comfort and happiness. The peace o' other people is of'en o' more consequence to me than my own."

"Why, are some of your friends in trouble? Is there anything I can do for them?" asked Mrs. Paxton anxiously.

"There's one o' them in serious trouble,—or, leastwise, likely to be." She brought her foot down upon the rug with an emphatic stamp.

"Why, friend, tell me what this trouble is."

"I don't know as it's eny business o' mine. I'm not my sister's keeper. It's about as much as I can do to hold my own, an' not do anything foolish myself; but some people I know,—or one, at least,—is in a way that's likely to not only bring reproach on herself, but upon our entire church!"

"Our church?" inquired Mrs. Paxton, with a look of real surprise.

"Yes, our church. It isn't the church that's to blame for the evils in it, but the people who b'long to it. There's one, at least, o' whom I might say that it were better for the church, I'm sure, if she were not a member of it; an' for my part, unless sumpthin's done in this matter 'fore long, I shall feel it my Christian duty to withdraw my membership." Here she brought her foot down with another emphatic stamp.

"Why,—whom do you mean? and what's all this trouble about?" pleaded Mrs. Paxton.

"I don't like to talk about other people. I believe in lettin' folks find out things for themselves. I don't know as I ought to hev come here to-day. I reckon I hadn't; but sumpthin' inside o' me kept saying over an' over, 'Malvina, it's a duty you owe to yourself, it's a duty you owe to your neighbors, an' a duty you owe to the society to which you belong, to do sumpthin' to set this matter right': so I came up here to hev a talk with you."

"Well," responded Mrs. Paxton calmly, "I am ready to hear what you have to say."

"I don't know as I ought to speak out," retorted Miss Skeels somewhat brusquely. "If I do, it is with the distinct understandin' that you're not to say a word to anybody o' the source from which your information came."

"Well?"

"You know Dorothy, Frank Dolphin's widder? A better-hearted woman than her never lived. I couldn't hev thought more o' my own daughter, 'f I ever'd married an' hed one, than I did o' her; but this thing happened, an' she's likely to get into serious trouble. There's an unprincipled, scheming, dishonest *man* that seems to hev got a claim on her somehow, an' is contrivin' his best to make 'way with her property. Some say she's been secretly marri'd to him, though I can't b'lieve matters hev gone so far without my

findin' it out. The news has come to me so sudden, it's jest set me all in a flutter; an' I came up to take counsel with you 'bout it. I'm too hot-tempered and excitable myself to go an' talk with her about it, but I think 'f you'd go an' see her, talk with her an' get into her confidence, you could find out all 'bout it, an' perhaps in some way help her out o' this terrible trouble."

"But are you sure," asked Mrs. Paxton, in a kind tone of voice, "that Dorothy has done anything so grave in its character that it is necessary to receive the attention of the church?"

"No: I'm not quite sure about that. In fact, I'm not sure o' anything: none o' us is sure o' much in this life. But that sumpthin' is wrong down to her house, I hev'n't the slightest doubt. I want you to go yourself an' find out all about it, 'f you can. When you have satisfied yourself, an' you think it worth while, the matter could be brought up in the next church-meetin', and considered."

"But," said Mrs. Paxton mildly, "I hardly would know what to say to her, as you have made no definite charge."

"Say! You can ask her what she was a-shakin' a red handkercher for, out o' her back shed, at a *man*, this mornin'. There's a *man* in this case, Mrs. Paxton. Don't forget this fact—a *man*!"

Having freed her mind, Miss Malvina arose, shook out the skirt of her dress, buttoned her cloak about her, primped her curls for a moment before the big looking-glass in the parlor, and with a stiff bow took her departure.

Mrs. Paxton was greatly grieved by what she had heard; and while she was confident that there was nothing wrong, she determined to go at once to Dorothy, and discover, if she could, the origin of the unfavorable report. In the evening, accompanied by her good husband, she went to Dorothy's home, and was admitted into her presence. A bright fire was burning upon the hearth, imparting a rosy glow to the interior of the room, at one side of which a tall, handsome, middle-aged man was sitting. As the pastor and his wife approached the fireplace, he respectfully arose, and Dorothy, stepping forward, presented him to them.

"You have heard," she said, "of my Uncle Horace, who went to California a great many years ago. He has just returned to tell me of the good fortune that he met with there, and he wants me to sell my place and go back to live in his family. I received a letter from him a few days ago, stating that he would be here to-day, and I hurried to put my house in order to receive him."

"And this is the gentleman," said Mrs. Paxton with a laugh, "that you waved a red flag at from your back door?"

"Waved a red flag!" exclaimed Dorothy, in wonder.

They sat down by the fire, and the pastor's wife related the somewhat incoherent story she had heard, at which all laughed heartily. Suddenly Dorothy arose, ran to the little back room, and returned waving the tell-tale bit of flannel in her hands.

"It must have been this," she said, "that caused the mischief, for I remember that I wiped the windows with it to-day, after which I washed and hung it out of the window, to dry. Some one must have seen it waving in the wind after I put it there."

For several days afterward, a wave of scandal swept over the town, the wonderful tale increasing in offensiveness with every repetition. When the real facts became fully known, no one could have felt more heartily ashamed of themselves than the three meddlesome gossips, whose zeal in regulating Widow Dorothy Dolphin's affairs caused such a frightful "Tempest in a Tea-pot."

EUGENE J. HALL.

Wanted, an Owner.

IT was on the dullest day in December that I made the greatest discovery of my life; namely, that there was one other girl in the world who was equally as much in love as I, and that her vivid imagination was about to make her as miserably wretched as mine had made me.

You want to know what led me to this discovery? It came about in this way: The morning paper had predicted a blizzard; and that I might not be taken unawares, I immediately sallied forth to procure a book from the library, and to make some other necessary purchases. I selected Kingsley's "Hypatia," and, being somewhat pressed for time, I never opened it until that evening, when, seated by the grate fire, I was about to read it aloud to mother and the girls.

Just as I was about to begin, something white fell from between its pages and fluttered to the floor. "What's that?" cried Lou and Grace in the same breath.

"A letter!" I picked up those little sheets, and as I laid them on my knee and began to read, I laid bare the innermost workings of a poor girl's heart. As I read on and on, I felt that she was stating my feelings exactly. The envelope in which it was sent was completely blurred (probably by the recipient's sympathetic tears), and so I deem it no breach of trust to publish this letter, as much that it may be restored to its owner, as that it may serve as a warning to those who feel it unmaidenly to clear up some misunderstanding. Death has cut the knot for me, and it will be a source of regret, to my dying day, that I did not come boldly forth, ask an explanation, forgive, and possibly forget, and so end a disagreeable episode in my life.

Read for yourself this letter, and then confess that my plan is the best; that there are times when silence is not so golden, and that a word left unspoken often mars, if not wrecks, a life.

"New York, October 5, 1887.

"DEAR AUNTIE:—

"To you, who so wisely counsel the afflicted and unhappy, I appeal, to decide whether any man has the right to correspond with more than one girl at a time. In my mind's eye I can see the cynical smile which flits over your handsome face, and I can almost hear you mumble, 'I wonder why she asks such a question?' Bolt your study door, dear, that we may not be interrupted, thrust your waste-paper basket out of sight, that you may withstand the temptation to throw these harmless sheets into it, turn up the lamp, and I will at once appease your curiosity.

"In the month of June, 1879, Ada Richards and I were graduated from the Normal College, she with very high honors, I with—well, we'll let that pass: 'tis neither here nor there. Nevertheless, we had been the dearest of friends during our four years' course, and with promises to ever continue this friendship, we parted for the summer. Ada hurried off to Richfield Springs, where her family was accustomed to spend the heated term; and we went, as you know, down to our country-house at Orange.

"We had been there but a short time, when one day I received a letter from Ada, telling me that her only brother, of whom I had often heard her speak, had arrived from Europe, and that, inasmuch as she was dying for accounts of me, she had asked Horace to stop and see me before he came to the Springs. Words fail to express the horror which filled me when it dawned upon me that I was shortly to meet this paragon face to face. Mutual friends had sung his praises too often for me not to become aware of the fact that he was above the average man in intellect; and from his photograph, which was said to be his 'counterfeit presentment,' I knew him to be handsome, with aquiline nose, delicately chiseled

lips, and eyes that seemed speaking with tenderness. As I sat there with Ada's letter on my knee, I blushed to think of how insignificant I would appear to him, with no good looks to boast of, nothing but a pair of hazel eyes that auntie darling used to call 'laughing,' a girl with none of the elegant accomplishments, neither music nor painting, who unfortunately says just what she means, who likes and dislikes with alarming vehemence, and to whom a horse or a dog is a 'thing of beauty and a joy forever.' The more I thought of his coming, the more dreadful seemed the ordeal.

"But the Fates were kind to me; for on returning from the village, one afternoon toward the end of the week, I found him comfortably seated in the reception-room, looking through a book of engravings. When he shook me by the hand, and in that wonderfully pleasant voice of his said, 'Miss Elsprita, I feel my sister's letter of introduction is totally unnecessary, for I know that during the past four years I have been almost as much a friend of yours as Ada has,' I put it mildly when I say the room swam before me, and I became almost speechless. Only for a moment, though, did I lose my self-possession, for his quiet manner and calm gray eyes soon restored my equanimity; and before I had known him for very long, it seemed as though we must have been friends for life. It would be tedious for you, were I to repeat *verbum verbatim* the conversation that ensued: suffice it to say that when Mr. Richards left that evening, I was no longer 'heart whole and fancy free.' I saw him frequently, aye, very frequently, during the following winter. We belonged to the same dancing, riding, and whist parties, and whenever he could, without exciting comment, he always acted as my partner.

"Things went on in this way for two years, when one morning the financial world received the astounding intelligence of the failure of the firm of Howe & Richards. They were discussing it at the breakfast-table as I entered; and without waiting to take more than a cup of tea I rushed to Ada's house. As I entered her room, her white face appalled me. Always of a reserved nature, her trouble seemed more than ever to draw her into herself; and the only words she spoke that day were, 'My God, if it be but an honorable failure, I can bear it.' To her the loss of fortune meant nothing: it was the good name of father and brother that she dreaded to have besmirched.

"For three days neither Horace nor her father came home, and the suspense seemed killing her. At last, however, the glad tidings were wired, 'Have paid all creditors, but we are ruined.' As a lily raises its poor head when the storm has abated, and in the lull that follows seems more beautiful than before, so did Ada seem to gain strength and independence when she read that they owed not a farthing to anyone. 'I've no fear for work, nor has Horace,' she said; 'and our united efforts can, I know, keep the wolf from the door.'

"Ada became companion to a most charming lady, who has taken such a fancy to her that I shan't be surprised if, some day, she should become her daughter-in-law. But let us not anticipate. Horace took a position with a house in Spain. When he started for Madrid, he exacted a promise from me to correspond with him. 'Upon one condition,' said I: 'that you will regard my letters simply as a means toward keeping alive this pleasant friendship of ours, but not as literary productions at all.' 'Never fear, Miss Kathryn, I shall guard them as the apple of my eye,' he answered.

"Why should I have doubted his word,—he who had always been so truthful and upright with me? Why should I hesitate to commit to paper the thoughts which I would not hide from him in conversation? Still, ever and anon this uncomfortable thought would frame itself: Would the world believe in this Platonic correspondence? However,

it took but one little pleading note from Horace to banish all scruples ; and that night found me communing with one I then knew to be my *alter ego*, my affinity. How difficult it was to keep my heart from creeping out in those lines ! How many sheets of note-paper were mercilessly crushed, because I feared there might be the merest suggestion of a warmer feeling than a sisterly one ! After the first letter, though, it was less difficult to carry on a written chat ; and before long, when I began to write it was as though Horace were spending an evening with me.

"Those were delightful descriptions I received of his little trips through Spain, of his first impressions of the Escorial, 'that architectural gridiron,' as he called it, 'with malignant Typhus and Pneumonia lurking within its very shadows.' Ah me ! how alarmed I was to learn that he had contracted a heavy cold while wandering through its icy halls, but luckily it was not sufficiently severe to prevent his accompanying a party of friends on a visit to the Alhambra shortly afterward. So vivid was his detailed account, that it seemed to me as though in dreams I had been transported, and had sat in the Hall of the Sultans, and gazed upon its Moorish decorations with longing eyes. When I look back to those days when these weekly missives were sure to come, I feel as though the sunshine went out from my life when they ceased.

"Did they cease, Kathy ? And why ?" I can hear you say. They say that 'pain is love ;' then perchance the pain he incurred was but to make me love him the more. That was scarcely necessary. Briefly now I shall relate to you the end of this—shall I call it a 'Midsummer Night's Dream' ?

"One afternoon, at the Philharmonic Concert, I found myself discussing with Ada the merits of a certain mutual friend, when suddenly, without apparently thinking, she said, 'Horace considers her remarkably clever ; in fact, they have corresponded ever since his departure.' How dark the Opera House seemed to grow, how discordant Chopin's nocturne sounded, how empty life itself all at once seemed ! And why ? I was forced to confess to myself, simply because I had been told that while Horace implied he was corresponding with me alone, all that time he was writing to another girl. But why not ? 'He was at liberty to do as he liked,' you say, 'he had never asked me to become his wife.' But how often had he looked and acted it ? Never wearying of telling me, again and again, that for one person alone, in this wide world, was he striving for advancement, whose words of encouragement were to him as the 'summer rain is to the parched earth.' And I, fool that I was, believed that I was the magnet !

"Poor Ada thought my sudden silence due to my love for Chopin : little did she know that my heart was beating fast at the intelligence she had just imparted. Soon there were cries for Scalchi and Thomas, and I knew the concert must be at an end. As soon as I possibly could, I hurried away from Ada, and rushed home. Reaching my room, I locked the door, and, throwing myself on the bed, sobbed until I thought my heart would break or my temples burst.

"When this first gush of feeling had subsided I dried my eyes, and proceeded to take Horace's picture and letters from my desk. As I read them, I often paused to look at his face ; and when it dawned upon me that I was nothing to him, an inordinate desire took possession of me to burn every vestige of remembrance of him. Accordingly, kissing each letter tenderly, I tore it into shreds and threw it into the grate fire, watching it until nothing but ashes remained. It seemed as if nothing would appease me but to have his photograph share a similar fate. Clutching it in my hands for one last glance, it seemed gradually fading from sight ; and before I could utter a cry, I, who you know never fainted in my life, fell unconscious upon the rug before the fire.

VOL. XXVII.—JANUARY, 1891.—12

"Here it was that Meta, my maid, found me several hours later. Failing to make me hear, after repeated knocks at the door, she finally entered through a window opening upon the balcony, just as I was reviving. Lifting me tenderly to a sofa, she proceeded to divest me of hat and wrap, when Horace's picture dropped from the folds of my dress. As I attempted to offer some lucid explanation for its unaccountable appearance there, I burst again into tears, when she silenced me by saying, 'I always said it was too great an exertion for you to arrange the papers in your desk.' 'Ah, Meta, my girl, you are a diplomat in your own sphere,' I thought ; but I was too wretched to say anything. It took months before I could touch that unoffending desk ; and even now an icy tremor creeps over me as I write at it.

"What did I do about it all ? Nothing, absolutely nothing. I have written no line to Horace since ; and though he has sent me letter upon letter, inquiring the cause of my long silence, I have ventured no word by way of reply. He declares I have grown tired of him and his letters. Could he but see the joy I feel as they come, and then continue to think such a thing ?


"Should we ever meet again, I may then, perhaps, hint the reason of my abrupt silence ; but until then he can believe what he will of me. Now then, auntie, have I pursued the right course ? As an 'unbiased third party,' tell me if I alone am to blame for my misery in having dared to hope too much ? And had Horace the perfect liberty to write to as many girls as he chose ?

"Broken-heartedly yours,

"KATHRYN ELSPRITA."

An Old Monarch.

(See Second Page Engraving.)

 HIS splendid head of the old monarch of the desert, beautifully engraved after the original picture in the collection of Ernest Gambart, Esq., England, is a magnificent specimen of animal portraiture. The signature is that of the famous animal-painter Rosa Bonheur. Only a skilled and trained hand could have drawn those marvelous lines which re-create the majestic features of the African lion and the kingly gesture with which he lifts his tawny-maned head in the calm consciousness of might.

Everyone who knows anything of art knows of Rosa Bonheur the artist. This is one of her latest pictures, having been painted in 1879, and not many more may be looked for from her, for her once black hair is now white, and she will be sixty-nine in March. She sees very few people, and is as retiring and shy as many of the noble creatures it has been her delight to study and to paint.

Learn to Dance at Home, Without a Master.

MR. DODWORTH, the proprietor of New York's most fashionable dancing-school, will tell, in our February number, all about "Modern Society Dances." This paper, in interest and completeness, will surpass anything ever before published about dancing. The steps of the newest dances will be so clearly illustrated, and the directions so plain, that anyone may easily learn, without a master, to dance any of the fashionable society dances.—Waltz. Polka, "Esmeralda," or Three-slide Polka, "Bohemienne," or Heel-and-toe Polka, the "Yorke," Military Schottische, or "Dancing in the Barn," the new Varsovienné, the Caprice Waltz, or "McGinty," "The Berlin," etc. Dancing is always conducive to a graceful carriage, and instruction in this charming accomplishment cannot begin too early.

Our Girls.

The Study of Harmony.

It is a curious fact, that although so large a number of girls take up harmony as a subject of study, either at school or after they have left school, yet their knowledge seems utterly useless to them. They may be able to write correct exercises on a figured bass, free from consecutive fifths and octaves, with discords properly resolved; they can give the chord of the dominant seventh in any key; possibly, too, the chords of the major and minor ninth; they will harmonize a simple melody, perhaps somewhat stiffly, but still very passably: and yet all the labor they have given to attain this result appears to have been entirely thrown away. Their pianoforte playing is not benefited; they can read music no more fluently than when their acquaintance did not extend to even a common chord; they do not take a more intelligent interest in what they may be practicing than they did before they first opened a harmony treatise; while as for utilizing their knowledge for writing down clearly any original ideas that may come into their own minds, they do not know even how to begin to set to work.

Why is it, that having acquired a certain amount of knowledge of the material of which music is formed, and a certain ability to mold that material into musical form, yet these students have no idea how to apply such knowledge so as to render it useful to their pianoforte playing, and conducive to a more intelligent enjoyment of their art?

Long experience as a teacher tells me that the chief reason is that harmony work is done too much on paper, and not enough at the piano; and the object of this short paper is to point out how this error of procedure may be remedied.

The first difficulty to overcome—and it is a difficulty that is not so great as it at first appears—is to be able to see at a glance, not simply in what key a piece is, but in what key you are in at any passage in a composition. Nay, more: you must be so much at home in key tonality, as to almost instinctively feel what key you may be in. An accomplished linguist would not have to stop and consider in what language the book he has taken up might be, but he at once thinks in that language. So must it be with keys: you must be able to feel and think in any key.

I will now give my readers some practical directions how to arrive at this state of key knowledge. Of course I scarcely need to say that it is absolutely necessary to have at your tongue's end the signatures of all the major and minor keys; and I should advise the student to get into the habit of associating the major and minor keys that have the same key-note, not those that have the same signature. Thus, take together C major and C minor, A major and A minor; not, as is usually the course in instruction books, C major and A minor, E flat major and C minor, etc. In the former case, the key-notes are the same, but the signatures differ; in the latter, the key-notes differ, but the signatures are the same.

Next make yourself thoroughly familiar with the three principal common chords in each key; viz., those of tonic, dominant, and subdominant. Most simple pieces are built up almost entirely on these three chords. In order to do this, take the following combinations of these chords, and play them over and over again in every major and minor key. When playing in the minor keys, use only the harmonic minor; that is, the minor scale, with flattened sixth and raised seventh.

C major.

Tonic. Subdominant. Tonic. Dominant.

C minor.

6 5
4 3

C major.

Tonic. Subdominant. Tonic. Dominant.

C minor.

6 6 6 7
5 4 5

At first, perhaps, your progress will be slow; but persevere until you can play them fluently in all keys, and do not go on to the second exercise until you have mastered the first.

Another excellent exercise is to play a chord of the dominant seventh, and resolve it on to its proper common chord; then turn that common chord into a dominant by adding the seventh, and so proceed through all the twelve keys. When you come to a key with many flats or sharps, you must mentally transpose it enharmonically. Thus, suppose you have got to D flat with five flats: hold down the notes and think of them as in C sharp with seven sharps; then you can go on to F sharp with six, and so on to the key you started from. Thus:

&c.

Or:—

&c.

Each of these exercises is an example of what is called a real sequence, each bar being exactly the same as its predecessor, but at different pitch and in a different key. Play the latter of the two examples, leaving out all the flats and sharps, so as to keep it in the key of C, and you get a tonal sequence, where the progression of

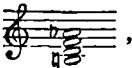
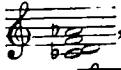
tones and semitones is not the same in each bar.

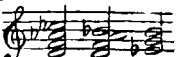


The practicing of ordinary technical exercises can be utilized by

playing the exercises in all keys. Take some of Czerny's 101 exercises, and practice them in different major and, where possible, minor keys, each day. It is best to use the same fingering in all keys, so as to accustom the hands to playing in awkward and unusual positions.

There is one chord which is especially useful for familiarizing you with all keys. This is the chord of the minor ninth, with its root, the dominant, omitted. It is then called the chord of the diminished seventh, and is built up by adding successive thirds to the leading note of the minor scale. Thus, take the leading note of C minor, B natural, add next third D, the next F, and the next A, which, as C minor has three flats, will be A flat. If the seventh, A flat, be resolved to G, it becomes the first inversion of the chord of the dominant seventh. Now the peculiarity of this chord is that each note in turn can be a leading, by enharmonically altering the names of some of the notes.

Thus, in the chord above , if we take D as the leading note, then the chord is in E flat minor, and will be written , and will resolve on to the dominant

seventh of E flat . We might, similarly, by taking F (or E sharp) and A flat (or G sharp), as our leading note, resolve the chord in F sharp or A. Thus each chord of the diminished seventh can, on the piano, be in four keys; and, as there are only twelve minor keys, it follows that there are only three of these chords on the piano, which you can easily ascertain for yourself.

Now take each of these three chords, and making each of its four notes in turn a leading note, resolve it on to its dominant seventh, and the dominant seventh to its common chord. Do this also away from the piano, mentally.

"*Ab uno disce omnes.*" Each new chord you meet with in your harmony studies, master thoroughly at the piano, learning to play, and resolve it without hesitation in any key, and learn also to combine it with other chords in its own key. Thus, with the chord of the diminished seventh take some



such phrase as the following, and play it in every key. It is best to compose the phrase for yourself.

Or, introducing the diminished seventh of the dominant also :



Proceeding in this manner, you will find, after a time, that you will be able to see

at a glance how the piece of music you are playing is made up; and, instead of laboriously reading each note of every chord and of every arpeggio, you will know what is meant to be played in very many cases. Your reading will be much more fluent than before, and your interest in your music will be considerably increased.

If the work is tedious and difficult, remember this result well repays the necessary drudgery you have to undergo; and remember, too, that each repetition of a difficult thing makes the next so much the easier.

A. D. SWIFT.

The New Year's Welcome.

PALE Winter waits
At Time's wide gates,
To welcome the new-born Year,
With a robe of snow,
And a lullaby, low,
That none but he may hear.

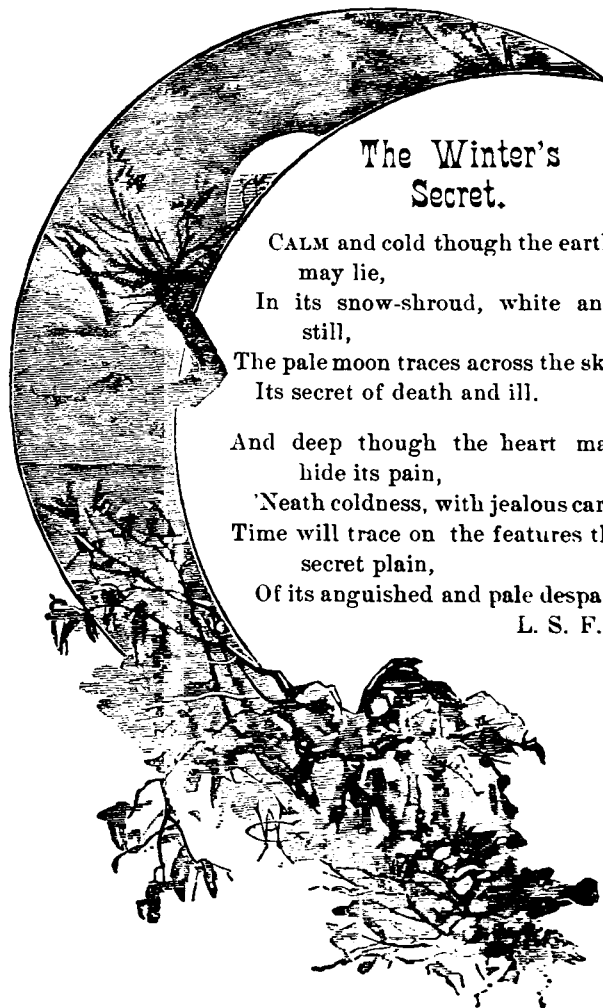
Bright Spring is coy and bides her time;
Fair Autumn's step is slow;
Sweet Summer delays in a southern clime;
While the New Year wakes below.

Yet Spring will have smiles for the youthful Year;
And Summer, love, in his prime;
Autumn will lavish wealth and cheer,
On the Year, in his later time.

But 'tis Winter will weave him his shroud of snow,
When the Old Year dies, at last,
And will watch by his side, as life ebbs low,
Till his last hour is past.

Oh! the glad New Year
To them all is dear,
But Winter loves him best:
She is first in his heart,
And the last to part,
For he dies on her faithful breast.

C. ST. MAUR.



The Winter's Secret.

CALM and cold though the earth
may lie,
In its snow-shroud, white and
still,
The pale moon traces across the sky
Its secret of death and ill.

And deep though the heart may
hide its pain,
'Neath coldness, with jealous care,
Time will trace on the features the
secret plain,
Of its anguished and pale despair.

L. S. F.

Sanitarian.

The Sitz-Bath, Foot-Bath, etc.



AFTER the full bath and the ordinary towel-bath, those that are of the most practical utility in the sick-room are the sitz and foot-baths. They constitute what is known as derivative treatment, and are serviceable in calling the blood from the head or upper portion of the body to the lower extremities: the sitz-bath (sometimes called the hip-bath) is also employed for the purpose of relieving local congestion and pain. I will state, in general terms, that these or any other baths should not be taken when the stomach contains food, neither should they be administered when the patient is tired or exhausted.

The sitz-bath may be hot, warm, tepid, or cool, according to the condition of the patient and the effect that it is intended to produce. In a common cold, this bath is often given quite hot, to promote free perspiration. The temperature of the water is gradually increased as it can be borne, until it is converted into a sweating-bath. It may be taken in a common wash-tub (tipping the tub to one side for convenience), or the ordinary sitz-bath tub may be employed. The room must be of comfortable temperature, and enough water poured into the tub to pretty well cover the hips.

The patient is divested of clothing except the shoes and stockings, which are left on. After sitting down in the water, let one or two blankets be thrown over the patient and tucked in at the back, so as to keep him comfortably warm. This bath is commonly continued from fifteen to twenty minutes; though if given to relieve pain it is usually continued till the pain ceases. If administered for sweating purposes, it generally requires from twenty minutes to half an hour, and the hot foot-bath is sometimes combined with it. After free perspiration has been induced, the patient should be rapidly sponged off with tepid water, before drying with a towel.

As before stated, the temperature of the water varies according to the effect which is to be produced: it may be as low as 70°, or it may be as high as 110°, or as hot as can be borne. Usually, where there is much pelvic congestion, the bath must be made rather warm: the patient's feelings will be something of a guide. It is generally a good plan to reduce the temperature somewhat, just before getting out of the bath. On rising, the hips should be well dried with a towel, and then rubbed with the dry hand. This is a very soothing bath if properly given, and it is often administered to induce sleep: it is then taken just before retiring.

The foot-bath is a very simple bath, but not many people know how to take it. In the absence of a foot-bath tub, an ordinary bucket or large basin will answer. If given for cold feet, the water should be about as warm as can be borne, and just enough to cover the feet. Throw a blanket over, and let them remain in the water until the skin is red (two or three minutes will suffice), then lift them out of the water and dash a basin of cool or cold water quickly over them. Rub briskly with a coarse towel till the feet are dry, and then follow with vigorous hand-rubbing. Draw on the stockings, dry and warm, and then rub again.

If this bath is given for its derivative effect, have the water deeper and continue it longer: it may or may not be given in connection with the sitz-bath. On taking the feet out of the water, give the cool dash as before, and then use the dry towel. This also is a very soothing bath. It and the sitz-bath are much resorted to in cases of headache, also in chest troubles, as pneumonia, etc.

The pouring, or *douche*, bath is often resorted to where

there is feeble skin reaction. The patient may stand in a common bath-tub (a little warm water in the bottom of it), and have the water poured over his shoulders from a pail or basin, he rubbing vigorously meanwhile. This is a very pleasant bath, and it usually insures good reaction. It is often administered to rather feeble patients. The water must not be so cold as to produce a shock: the temperature may be about blood heat, or a little below it; and the pouring should not be continued too long.

There are many other forms of baths in common use, but those above described are (aside from the general bath) of the most frequent application. The sitz-bath, especially, is of infinite service in a great variety of disorders.

SUSANNA W. DODDS, M.D.

Effects of Cold.



THE low degree of temperature that man can endure is essentially variable: a vigorous adult accustomed to cold weather can with impunity resist a temperature of 40° below zero; but there are many circumstances which may diminish this power of resistance, such as alcoholism, weakness, insufficient nourishment, long privations, and discouragement.

The power of enduring cold also varies according to age: a new-born child exposed without clothing, or insufficiently clad, to the outdoor air, will die, the infant having more need of caloric than the adult or even an old person; and in this connection we may remark that to make children's dresses so short as to expose their legs, or to put short stockings on them in winter, is not only cruel, but dangerous to their health as well.

The action of cold is the more to be feared as it comes suddenly, and with abrupt transition. The cold of the polar regions, easily supported by those who dwell there, would be fatal to most of us who live in temperate latitudes. Inversely, also, the brusque return from excessive cold to heat may be fatal.

Those portions of the body most distant from the center of circulation, the heart, are naturally most susceptible of being struck with death by cold: it is the same with those parts which by their relatively greater superficial surface lose more heat. These more susceptible portions are the fingers and toes, the nose, ears, and cheeks, the arms and the legs.

The first effect of cold is numbness, then, in a greater degree, complete insensibility. It is known that this insensibility produced by cold is daily taken advantage of in minor surgery. If a superficial tumor is to be lanced, the region is subjected to a spraying with ether, which, by its speedy evaporation, causes a rapid chilling and an absolute insensibility. If an ingrowing nail is to be raised, the afflicted toe is dipped for a minute or two into a mixture of sea-salt and cracked ice, and the insensibility produced by the refrigerating mixture renders this painful operation easy.

At a temperature a little below zero, the blood solidifies, the vessels become obliterated, and the circulation of the blood being interrupted, gangrene appears, the skin becomes livid, blackened, and soft. Often, also, gangrene is caused by a sudden change from excessive cold to great heat, as one coming in out of the cold might hold his hands or feet near a hot fire, which is very unsafe to do. Scurvy itself is only a species of gangrene caused by cold, but a continuous cold.

At a very low temperature, all the organs of sense are more or less weakened: the hearing becomes affected and the sight enfeebled. If the intensity of the cold is consid-

erable and its injurious action upon the body prolonged, disorders do not localize in certain tissues or regions, they strike the entire organism. The person becomes numb, pallor becomes general, and action more and more painful, sometimes impossible; the intellect becomes obscured; the subject speaks with difficulty, and finally falls into a sort of stupor, a perfect idiocy. The circulation diminishes more and more, and the individual is overcome by sleepiness; but woe to him if he succumbs to it: he will sleep never to awaken.

Upon the frozen shores of Terra del Fuego, Solander said to his companions: "Whoever sits down will sleep and never wake;" and some minutes later he himself begged to be allowed to lie down. Experiments made upon animals have shown that death supervenes when the temperature of the body of 100°, which is about normal, descends to 80°.

If an entire member is numbed with cold, and especially if it has commenced to freeze, care should be taken not to revive the circulation too quickly, for gangrene may result from a too abrupt reaction. Rub the chilled part with snow or very cold water, and as soon as warmth begins to be felt, continue the rubbing with a warm flannel.

When a person is paralyzed by cold and upon the point of succumbing to an overpowering desire to sleep,—the precursor of death,—he must be made to walk, be rubbed with snow, beaten, a little stimulant in small quantities administered to him,—the monks of St. Bernard, in Switzerland, use heated milk, when resuscitating half-frozen wanderers,—then he should be plunged into the snow or a cold bath which should be slowly and gradually warmed. But in all cases be careful not to administer any alcoholic stimulant, nor to bring him suddenly by the fire, lest a too intense and often fatal reaction set in.


In winter a more abundant and generous alimentation is needed, one richer in fats, sugar, and starch, for these, abundantly provided with carbon, are valuable fuel for the animal engine. One should refrain, contrary to a widespread error, from the use of spirituous drinks, for the stupefying action of alcohol, added to a general numbness produced by cold, is likely to cause serious accidents—sometimes fatal.

In winter much muscular exercise should be taken: under the influence of cold, the blood-vessels and the capillaries contract and drive the blood to the interior of all the organs, and thus many congestive difficulties are caused by excessive cold. Exercise, by warming the body, provokes an inverse action to that caused by cold: the vessels dilate to receive the blood from the inner organs. Thus we see when a person has just come from a rather long walk, the skin of the face reddened and somewhat swollen. Exercise, therefore, is necessary in winter, because it contributes to the warmth of the body, and because it drives away serious dangers connected with the congestion of the internal organs, chiefly pulmonary congestion, which makes so many victims during the cold weather.

The affections engendered by cold are numerous: angina, laryngitis, bronchitis, pneumonia, pleurisy, etc.

DR. PH. M. ———

How to Use the Eyes.

O many occupations and studies require long continued and constant use of the eyes, that they often become overworked and refuse to serve us satisfactorily. This is more often the case when the work is very fine, or has to be done in a poor light. Very few eyes can be submitted to such treatment for any length of time without eventually becoming permanently weakened. The eyes

should be rested and relieved by using them in other ways, at intervals, when engaged on very fine work of any kind.


There are many ways of injuring the eyes besides continuously using them. Trying to read or sew by a faint light is harmful, and so is looking at objects that are very brilliant. To look directly at the sun, or at any bright artificial light, especially the electric light, is very injurious. One of the chief causes of nervous disease is the straining of the eyes. Never read when lying down. When traveling on the cars, avoid fatiguing the eyes by watching the landscape or attempting to read, but close them at frequent intervals and give them a rest.

If anything gets into the eye, remove it at once with the folded corner of a handkerchief or the round end of some smooth substance. Do not rub the eye, nor wipe too hard, for that will only increase the irritation. Bathing with a solution of borax and water is an excellent remedy for tired eyes, and is also good for most cases of inflamed, weak, or sore eyes.

One very simple and most valuable remedy for tired eyes is massage with the hand wet in cool or cold water. Fill a basin with cool water and wet the hand as much as possible, then gently manipulate the eyes, not rubbing them, but pressing slightly in various directions on the eyeballs. Marvelous results follow the practice of this treatment for four or five minutes several times a day.

To avoid diseases of the eye, observance of the following rules will be of the greatest advantage: Keep a shade on the lamp or gas-burner. Avoid sudden transitions from light to darkness. Do not read by moonlight or in the twilight or directly in front of any light. It is best to have the light come over the left shoulder. Do not sleep where on first awakening the eyes must open on the light of a window. The moment your eyes ache so that you must rub them, stop using them.

Some Cold Weather Rules.

 ALWAYS regulate the clothing to suit the temperature: a too heavy wrap induces copious perspiration, thus causing debility, and consequently the danger of taking cold is increased. Always open or throw off a wrap on going into a warmer atmosphere.

Keep the back, especially between the shoulder-blades, well protected, as well as the chest.

Never lean the back against anything cold.

After exercising, never ride in an open carriage or near an open car-window. Avoid draughts, in or out of doors.

Never stand still in the street, especially after walking, and most especially where exposed to a cold wind. Also avoid standing on ice or snow.

Keep the mouth closed as much as possible when in the open air, particularly upon first going from a warm atmosphere. By breathing through the nose, the air becomes warmed before it reaches the lungs. A silk handkerchief, a piece of loosely woven woolen cloth or knitted woolen material, placed over the mouth and nose, or the mouth only, when in the open air, is very beneficial for persons who have weak lungs, and should never be neglected when the temperature is at or below freezing point.

Never take warm drinks immediately before going out into the cold, and never start on a journey in the morning before eating breakfast.

Keep the temperature of the house even, and secure good ventilation from the outside air, without a draught. Every room in the house should be thoroughly aired, every day.

A fire in a sleeping-apartment is not desirable, excepting for an invalid; and even for a sick person the temperature

should be lower at night, and the rest will be better if the room be thoroughly aired before settling for the night.

If necessary to occupy a room that cannot be heated, do not go to it when overheated, always disrobe quickly, and wear flannel nightclothes.

A person in good health should never wear the same clothing at night, even the flannels, that are worn in the daytime. After airing during the night, flannels afford more warmth the next day.

Never go to bed with cold or damp feet. If subject to cold feet, rub them thoroughly with something rough before going to bed. Strictly avoid anything heated—a soapstone, flat-iron, etc.—for keeping the feet warm in bed. It makes them tender. Use, instead, knitted bed shoes or stockings, or use *very large* woolen socks or stockings. Hosiery of the usual size worn will impede circulation, and the feet will remain cold.

A quick rubbing all over the body with a rough towel, a flesh-brush, or horsehair gloves, is an excellent thing to do just before going to bed, as it quickens the circulation, and often induces quiet sleep; but this should not be done in a room where the temperature is so low as to suddenly chill the body when the clothing is removed.

Never omit regular bathing in cold weather, and systematic exercise and rubbing. When the circulation of the blood is good and the skin in a good condition, one can resist the cold much more successfully, and with less clothing. When the skin is inactive and the circulation is poor, the condition is favorable to congestion, and one is liable to "take cold" easily.

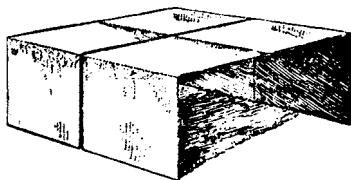
After "taking cold," attend to it at once—don't let it "run its course" and develop into pneumonia or some other equally dangerous phase. If hoarse, speak as little as possible until the hoarseness passes off. DAME DURDEN.

Kindergarten Work and Play for the Home.

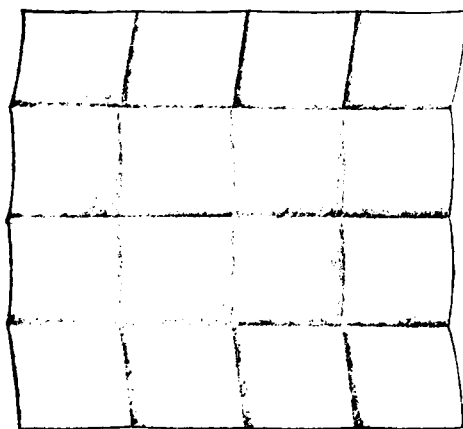
XI.

PAPER-FOLDING.—(Continued.)

PAPER-FOLDING is one of the most interesting and varied of the kindergarten occupations. The child feels a power over this little sheet of paper, which is really creative. He always begins with one and the same thing, and by the power of his own thought, acting according to law, he is able to produce numberless things. This



LITTLE TABLE. (From November Number.)

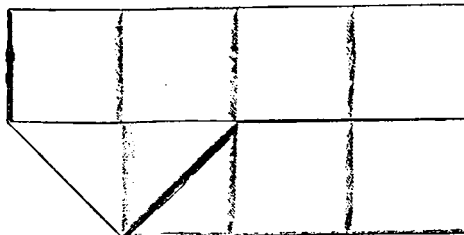


NO. 1.

"capacity of development" gives him real pleasure and respect for his own ability, similar to that experienced in the handling of modeling-clay.

No work is better calculated to cultivate habits of care and exactness, than is this folding. The results of neat-

ness and accuracy, or the natural consequences of haste and ignorance, are seen at once. Let a mother go through a series of these foldings, and, it seems to me, she would need no more convincing proof of the necessity of right beginnings. This work *must* be done obediently and correctly, from the



NO. 2.

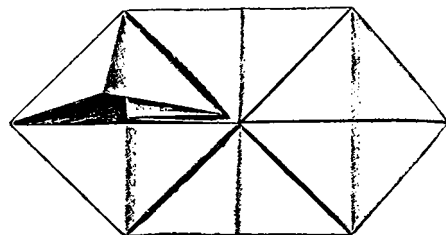
first! A mistake in the *first* folds is exaggerated at every succeeding step. A wrong crease in the paper can never be erased; there is no possibility of making

a crooked fold better *as you go on*; the work must needs all be done over, and even that is only a partial cure: it can never be perfect.

Is it not just so with our little ones? Are not the mistakes made in the early years the serious ones, because they are bad foundations upon which to build? O mothers! guard, foster, and study your babies. They need your time, money, and devotion now, more than they will need it when in the high school.

For the sake of convenience, kindergartners classify objects as belonging to forms of life, or beauty, or mathematics. The following are a few articles from a series of "life-forms" which naturally follow the "baby sequence" given

in November, Chapter IX. Re-read that article for general directions. The "little table," from that article, is the fundamental upon which we shall

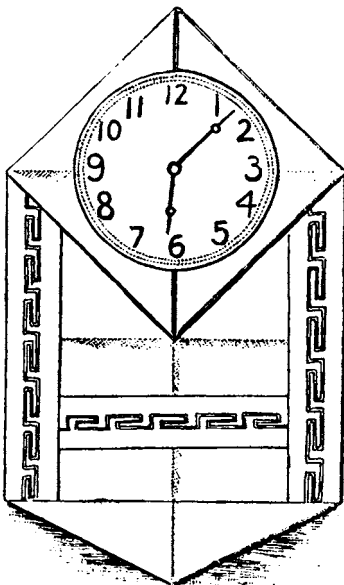


NO. 3.

build now. Fold eight of these as fundamentals for the following eight articles.

CLOCK.—Take one of the fundamentals, open it out flat, like No. 1, then fold the front and back edges to the middle line. Push the left fore-finger under the front left-hand square, and moving towards the right make a triangle with apex to the front. Crease this fold well. (See No. 2.) Push out all the squares in this way, and you have a hexagonal form with two squares (each made of two large triangles, bases together), corner to corner at the ends. (See No. 3.) Turn one of these squares at right angles to the rest of the form,

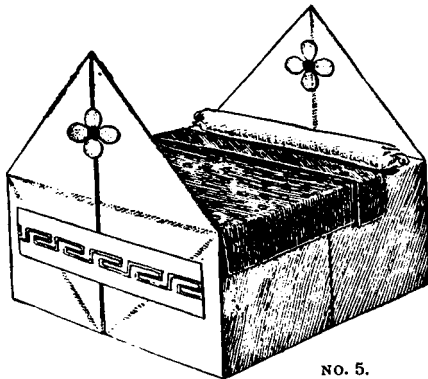
to serve as the standard of the clock, paste a piece of paper on the bottom, to strengthen it, and then paste the other square flat upon the smooth side of the hexagon, to make the background for the dial, which you can draw upon a circle of white paper. (See No. 4.) To make it a hanging clock, instead of the standard, flatten the bottom square upon the back of the form.



NO. 4.

BED.—Fold No. 3. Hold the smooth side up, and turn the squares at the ends at right angles to the rest. Bring the two long under edges down, and

crease the corners to make these the support for the bed. Strengthen the ends with a strip of paper pasted on the inside, or an ornamented piece on the outside. Make sheets, spread, and pillows, or slumber-roll, of tissue-paper, and teach the proper dressing of a bed. (See No. 5.)

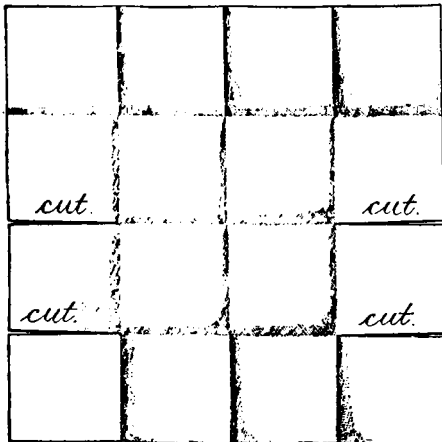


NO. 5.

TABLE.—Fold the bed again, then paste the pointed head and foot boards down over the ends, leaving a square box. The children like to fit on a piece of embossed paper, and play it is an embroidered table-cover.

BUREAU.—The body of this is a square box (the table set on one side), and two oblong boxes serve for drawers. To make an oblong box, open a fundamental like No. 1. Cut in the length of one small square on the opposite sides of your large square, on the two front horizontal lines. (See No. 6.)

Now fold the back edge to the middle line. Overlap the two small right-hand squares which you cut, and slip them into the double end, which brings the sides upright. (See No. 7.) Fit the left-hand squares in the same way, and secure them with paste. Slip two of these into the



NO. 6.

square box, one above the other, as the drawers. The mirror part of the bureau is the clock form doubled in the middle and pasted on top. Add a piece of isinglass or silver paper for a looking-glass, and a fringed piece of tissue-paper for a bureau scarf. (See No. 8.)

CHAIR.—Chairs may be made for this bedroom set of furniture, though harder to make than these other pieces. Open a fundamental like No. 1. Cut off the right-hand vertical quarter of it. Cut in the depth of one square on both vertical lines at the front, and the depth of two squares at the back. (See No. 9.)

Double the back edge of the back middle-piece to the center, and paste, for the back of the chair; then fold in the rest to form a one-inch square box for the seat of the chair. This also requires pasting. (See No. 10.) The

back can be strengthened by having a piece of stiffer paper pasted against it.

Encourage the children to keep these things, to arrange and furnish a toy house, in which, during these cold months when the play must be indoors, they can live in miniature the life of the family, with their dolls and furniture. Play of this kind may teach many lessons of good housekeeping.

The "screen" shown by No. 7, in Chapter IX., in the

November number, may be called a fire-screen and added to this set. Any or all of these pieces are pretty when decorated with painting, or tiny scrap pictures. The delicate edges and patterns found on the dainty bands which come around packages of nice envelopes and note-paper are very pretty for such decorations. The older children of the family will be interested to make such furniture out of large squares of stiff papers. Another chapter will contain directions for folding other articles, and suggestions for the use of other materials in toy furnishings.

Now let me mention minerals as a delightful topic for study this winter. Collections for school use are to be found in the

large cities, but there are enough of the common minerals in any locality for interesting work; for instance coal, chalk, rock salt, marble, limestone, sandstone, and pebbles. If to these you can add a few specimens each of asbestos,

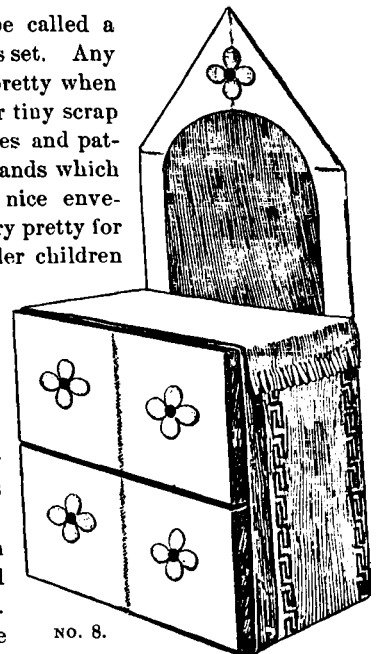
galena, soapstone, sulphur, pumicestone, mica, flint, slate, lymanite and hematite (brown and red iron ores), you will have a fine collection, offering sharp contrasts in color, weight, size, texture, and luster.

Give a child a piece, and tell him to pick out all of that kind

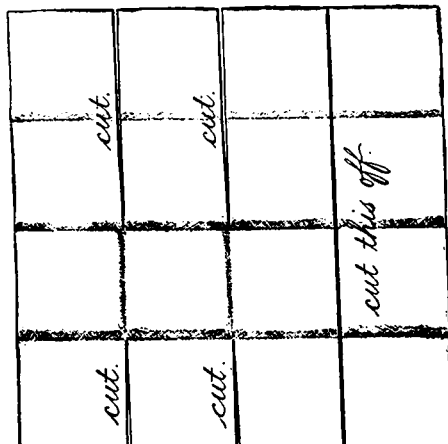
from the box of mixed minerals. Another time, let him sort them and put in separate little boxes. When he has become familiar with them in this way, take one specimen and talk about it. Say of coal, its color, its hardness, its weight, the sharp corners, and different sizes of the pieces. Let the next mineral chosen be very unlike the coal, as chalk or sulphur.

Bring out first the resemblances, and then the differences of the two. Use a specimen wrapped in paper, or put in the hands when the eyes are blinded, and let the child guess what it is from the shape, weight, smoothness, roughness, sharp or rounded corners, etc., etc. Let the minerals tell their own story. Do not describe them for the child: that is not the object in view; but in every instance wait for the child's own experience with them.

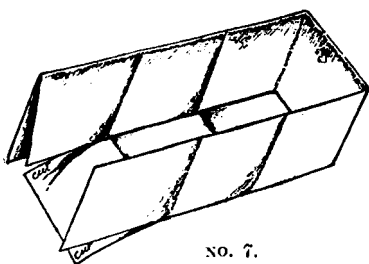
Space permits only these few general suggestions, but—begin the study. It will prove fascinating to both you and the children.



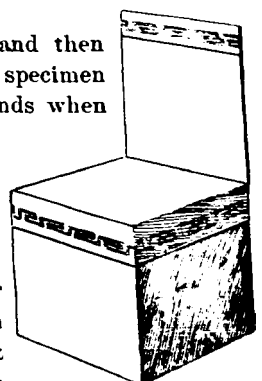
NO. 8.



NO. 9.



NO. 7.



NO. 10.

Home Art and Home Comfort.

Novelties in Crochet and Knitting.

HERE are not many women to whom the "one, two, three, four," etc., of crochet-count, is without a certain luring charm: the intricacies of a crochet-pattern are as subtly attractive as Rosamond's clue of silk to jealous Eleanor, and almost always as surely followed out to a successful termination, and with far happier results.

In the pretty designs and patterns we offer, every taste may be gratified; and the directions will enable even an unskilled crocheter to make any of the dainty articles of personal or household adornment illustrated and described herewith.



CHILD'S CROCHETED DRESS.

The high-necked and long-sleeved dress in crochet, for a child one or two years of age, is a very simply made garment, yet very effective. It is also very practical, being made of strips of the pink list from the selvage of white flannel, crocheted together with leather-brown Germantown worsted. If such list be not at hand, strips of colored flannel about two-thirds

of an inch wide can be used instead, or the dress can be made very showy—although not nearly so serviceable—by using picot-edged ribbon for the stripes.

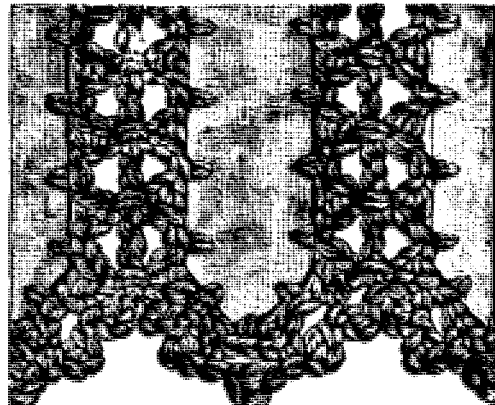
For the skirt, which will be, when finished, about a yard wide, thirty-four strips of list or flannel, ten inches long, will be required, the end of each strip to be turned in to a point and sewed on the under side. Each strip is then to be crocheted down each side and around the point with picots, as follows: 1 single-crochet in the edge of the strip, 2 chain, 1 single-crochet in the first of the 2 chain, and repeat. The stripes are joined together from the back by a single-crochet joining each pair of picots which come opposite each other, and 2 chain between each joining. The illustration of the detail shows the work clearly in actual size. The lower edge of the skirt is finished with a row of picots as on the stripes, fastening the single-crochet stitches between the picots to the picots on the points.

The sleeves are made in the same manner as the skirt, six strips of flannel in each, the two outer pieces cut slanting so that the sleeve will slope from eight to seven inches. An extra strip, cut to a slender point, and three and a half

inches long, is introduced on the under side of the arm to make the upper part of the sleeve sufficiently wide.

The waist is crocheted in ribbed stitch, which is, as shown in the illustration of the pattern of stitch for the waist, crocheted in up-and-down rows of plain single-crochet, each stitch be-

ing taken up from the back of the one in the previous row. Beginning with the left back edge, crochet 48 single-crochet on a chain, and work 22 ribs (each ribbing 2 rows) for the left back-piece; then add for the



CROCHETED STRIPES FOR DRESS. ACTUAL SIZE.

shoulder 12 more stitches, and crochet 9 ribs of 60 stitches each. On the next row, work only 36 single-crochet, and leaving the rest unfinished make 3 ribs to go below the arm-hole; then increase the number of stitches to 60 again, by making a chain, and crochet 9 ribs for the second half of the shoulder part; then crochet 34 ribs for the front, each 48 stitches long, then the right shoulder-pieces, leaving space as before for the armhole, and the back, as for the left side. On the right side of the back, however, spaces must be left for button-holes; so take care, after working the seventeenth rib, to leave holes in four or five places, at regular intervals, by



PATTERN OF RIBBED STITCH.

working a chain-stitch instead of a single-crochet, working over these chain-stitches with single-crochet in the next row. The shoulder-seams are sewed together, and the sleeves and skirt sewed to the waist. The neck is finished with a little yoke made of a strip of flannel sewed to form corners in four divisions so as to make the neck square, then crocheted all around with picots. The belt and bow of pink satin ribbon at the side will require two yards and a quarter of ribbon about two inches wide.

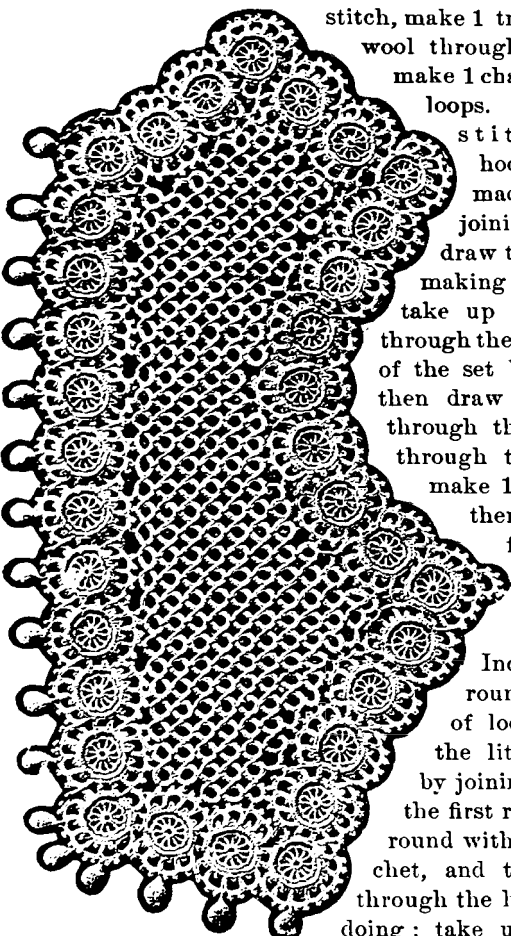


CROCHETED "TAM O'SHANTER."

require two yards and a quarter of ribbon about two inches wide.

The crocheted Tam o'Shanter is a pretty winter cap for a baby boy, but is equally suitable for anyone, and can be made in any preferred color of single zephyr or Germantown wool. To crochet it, begin in the center of the crown.

1ST ROUND:—Twist a circle of the wool and draw through it 1 double-crochet for the first



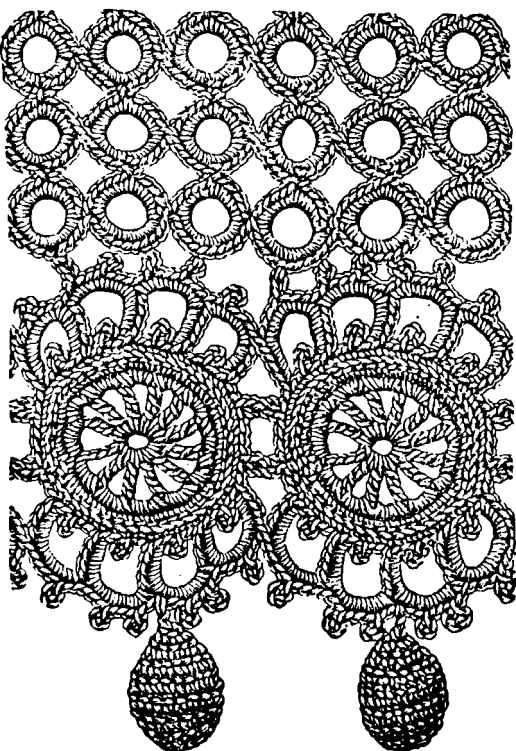
stitch, make 1 treble, draw the wool through 3 loops, and make 1 chain to join these loops. For the next stitch, * put the hook into the hole made by the chain joining the loops, draw through a loop, making 2 on the hook, take up another loop through the back of the last of the set before worked, then draw another loop through the center, draw through these 4 loops, make 1 chain to join them, and repeat from * till there are 12 sets with little holes.

2ND ROUND :— Increase in this round, making 2 sets of loops into each of the little holes made by joining the loops of the first round. Join this round with one single-crochet, and take up a loop through the hole made by so doing; take up another loop through the next on the edge,

and another through the hole, draw through these 4 loops, and join with 1 chain. Now take up 5 loops, 1 through the hole by the hook, 1 through the back of the last loop of the last set, 1 through the hole again, and 1 through the next on the edge, draw through 5 loops, and join with 1 chain; * for the next set take up 5 loops, 1 through the hole by the hook, 1 at the back of the loop of the last set (the small, tighter one), 1 from the edge close to it, 1 through the next hole, draw through 5 loops and join, take up 5 loops again, the 5th being taken up from the edge *after* drawing through the same hole the *second* time. Repeat from * all around, completing the 3RD ROUND.

4TH ROUND :— Increase every 4th set, and when not increasing always now take up 6 loops, one from the edge, both before and after drawing through the hole. When increasing, work 5 loops each for the double set.

5TH AND

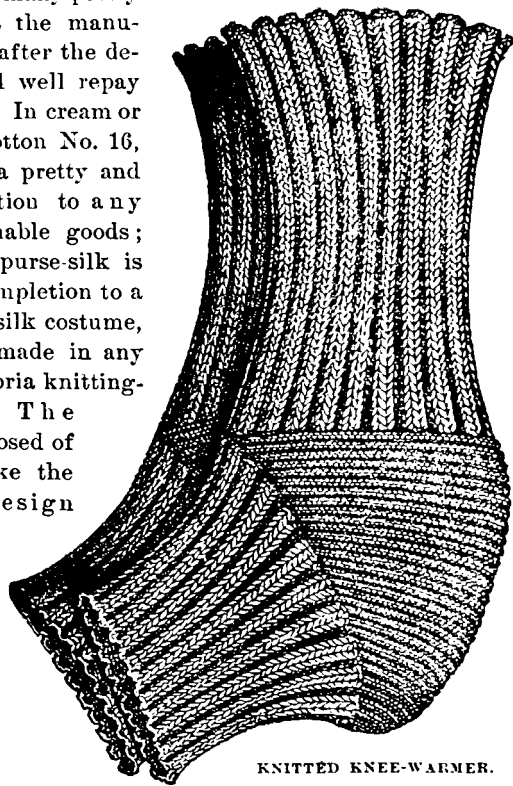


PATTERN OF RINGS FOR JACKET. ACTUAL SIZE.

6TH ROUNDS :— Increase every third set. **7TH ROUND :—** No increase. **8TH ROUND :—** Increase every fourth set. **9TH ROUND :—** Increase every third set. **10TH ROUND :—** No increase. **11TH ROUND :—** Increase every third set.

Work 7 more rounds without increasing. Divide the cap into quarters, make 8 box-plaits all around, and sew these at the edge, the size of the head : about 14 inches usually for a child, but the plaits may be laid in to fit any size. Then work double-crochet all around for the band of the head. Upon this work 1 treble, miss 1, 1 treble, 1 chain, repeat; then two more rounds of 1 treble into every space, 1 chain. Work one round of 1 long-crochet into every space, 1 chain,—about 42 long-crochet stitches. This piece turns up over the head-band, and upon these long bars the *coquilles* which form the fringe around the cap are worked. Make 2 treble on the short bar of the oblong space, 8 treble on the long bar, 2 treble on the next short bar, and 8 treble again on the long bar. Repeat all around. Crochet with crewel-silk, 1 double-crochet, 1 chain, all around the edge, taking up every stitch under it. Fasten neatly with wool the foundation of the *coquilles* to the hat where the head-band is begun at the edge of the plaits, then work double-crochet all around the edge of the head-band. Finish the cap with a bow of ribbon two inches wide.

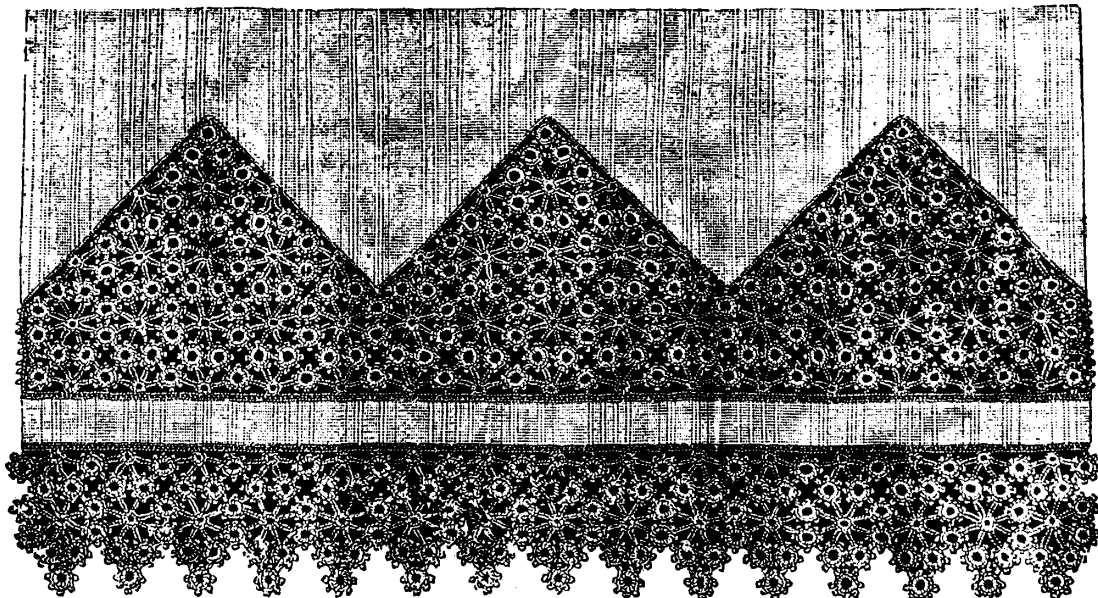
A Figaro or Spanish jacket is such a dressy and stylish accessory to so many pretty costumes, that the manufacture of one after the design given will well repay the crocheter. In cream or écu crocheted-cotton No. 16, it will make a pretty and practical addition to any dress of washable goods; and in black purse-silk is an elegant completion to a black or dark silk costume, or it can be made in any colors of Victoria knitting-silk No. 500. The jacket is composed of two pieces like the finished design shown, and these are sewed to the dress-waist at the shoulder-seams and around the armholes. The detail of



KNITTED KNEE-WARMER.

work is illustrated in actual size, showing how simple it really is. The stars which form the outline of the jacket are first to be crocheted and arranged in shape. For one piece of the jacket thirty-three stars will be required, arranged as shown in the illustration : twelve for the front edge, then, leaving the twelfth star for the corner, arrange three for the neck; then making a corner of the last one, three more for the shoulder, then eight for the half-arm-hole, the eighth forming the corner; next five down the side, and two between the two ends of the front and side edges, so that the first star of the front edge and the last one of the five will form the lower corners of the jacket. Each star is crocheted in four rows, as follows :

1ST ROW :— 7 chain joined to form a ring over which work alternately 12 double-crochet and 2 chain, making 4 chain for the first double-crochet. **2ND ROW :—** 4 single-crochet in each loop of the first row. **3RD ROW :—** Turn the work



CROCHETED GARNITURE FOR WINDOW-SHADE.

and crochet 1 single-crochet in the back of each stitch of the preceding row. 4TH ROW:—Turn the work; 4 single-crochet, 1 picot (4 chain and fasten at beginning of chain), repeat three times, then 2 single-crochet, * 14 chain, fasten in the third stitch of the last 4 single-crochet, work 5 single-crochet over the 14-chain loop, 10 chain, fasten in the third stitch of the next preceding 4 single-crochet, 5 single-crochet over this loop, 10 chain, fasten in the next preceding 4 single-crochet, 5 single-crochet over the loop, 10 chain, fasten in the third stitch of the first 4 single-crochet, 9 single-crochet over this loop, 1 picot, 2 single-crochet, 3 single-crochet over the next loop, 1 picot, 3 single-crochet, 1 picot, 2 single-crochet, the same in the next loop, then 3 single-crochet, 1 picot, 8 single-crochet in the next, then 2 single-crochet, in the next single-crochet stitches of the preceding row, * then 1 picot, 4 single-crochet, alternately five times, then 1 picot, 2 single-crochet, repeat the work from * to *, then 1 picot, 4 single-crochet, 1 picot. This completes a star. For the corner stars, work on the outside 7 loops, and only 1 on the inside, as the illustration of the finished jacket distinctly shows, and at the third and seventh stars in the part going around the arm, 3 loops on the outside and 5 on the inner side. Join the stars at the 5th stitch in the first and last loops in each, respectively, and by the two picots on each side, which will then be opposite each other.

The filled-in part of the jacket, which connects the stars, can either be crocheted separately and sewed together, or worked

in crocheted rows, back and forth. Each of the 31 rows of rings shown in the design, if crocheted in the latter manner, is worked in two rows, the first going from left to right, the second, from right to left, both on the outside of the work, never turning it over.

1ST ROW (from left to right):—Make a ring of 14 chain, work 10 single-crochet over the ring, then 14 chain, fasten with 1 close-crochet in the first of the chain, 10 single-crochet over this, 14 chain, fasten with 1 close-crochet, 21 single-crochet over this (with this 21 the

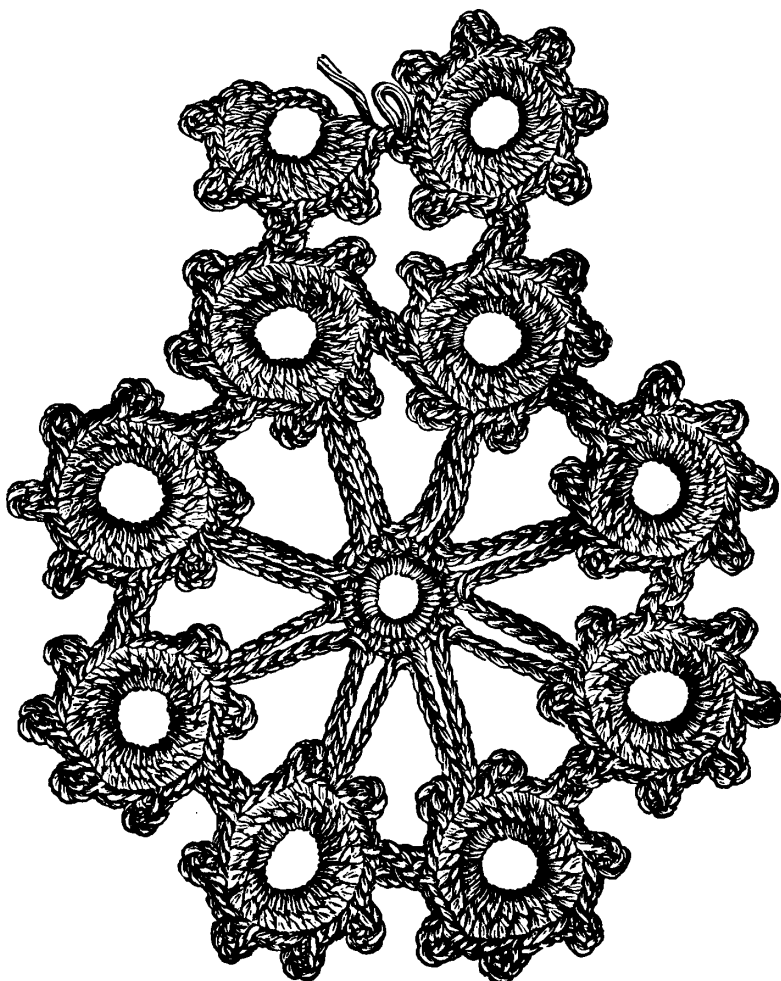
2nd row, from left to right, really begins, each row as numbered consisting of two rows), 1 close-crochet in the close-crochet between the rings, 11 single-crochet over the next ring, 1 close-crochet between the rings, 11 single-crochet in the first ring, 1 close-crochet in the first chain-stitch, fasten and cut off the thread. In this way three rings have been made, and the whole filling is worked in the same manner.

2ND ROW:—Begin with 2 rings, then take up the 6th stitch in the last ring of the preceding row with the 5th stitch in close-crochet over the next ring, and do the same with the two following rings and the first ones of the first row. Then work back as before, only, however, working but 6 single-crochet over the ring, and beginning the 3rd row.

3RD ROW.—Work 14 chain, 5 single-crochet over this, and after working the four rings joined to the preceding four, work another one, making five; leave this one open working back as before. Work the beginning of each row until the 28th exactly like the 3rd row; only the side must be increased in going and coming.

Underneath, work a bar from the 5th single-crochet of the last ring of the 3rd row and the last ring of the 2nd row, as follows: 7 chain, fasten to the ring, 4 single-crochet, 1 picot, 4 single-crochet over the 7 chain.

4TH ROW:—6 rings. 5TH ROW:—7 rings, 1 bar. 6TH ROW:—8 rings, 1 bar. 7TH ROW:—8 rings. 8TH ROW:—9 rings. 9TH ROW:—10 rings, 1 bar. 10TH ROW:—10 rings, 1 bar. 11TH



PATTERN OF CROCHETED RINGS FOR SHADE. ACTUAL SIZE.

ROW :—9 rings. 12TH ROW :—8 rings, 1 bar. 13TH ROW :—7 rings. 14TH ROW :—7 rings. 15TH ROW :—6 rings, 1 bar. 16TH to 18TH ROW :—6 rings. 19TH and 20TH ROWS :—5 rings. 21ST to 24TH ROW :—6 rings. 25 THROW :—7 rings and 1 bar. 26TH ROW :—7 rings. 27TH and 28TH ROWS :—8 rings. 29TH ROW :—The two first rings left disconnected, then 1 bar, 6 rings, and 1 bar. 30TH ROW :—Pass 1 ring, then work 4 rings. 31ST ROW :—Leave 1 ring, then work 4.

Around the front and lower edges work in each wheel a ball as follows : In the first chain of 2, crochet 8 single-crochet, then 6 rows around, increasing to 18, and then decreasing for 5 more. Work over small wooden balls and draw the covering together on the under side.

The knitted knee-warmers are very easily made of gray woolen yarn, and are set up on heavy steel needles, 80 stitches divided as for a stocking, so that 20 stitches will be on one needle and the remainder equally placed on the other two needles, the fourth needle being used for knitting. Knit alternately 2 plain and 2 purl stitches all the way around, to form the ribbing.

After knitting 60 rows, the knee-gore is made as follows : After the 60th row, knit 1 plain row and turn the work. Knit all off on one needle, narrowing as follows : Slip the first stitch, knit the second and third stitches together, then knit plain until the last three stitches, knit 2 together, and slip the last stitch. Knit back plain on one needle. The knee-gore is all worked on two needles, narrowing 2 stitches in every second row, as described, until there are only 8 stitches on the needle, then take up stitches all around the gore on three needles, 80 stitches in all, knit 1 plain row all around, and finish with 32 rows of ribbing, as above, and cast off.

The pattern of crocheted rings for trimming a shade or window-curtain is one of the simplest and most practical of crochet patterns, and can be applied to many other uses, for it will be equally pretty for a trimming to be put on underclothing, or for dress trimming, if worked in silk. The pattern in actual size shows the work distinctly, and the illustration of the shade shows the arrangement of the rings and the spider-webs connecting them. Each ring is begun separately. In a ring made of a chain of 12, crochet 8 times 3 double-crochet and 1 picot, the latter made of 4 chain, and 1 single-crochet in the last double-crochet. (The first double-crochet is made of 3 chain.) The manner of joining the rings at the picots is clearly shown in the pattern in actual size. The spider-web which joins the rings into stars is arranged in a similar manner. The center of the web is worked as follows : 10 chain, join in a ring, crochet 16 single-crochet over the ring ; for the next row crochet 8 times 16 chain alternating with 2 single-crochet. The chains are each joined to a ring after the 8th stitch, between two picots. To make the edge straight, work half-webs and crochet a chain all along the edge, fastening where convenient. The edge of the shade and the band should be bound neatly, and the crochet-work overhanded on.

Romeo and Juliet.

“ROMEO AND JULIET” is the subject of the beautiful photogravure that is to be the frontispiece for the February number of this Magazine. There are photogravures and photogravures ; but the connoisseur will readily appreciate the superiority in every particular of this superb picture, irrespective of the poetic treatment of the subject itself, for it is a veritable artistic gem, a photogravure on steel, made expressly for us, each impression printed by hand, on heavy plate paper. No expense has been spared to make this picture perfect ; and when handsomely framed, as it deserves to be, it will be an artistic addition to any parlor.

Buy a Bouquet.

'Twas late in the afternoon, one day,
When Richard set out on his homeward way,
With a look of care and of discontent,
And a host of nameless worries, blent
With the wrinkles gathering here and there
Over the brow that was once so fair.

He was lost in thought : for he could not tell
What had come over his precious Nell,
Whose temper was once so sweet and gay,
And her face as bright as a summer day ;
Or what occasioned the frequent strife
Between himself and his little wife.

“ I give her money her tastes to please ;
She has little to do but take her ease,
And enjoy herself in whatever way
She happens to fancy from day to day,”
Said Richard, “ yet many a sigh I've caught
When I've been nearer to her than she thought.”

Just then there blew o'er the thoroughfare,
So sweetly fragrant a breath of air,
That Richard unconsciously raised his head,
As if 'twas a presence drew near, and said,
“ How strange that an odor so fine and sweet
Should find its way through the dusty street !”

A little urchin that moment caught
The inspiration of Richard's thought,
And swept along by the hurrying tide
Came quickly over to Richard's side,
And holding aloft his flower-filled tray,
Cried, “ Buy a bo-kay, sir ? Buy a bo-kay ?”

An impulse prompted the man to stay
His rapid transit along Broadway.
She was fond of flowers—was little Nell,
And he knew it would please her very well,
To have a cluster of roses sweet
As these, whose fragrance perfumed the street.

'Twas a modest bunch that he bore away
From the flower-merchant's store that day ;
And yet its presence seemed to impart
A thrill of tenderness to his heart,
And the smiles that twinkled across his face,
Of the network of frowns soon left no trace.

And Nell ? 'Twas an April day for her !
The tears and the sunshine were both astir,
And soon the face of the happy wife
Revealed the conqueror in the strife ;
And clouds of sorrow were all dispelled
By the little bunch of blossoms she held.

Strange what a little thing will afford
Increase of strength to a loosened cord !
And often to Richard's mind returned
The wonderful lesson he had learned
When a voice within him appeared to say,
“ Buy a bouquet, sir ! Buy a bouquet !”

JOSEPHINE POLLARD.

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.

In Darkest Africa.

Since the arrival of Mr. Stanley in this country and his enthusiastic welcome, a still deeper shadow has been cast over the history of the Rear Column, by the controversy aroused by the accusations of the relatives of Barttelot and Jameson, in the first place, and Mr. Stanley's charges in self-defense, in the second. The statement made relating to Jameson's conduct, that he paid the price of a young slave-girl in order to see her eaten by cannibals, seems almost incredible; but a Syrian Christian, educated at Jerusalem, who acted as interpreter in the Stanley camp, wrote a letter to the engineer of the steamer Henry Reed, on the Upper Congo, on July 14, 1888, and a copy of the letter in possession of an American clergyman has lately been published. This interpreter, Assad Farran, tells a most revolting tale, and says that when J. S. Jameson was ordered to go to a village, Kosongo, thirty days from Stanley Falls by native canoes, to try and get some men, Jameson gave a negro "a piece of six handkerchiefs," which purchased a girl ten years old, whom the cannibals killed, cooked, and ate, Jameson making sketches of the horrid scenes meanwhile. It is appalling to read the mutual criminations on the part of the leaders of the expedition, and to learn that some of those whom we have been regarding as heroes were of very clay. The literature of the last expedition into Africa is copious and unpleasant, and more official documents will soon be in possession of the public, which will doubtless disclose a still more depressing series of incidents. Africa will certainly be opened to commerce and civilization; but must cruelties and outrages mark its progress from darkness to light? It would seem so from these latest disclosures, at which the whole civilized world is shuddering.

The Eleventh Census.

According to the latest bulletin issued by the Superintendent of the Census, the results of the Eleventh Census show the population of the United States on June 1, 1890, as shown by the first count of persons and families, exclusive of white persons in Indian Territory, Indians on reservations, and Alaska, to be 62,480,540. In 1880, the population was 50,155,783; thus the absolute increase of the population in the ten years intervening is 12,324,757, and the percentage of increase, 24.57. Of the population by States and Territories, New York still heads the list with a population of 5,981,934. Pennsylvania comes next with 5,248,574, and Wyoming is the forty-seventh and last, numbering 60,589. Ohio and Illinois rank next to Pennsylvania in point of numbers, but have changed places since 1880, Illinois now ranking third. The growth of the new State of Washington has been phenomenal, the population in 1890 being nearly five times that of 1880; while in Vermont there has been a trifling absolute decrease of population. The industrial States—that is, those in which there is a predominance of manufacturing—have, as a necessary result, a great development of urban population. Indeed, in Massachusetts, New York, Pennsylvania, and other North Atlantic States, more than half of the inhabitants are grouped in cities. During the past ten years the population of Dakota, considering the two States of North Dakota and South Dakota together, has increased from 135,177 to 510,273. During the first half of the decade Nebraska and Kansas acquired considerable numerical gain, for settlers flocked in large numbers into this region, drawn thither by the fertility of the land; but during the past two or three years, the rainfall has fallen below the normal, and thousands of families have abandoned this region and gone to Oklahoma and the Rocky Mountain region.

The Fifty-first Congress.

With the exception of the first session of the Fiftieth Congress, the first session of the Fifty-first Congress has been the longest one in the history of the United States, and the number of bills and joint resolutions introduced in the House and in the Senate far exceeds any previous record. During the session, 12,402 bills and joint resolutions were introduced in the House, and 4,570 in the Senate, making a total of 16,972. The House passed 1,292 bills, of which the Senate passed 849; the Senate disposed of 1,100 bills, of which 486 were sent to the President for his approval, making a total number of about 1,335 acts or laws, against 1,790 for the entire last Congress. Pensions to soldiers, their widows and children, composed 608 House and 275 Senate bills. During the session, provision was made for the admission of Idaho and Wyoming as States, and Oklahoma was made a territory. The Election Bill passed by the House caused much

bitter feeling, and has been the source of much discussion as the "Force" bill, as it has been denominated. The Tariff act, which the Republicans claim will foster and protect American labor and manufactures, and the Democrats consider "a masterpiece of iniquitous sectional discriminations," was one of the chief acts passed by this Congress; and the Silver Bill, passed, as its opponents claim, to modify by a mild increase of money the effects of the new tariff law, restores silver to its monetary place, and has also occasioned floods of talk and strong partisan discussion. Other measures enacted during the last session are the Original-Package Bill, giving to each State the right to control and regulate the liquor-traffic within its borders; the Meat-Inspection Bill, to protect meat of this country exported into other countries; the provision for a World's Fair in Chicago in 1893, to celebrate the four hundredth anniversary of the discovery of America; the bill giving to the agricultural colleges of the several States an annual appropriation for the better education of the people in agriculture and mechanics; and the provisions in the Naval Appropriation Bill, to add three line-of-battle ships, one protected cruiser, one torpedo cruiser, and one torpedo boat, to the new navy.

The New Cruiser "Maine."

The new cruiser, the "Maine," launched at the Brooklyn Navy-Yard on November 18, 1890, is the first of the modern vessels built in a Government yard. The launching was a great occasion; for the Maine is not only the first modern ship to be launched at any American Navy-Yard, but the first vessel launched there since the ill-fated Trenton went off the ways. The Maine differs from the fast cruisers composing the White Squadron, and is designed to be strong enough to take greater risks than the cruisers which have been finished, and still she is not a battleship. Her armor is more than twice as thick as that of the old Monitor, twelve inches of nickel-steel: the Monitor only had five inches of iron as a protection against the old smooth-bore guns. The armament of the Maine is very heavy, consisting of four ten-inch breech-loading rifles, six six-inch guns, four six-pounder rapid-firing guns, eight three-pounders, two one-pounders, four revolving cannon, four Gatling guns, and seven torpedo tubes. Her displacement will be nearly 7,000 tons, and she is expected to attain a speed of seventeen knots.

An Indian Messiah.

Reports from the frontier are to the effect that the Indians have gone wild over a mysterious white man who masquerades as the Indian "Messiah." This so-called Messiah has worked up a sensation among the more ignorant Indians, not only among the Sioux, but in the Cheyenne, Comanche, and Ute bands as well, and the fanaticism among the tribes has been fomented to such a pitch that an Indian outbreak is to be feared. At Fort Robinson, Nebraska, preparations are being made for a campaign. The Sioux apostles, as the prophets who are followers of this Messiah announce themselves, say that the end of the white man's world is coming, and that a deluge of hot mud will overwhelm the whole country and destroy the white man and all his evil works, while the faithful red men will be able to escape by wriggling out of the mud to the surface of the new earth, when a general resurrection of all dead Indians will take place, and the virgin prairie, with all the game of former years, will be restored. The consequences of such teachings are exceedingly disastrous, as they tend directly to foment a dissatisfaction with the white man's government, and the peaceable, or "progressive" Indians, as they are called, predict such an Indian war as has never yet been known. The Indians have abandoned their settled habitations, the little ones are suffering with cold and hunger, while their parents assemble at what they call the "ghost" encampment, and spend their time in wild orgies called "ghost dances;" and while waiting for the return of the game and a life of ease and plenty, they are wantonly destroying their cattle and squandering their possessions. As for the spurious Messiah, he is believed by many of the well-disposed to be a Mormon, who has started this craze to serve some secret purpose of his religion.

A New Consumption Cure.

Not even Dr. Brown-Sequard's announcement of his discovery of an elixir of life has excited so much interest among pathologists as Professor Robert Koch's alleged discovery of a specific cure for tuberculosis, which, in its familiar form of consumption, is the most prevalent of diseases, and kills 90,000 people in the United States alone, every year. Therefore, when Dr. Koch, a physician of the *clinique* in the Imperial Sanitary Institute of Berlin, Germany, announces that he can cure this formidable malady by the subcutaneous injection of a curative lymph, applied by means of a valveless syringe, it is not surprising that physicians and scientists everywhere should be eagerly interested in the method and its possibilities. The remedy is said by the discoverer to attack and annihilate the tuberculous *bacilli*, by destroying the tubercular tissue. The limits of the curative properties of the new remedy, Professor Koch declares, are clearly defined. What the fluid kills is not the tubercular *bacillus*, but the tubercular tissue, that is, it can only influence living tubercular tissue. The lymph is described as a brownish, transparent liquid, and the secret of its composition has been communicated to Professors Bergmann, Fraentzel, and other Berlin physicians, and to several other leading German hospital directors, as well as to Professor Nothnagel of the Vienna University, who considers this discovery to have a far wider scope than Jenner's; and another enthusiast thinks that Professor Koch's method places it beyond doubt that a remedy will be found, before long, for

cancer, which is still the greatest mystery in medicine. While this treatment for tuberculosis is still in too crude a state to be relied on at present, all who have investigated it feel sure that the discoverer is on the right track; and in any case the curative properties of the remedy are of great importance for diagnosis. Influencing only tubercular tissue, it produces little or no reaction when applied at its lowest limit of effective strength, and the same result follows when applied to diseased persons who are suffering from other than tuberculous affections; but in persons affected with tuberculosis, the same quantity produces a strong general and local reaction, beginning with an attack of fever, coughing, and sometimes nausea, and a slight coloring, somewhat resembling measles, appears on the chest and neck. These symptoms begin at about five hours after the injection of the lymph, and last from that time to about twelve hours after. Foreign doctors are flocking to Berlin, and numbers of applications are being made at the Berlin laboratories, by consumptive patients. The remedy is to be called "Paratoloid." French medical men are rather sceptical as to its efficacy, and Professor Brouardel, one of the most noted of the Parisian faculty, writes: "Until we know the composition of the remedy, the history of the experiments on animals, and the prolonged therapeutic effects on patients, no one should pronounce definitely on the method."

A Monster Piece of Granite.

The largest piece of stone ever extracted from a quarry has just been taken from the quarries of the Bodwell Granite Company of Vinalhaven, Maine, which, if it proceeds without accident to its erection, will constitute the highest, the thickest, and the heaviest piece of solid stone ever seen or even heard of. Its height exceeds that of the tallest Egyptian obelisks, the highest of these being that which was transported by the Emperor Constantine from Heliopolis to Alexandria, and from there to Rome, where it still exists, and which is one hundred and five feet high; while this modern monolith is one hundred and fifteen feet long, ten feet wide at the base, and weighs eight hundred and fifty tons. The quarry-owners have extracted this monolith on their own account, without any order for it; but the idea has been suggested that to utilize this rare block of granite, it would be well to make it a special contribution from the State of Maine to the monument about to be erected to the memory of General Grant.

Bottled Diseases.

Consumption, pneumonia, typhoid fever, diphtheria, Asiatic cholera, erysipelas, carbuncle, blood-poisoning, and other lively and fatal diseases are kept in the Army Medical Museum at Washington, in tubes, constantly ready for immediate communication to any subject. The curator in charge of this bottled stock of nearly all the diseases apt to be fatal to human life, says that there is enough of each kind in any one bottle to communicate that special disease to thousands of individuals. These diseases which the Government keeps thus bottled in convenient form are all procured from actual diseased tissues of patients afflicted with the complaints. It is an easy matter to propagate disease-germs from these tissues. A soft, transparent solid is prepared from a Japanese vegetable gelatine boiled and mixed with beef-tea. Some of this is put into a tube, which is then corked with cotton and heated in an oven; then the tube is uncorked, and a heated steel tube is dipped into the disease-germs and then into the jelly in the tube; then the tube is recorked, and in a few hours the bacteria of the disease will have multiplied enormously. Each form of poisonous or disease bacteria has its own way of growing in colonies, so that one disease is readily distinguishable from another, without a microscope. All diseases are said by the scientists to be caused by poisonous bacteria; but most bacteria are healthy and of the most important usefulness, performing a necessary work in the renewal of human tissues. The air is charged with bacteria, and the mouth, throat, and skin are continual abiding-places for them.

To the North Pole by Balloon.

The solution of that fascinating problem, whether there is water, land, or ice, at the North Pole, is again about to be attempted, and in a very novel way. An aerial expedition is now being organized by two young Frenchmen, by name M. Besançon and M. Gustave Hermite, the latter a nephew of M. Charles Hermite of the Institut, and these daring explorers are having an elaborate air-ship, or balloon, built, in which they hope to make an ascension which will carry them across the territory where that tantalizingly remote and inaccessible bourne, the North Pole, is located. The balloon is to be called the "Sivel," and will be inflated with pure hydrogen, and will be connected with four "ballons pilotes," or pilot balloons, and sixteen small balloons, for storage of gas, to make up any loss from the great balloon. The envelope of the latter will consist of China silk in forty-eight pieces or gores, in form a perfect sphere, and is to be provided with a small interior balloon, or air-pocket, the object of which is to keep the exterior balloon always completely inflated and under an equal pressure.

The basket of the balloon, made of wicker with a steel framework, insuring absolute rigidity, will be closed over and made impermeable to water, like a boat. Its interior will be padded, so as to keep up a comfortable temperature in the chamber occupied by the aeronauts. The basket will be made unsinkable, and will be about four yards wide and five and a half long. It will carry, besides the two explorers and their three assistants, eight dogs, a sledge, a small canoe, and provisions for dogs and men for eighty days. The explorers will leave some port in France, ac-

companied by two steam-vessels carrying the apparatus for the production of the hydrogen necessary to inflate the balloon. They will leave in May to arrive in Spitzbergen in July, where they will make the ascension as soon as the south winds are favorable, hoping to land again, in from four to ten days, in North America or Northern Asia, passing the North Pole *en route*. It will not be until May, 1892, that the preparations will be all completed; but it does not seem at all likely that the bold French explorers will be forestalled by any one in arriving at the frozen unknown land they hope to reach.

Caravans of the Desert.

As we are constantly hearing of the transports by caravan in Africa, the following information, lately published in the "Morbacher," the official journal of Algeria, concerning the caravans which made the Gourara route in 1889-90, is interesting. It says: A regular traffic exists between our nomad tribes of the southern portion of the department of Oran and the desert populations. Six caravans went to Gourara during the last campaign. The somewhat unimportant caravan of Augad and Oulad-en-Nahar Cheraga is taken as a type, because our information regarding it is exact. This caravan comprised twenty-four men and one hundred and six camels. Setting out upon November 18, 1889, it returned on January 29, 1890, after an absence of about two months and a half. The actual point of departure is Ain-el-Hadjad, in the circle of Ain-Sefra; to reach the objective point required fourteen marches in fourteen days; the longest march was twenty-eight miles, the shortest, about ten. The caravan carried woolen fleeces, butter, dried meat, wheat, and beans, the value of which, at the current prices of El Aricha, was estimated at about \$160.00; add to this the value of a sum of silver money,—about \$500.00,—and the total value of the whole, loads and all, will be \$660.00. The return load was composed exclusively of dates: sixty loads of Hamita dates at nineteen dollars a load, and thirty-two of Tinacem dates at fifteen dollars, which at El Aricha represents a value of \$1,620.00. The profits thus were \$960.00. Another caravan, that of Hamyan, numbered twelve hundred and seventy-two persons and five thousand and ninety-one camels. It was two months *en route*, from December 1 to January 1, traveling, like the first, about two hundred and fifty miles. The Hamyan carried sheep to Gourara, wheat, barley, wool, tallow, cheese, dried meat, oil, butter, candles, and even soap, it appears, and chick-peas: it brought in exchange, deer-skin, spices, henna, and dates. The result of these commercial operations is nearly as great, proportionately, as that of the operations of the caravan of Augad.

The Jews in Russia.

The fact that the Russian Jews are usually better educated in liberal ideas than the majority of the Czar's subjects, and are to be found among the reformers and legal revolutionists of the Russian Empire, has served to incite the Muscovite press to a renewal of the charge that Nihilism has its focus in the Russo-Jewish population. The murder of General Seliverskoff, a Russian agent in France, who was shot in his room at the hotel where he was residing in Paris, presumably in revenge for the death-sentence passed on certain Nihilists a few days previous in St. Petersburg, has doubtless given fresh credence to the idea, especially as a few Hebrews were found among the Nihilist conspirators. Yet it is not fair to accuse the Jews, as a class, of Nihilism, without studying the Russo-Hebrew question. The St. Petersburg Government appointed a commission, to obtain accurate information about the Jewish population, and some reports of that commission have already been handed to the Chancellor. The St. Petersburg correspondent of the Parisian newspaper "Le Temps," having possessed himself of some of the figures and conclusions of this report, has sent them to that paper. These show that in the fifteen governments or provinces of Russia where Hebrews are permitted to live, there are 293,507 Jews following manual or industrial occupations. There are, consequently, in Russia, a proportionately larger number of Jews than of Christians exercising an "Industrial trade,"—"remesslenniks" is the word in the official reports, signifying those who work at a manual trade. The statistics also show that the Hebrews in Russia support willingly the military charges imposed on every citizen; for during the period 1875-1886, out of 740,104 men drafted for military service, there were 37,233 Jews; thus the number of Hebrews who go through military service is equal proportionately to that of the non-Jewish population, and this in a country which only grants them very restricted rights. The report of this commission, when published, will, perhaps, do away with the prejudice against the Czar's Hebrew subjects.

Our Babies.

Nearly thirty-seven million babies are born into the world every year. The rate of production is therefore about seventy per minute, or rather more than one for every beat of the clock. It is easy to estimate this, but it is not so easy to realize what a year's supply of babies actually amounts to. At this rate, if all the little ones grew up and the sexes were equally divided, we would have an army one hundred times larger than that of Great Britain, and a wife for each soldier besides. If all the infants could be carried before a reviewer at the rate of twenty a minute, and the procession were kept up night and day until the twelfth month had passed, the reviewer at his post would have only seen the sixth part of this infantile host which had been passing him at the rate of twelve hundred an hour, throughout the entire year!

Artistic Notes.

The Grolier Club of New York City had a very interesting exhibition of illustrated bill-posters in their own pretty premises, altered from the original house planned by a woman. The posters were all mounted like maps, so as to roll. Some came from the Paris and the Nantes exhibitions of bill-posters, held within the last two years. Some illustrated book-covers filled four glass show-cases at the end of the room. Ninety-three bill-posters hung on the walls, of which seven were designed, drawn, and lithographed in America. One was by the late Matt Morgan, who some years ago devoted himself enthusiastically to the making and decoration of pottery. He made his first impression on the art-loving people of the world by a startling caricature drawn for an English paper. When he came to this country he was astonished by the wealth of the United States in its raw material for the manufacture of the finest porcelain and all varieties of pottery.

Matt Morgan painted scenery, and received one thousand dollars for one drop-curtain for a theatre. He modeled in clay some spirited statuettes, and designed, for the studio he occupied in Philadelphia at one time, a beautiful mediæval fireplace, in terra cotta. At this time his enthusiasm for the future of American pottery was warm enough to melt a money-changer. When he wanted some new ideas for the arrangement of color, he painted flowers from nature, studying them as reverently as if he were a disciple of that most religious art-critic, John Ruskin.

One of the most expressive of the Paris posters is called "Histoire de Bismarck." It was designed and drawn on stone by Léon Choubrac. It is printed in a few colors, and represents Bismarck riding a powerful but frightened horse. Beside him, in warlike array, rides Death on a white horse, and they are trampling over terrible shadows only lit up by ghastly skulls and bones. Death whispers to Bismarck, who stolidly looks in front of him. Behind is a sea of blood, darkened by ravens. This poster protests marvelously, graphically, beyond speech or pen, against monarchy's minister who successfully stifled the free press of Germany.

The French know how to advertise. Some of the most striking of these posters, taken from French walls, were to advertise books. On one, a very coquettish cook is delighted over a new cooking-apparatus which it advertises. Nine-tenths of these advertising bill-posters are in colors. The drawing is good, the outlines are strong, and the tints are chosen effectively. The ideas are original. In hanging another collection of posters, it would be wise to separate them. A line of wall-space, like the black line that divides the two columns of print on this page, helps the eye to perceive without effort.

The photographic field in which lies room for improvement, is the cultivation or development of the artistic eye of the photographer. It is only when the photographer sees with the eye of an artist like Ruskin, that a photograph gives that picturesque play of light and shade, that sudden glorification which the sun only gives for a few minutes on a fair day.

This was the peculiar feature of the photographs of the Bronx River by William N. Reed, shown at the first Art Exhibition of the Radical Club of New York. They were far, far ahead of any productions of the professional photographers, exhibited, as yet, in New York City. The exhibition was a combination of sculpture and photographs. The Russian sculptor Theodore Kamensky, who is chairman of that Art Committee, contributed his clay modeling of the "Young Girl's Santa Claus." Fur-clad, the rotund gift-giver has baskets full of little loves. Cupids are hidden in his beard and peep out of his pocket. Dozens are on a string. It is a statuette, and is to be reproduced in terra cotta and bronze. It attracted a crowd of interested admirers, for it told so well the story that never grows old.

A mask of Daguerre, in heroic size, by Hartley, had the most prominent position in the room devoted to photographs from the paintings of the Old Masters of Europe and the modern artists of America.

It is exceedingly difficult to photograph a statue. The photograph cannot give the gradation of light and shade like a drawing by a good artist.

A picture is painted on a flat surface, and is planned to be looked at but one way; but a statue, to be worthy of the name of sculpture, can give you twenty-four different views. This is why a revolving pedestal is the proper kind for a statue.

A novel photograph-case is made of gray or terra cotta cartridge-paper folded once or twice, to frame two or four pictures, and capable of standing up alone, or looking pretty shut up and laid on the table. For each inside page of this portfolio, take a piece of pasteboard six and a half inches wide and eight inches long, and rule lines dividing it in half, lengthwise and crosswise. Then rule, from these center lines, four lines to designate the opening for the picture, allowing one inch and a half margin all around the opening. Rule always from the center guiding lines. Cut this opening with a penknife. If you have a metal rule, it will be easier to cut the cardboard if the rule be laid down by the line you wish to cut: the metallic hardness helps to keep the knife cutting straight. The gray or terra cotta cartridge-paper must be half an inch larger all around than the pasteboard, and the edges cut in at intervals of half an inch. The same rules must be observed in cutting the opening. Fresh flour paste, thoroughly mixed without a lump, and boiled, is better and cheaper than gum arabic or mucilage to paste the cartridge-paper on the pasteboard.

Before pasting the cartridge-paper on the pasteboard, a slip of pasteboard half an inch wide must be pasted on the back of each long side of this pasteboard leaf, or frame, at the outer edges. This is to help form a space through which the photograph may be easily slipped in and out. These extra slips of pasteboard must come down to the lower edges, and be perfectly straight on the outer sides. It is wiser not to have them go up higher than an eighth of an inch above the picture opening.

The extra half-inch of nicked cartridge-paper is to be pasted smoothly over on the back side of the pasteboard. After pasting, place the leaf between clean white sheets of paper, or pieces of smooth white muslin, like remnants of old sheets, and put a heavy weight over the whole. A clean bread-board surmounted with a flat-iron is sufficient apparatus. The paper or cloth is to absorb the moisture: the weight is to flatten the pasteboard out straight. By changing the paper or muslin frequently, the drying will be hastened. Make two or four pieces, or leaves, like this, as preferred.

The outside cover is made with white muslin and stiff paper for lining, cartridge-paper for outside, and white watered paper, suggesting moire antique, for the space back of the picture openings. This cover is to be the same height, or depth, of the leaves, or frames, and wide enough to accommodate the two, or four, leaves, with a space of about half an inch between them. Paste the stiff paper on the white muslin, first. When dry, paste the cartridge-paper against the muslin. (Cut the cartridge-paper enough larger than the lining that the edges may be turned over as for the leaves.) When this is perfectly dry, lay the leaves on the inside, one close to each end, and the others between them so that the spaces will be equal, and mark with pencil where the openings for the pictures and also the edges of the frames come. Then remove the leaves, paste the white watered paper over the spaces to be covered by the photographs, and strips of cartridge-paper over the spaces between the frames, cutting both the white and cartridge paper a little larger than the spaces to be covered.

When quite dry, lay each frame on in its proper place, and paste the top and side edges to the flexible cover, leaving the lower edge unpasted, to allow an opening for slipping in the photograph. The case can then be folded like a screen.

In decorating cartridge-paper you will find that it absorbs the color very fast. Mix white Castile soap with the color, to thicken it, or buy powder color at a house-painter's. Grind the powder color with gum arabic—bought in lump form—and water, and make different gradations of this body-color by mixing it with Schoenfeld's water-color Chinese white, sold in tubes.

Painting at night is bad for the eyes; but if you must do it, place a globe filled with water between you and a kerosene lamp. This softens the light, and prevents your eyes becoming so tired.

ALICE DONLEVY,

Of the "Ladies' Art Association."

What Women are Doing.

Piano and Organ Tuning is an occupation recently adopted by women.

Dr. Kate Bushnell has been appointed an evangelist in the World's W. C. T. U.

The Women's Educational and Industrial Union of Buffalo, N. Y., has more than 900 members.

Pundita Ramabai has lately published a book in Marathi on her experience in the United States.

Madame Kamensky, wife of the Russian sculptor Theodore Kamensky, manages successfully an orange-plantation in Florida.

Mrs. Henry M. Stanley, before her marriage, was almost the first lady in London to practise "slumming."

Senorita Clotilde Casteneda recently won the title of surgeon-dentist in the National School of Medicine of the city of Mexico.

Miss Amy Mozley, daughter of Canon Mozley, is arranging and editing the correspondence of the late Cardinal Newman, who was a relative.

Miss O. Tadzū Sugley, a Japanese girl who has been teaching Chinese in this country, has entered Wellesley College to finish her education.

Mrs. A. Leitz, of New Orleans, is an undertaker, and the proprietor of an establishment which includes all branches and details of the business.

The Association of Collegiate Alumnae has grown in nine years to a membership of 1,153 women, all of them graduates either of women's colleges or of co-educational colleges.

The National W. C. T. U. have re-elected Frances E. Willard for President, Mrs. Caroline B. Buell for Corresponding Secretary, Mrs. Mary A. Woodbridge for Recording Secretary, and Miss Esther Pugh for Treasurer.

Miss Harriet McEwen Kimball, of Portsmouth, N. H., has received a prize of \$100 for a hymn to be sung on hospital days in the churches and synagogues of New York City.

Mrs. Mary Gould Eckhart owns the largest caterer's business in the western division of Chicago, manages it herself, and is noted for the constant invention of new dishes and new designs in favors.

Miss Harriet Colfax, a cousin of the late Vice-President Colfax, has for nearly thirty years been keeper of the lighthouse at Michigan City, one of the most important beacons on Lake Michigan.

Lady Anne Blunt, the granddaughter of Byron, lives with her husband and daughter on the borders of the Egyptian desert, six miles from Cairo. They wear the Arab dress and have adopted the primitive customs of that race.

Miss Lily Kostomlatsky was among the class of twenty-four persons recently admitted to the bar by the Iowa Supreme Court. She is the second woman admitted by the Supreme Court of that State.

Dr. Garrett Anderson (a sister of Mrs. Millicent Garrett Fawcett) declares that ladies of thirty, forty, or fifty years of age, would be greatly benefited if they would play at ball half an hour daily.

Madame Léon Bertaux, President of the Association of Women Painters and Sculptors, is trying hard to obtain the admission of female students to the classes and privileges of the Ecole des Beaux-Arts, in Paris.

There is a library for women in Turin. The rooms are beautifully furnished, and tables are covered with periodicals and newspapers from all quarters of the globe; while the shelves are filled with the best modern books.

Dr. Susanna W. Dodds, of St. Louis, Mo., and her sister, Dr. Mary Dodds, together earn an income of about \$10,000 per annum. Dr. Mary is now giving a course of lectures at the Working Girls' Evening-School in St. Louis, on "How to Keep Well."

Vera Sassulitsch, the indefatigable worker for the cause of the Russian people, has been supporting herself in Switzerland by translating. Her health is now failing, and her physician has ordered her to stop writing and proceed to a warmer climate. A subscription is being taken up in this country to enable her to do so.

Chat.

THE NATIONAL FLOWER and emblem of Japan, the chrysanthemum, has developed into a formidable rival to Fashion's exclusive favorite, the orchid. "The flower of gold," as its name is said to signify, is omnipresent: we have chrysanthemum weddings, chrysanthemum dinners, luncheons, teas, receptions; women deck themselves with chrysanthemums for dressy occasions, as formerly with roses, and gentlemen wear them for *boutonnieres*,—indeed, every one seems to be chrysanthemum mad. Each young lady connoisseur has an ambition to have a "mum" named after her; but modern prosaic names can never be as poetic as the original Japanese and Chinese appellations, "The Golden Dragon," "Heavenly Beauty," "Suirise," "Light of the Moon," "Moon in the Window," "A Thousand Sparks," "Mikado's Palace," the latter the correct name of the variety known to modern enthusiasts as the "Mrs. Alpheus Hardy."

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THE FLOWER SHOW is one of the English fashions which it is to be hoped has come to stay; and there is no reason why this same delightful fashion should not become popular everywhere. The recent flower-show in this city was a revelation of beauty, and comprised the largest and rarest assortment of plants and flowers ever shown in this country. There were specimens of plants and trees from almost every country on the globe, graceful palms, delicate ferns, and lovely foliage plants, that constituted an appropriate setting for the brilliant blooms of the reigning flower-queen, the chrysanthemum, and the unique blossoms of that floral wonder, and erstwhile supreme favorite, the orchid. The arrangement of the flowers was most artistic, chrysanthemums of the same color being massed: here a bed of deepest yellow and another of the lighter shades; there, different shades of red; in another, deep pink fading to the purest white; further on, the heliotropes and purples, or a mass of richest maroon tints; with beds of ferns and colored foliage-plants effectively interspersed. Not the least of the many attractions were the parlor furnished and decorated in artistic style for a wedding, and the dining-room with two tables handsomely set and ornamented with flowers in the latest approved fashion.

* * * * *

RECENT WEDDINGS have been characterized by many unique features: but the acme would seem to have been reached at a very fashionable house-wedding, where the bride's pet dog, a jet-black *caniche*, with a large bow of white satin ribbon at his neck and a spray of natural orange-blossoms twisted in his forelock, made himself quite at home among the guests, and—be it recorded to his credit—witnessed the ceremony with due decorum. This had its parallel at a wedding last winter, where the bride's pet pug, decorated with a wedding favor, was carried to the church by a maid.

* * * * *

THE OPPORTUNITY afforded by a house-wedding for the harmonious accomplishment of artistic decorative effects is perhaps the secret of its popularity. One white-and-gold house-wedding formed a lovely picture. The drawing-rooms had been newly decorated in white and gold, and a broad bay-window at the rear transformed into a bower of white and yellow chrysanthemums; and here the bridal party stood during the ceremony and the reception that followed. The aisle through which the bridal procession passed was formed by ten little maidens (five on each side), all wearing quaint, short-waisted, long-skirted dresses of white mull, and wreaths of yellow chrysanthemums, and holding white-and-gold staffs, surmounted by bunches of white chrysanthemums, that served as supports to wide yellow-satin ribbons reaching from the broad doorway to the floral bower. The bride was attended by a tiny maid-of-honor, quaintly dressed like the other little ones, and carrying a bouquet of white chrysanthemums almost as large as herself; and the two bridesmaids wore simple gowns of white surah with demi-trains bordered with broad gold guipure, and corselets of gold guipure over full waists. Their coiffures were in Grecian style with fillets of gold, and they carried bags of gold guipure overflowing with white chrysanthemums.

Household.

"Our Cooking Class."

LESSON XI.

BREAD.

WHAT is bread made of? "Flour, of course." Yes: and yeast and water, to which are often added sugar and shortening, to say nothing of the all-important salt. Let us take each of these factors in bread-making one by one, until, understanding each apart, we may be better able to use them together.

Flour, as you all know, is ground wheat; and not only ground, but so refined, or, to speak correctly, "bolted," that there is little left from its many nutritive parts but the starch. Our very best flour is beautiful to look upon, but by no means as nourishing as that in which all the gluten and even a little of the chaff remain. The best flour we have is from Minnesota, from the "Pillsbury" mills: that ground from the winter wheat is generally preferred.

In buying flour from your grocer, try different brands until you find one which is in every way satisfactory, then insist upon always having the same. Unless your family is large, do not buy it by the barrel, for flour does not improve in the keeping: it absorbs moisture and becomes musty. One barrel is considered enough for one person for a year, so you can make your own calculations from that. In choosing flour, do not pick out the very whitest you can find, but take, in preference, that which has a yellowish tinge, more on a cream color. About the best test I know of for flour is to take up some in your hand, close the fingers upon it, and if, when opening, the flour retains the shape into which your action forced it, you may consider it of good quality. Always sift thoroughly before using or even measuring. Remember that a cupful unsifted is nearly an eighth more than when sifted.

Now, girls, do any of you know what yeast is? I thought not! I am sure you will be astonished when I tell you that it is a plant,—a very small plant, to be sure, but, when seen under the microscope, a perfect one. When I tell you that there are three thousand of them to the square inch, you may form some conception of their size.

Yeast is a ferment; but what is the "beginning" thereof, whether the germ is floating in the air, or spontaneous, I cannot tell. One thing I want you to bear in mind when using yeast, and that is the fact that it *is* a plant. You would not pour boiling water over your plants, nor treat them to a bath of ice-water; for in the first case you would certainly kill, and in the second, at least benumb. The water you mix with your yeast should be blood warm, or, if you use milk, the latter should be scalded first, to prevent its turning sour, and then allowed to cool until it has reached its proper temperature.

Sugar is used in very small quantities in bread, not to sweeten, but to replace the natural sugar of wheat, which undergoes so many transformations during the leavening process. One tablespoonful of sugar to two quarts of flour is ample. Should your flour not be quite as good as you wish, it is well then to add one or two boiled potatoes; otherwise, I consider them unnecessary. For shortening, use lard,—butter I consider extravagant; your bread will not stale as quickly, and it also supplies the fat so necessary in all our food.

Let us proceed with our bread-making. The receipt I give you will make one good-sized loaf, which you will find quite enough to practice upon: One quart of flour sifted before measuring, out of which reserve about half a cupful to use later, if necessary; half a teaspoonful of salt; one

tablespoonful of sugar. Mix these well together, then rub in half a tablespoonful of lard. Dissolve one-eighth of a cake of yeast in about a cupful and a quarter of warm water; when thoroughly mixed with the other ingredients, turn out upon your board, previously floured, and knead, flouring your dough as is necessary, from the cupful reserved from the quart. The kneading should be kept up fully half an hour, or until the dough becomes smooth, fine-grained, and very elastic.

There are many ways of kneading, all, perhaps, equally efficacious. Hold the dough with the fingers and upper part of the hand, pushing it back and forth on the board, a rocking motion, and with the rest of the hand turn it half-way around, double it over on itself, and repeat the rocking motion, turning and doubling until you have kneaded enough. Never use more flour than is absolutely necessary to keep the dough from sticking: the less extra flour used in kneading bread, the better it will be.

Now place the dough in a clean dish at least three times its size, cover with a clean cloth, set it in some warm place, and leave until it has risen to *at least* double its original size. In winter this will take sometimes as long as twelve hours; in summer, as little as six. When ready, take it on your board again, knead for a few minutes, then divide and shape into loaves the desired size, place in well-greased pans, leave in a warm place, covered with a cloth to exclude the dust, and allow them to rise for one hour, when they should be ready for the oven.

The oven for bread must be moderately hot (a teaspoonful of flour should brown in it in five minutes) when the bread is put in, but the fire should be in such a condition that the heat will steadily increase. A moderate-sized loaf requires from three-quarters of an hour to an hour, to bake. If your oven is too hot, in less time than that you will find the outside burnt, the inside still dough; or if the oven is not hot enough, your bread will be hard and dry, as of course it will take longer to bake. A well-baked loaf of bread emits a hollow sound upon being tapped. When done, remove the loaves at once from the pans. If you wish a soft crust, cover them well with a clean cloth; otherwise, stand them up on end, that the air may circulate freely about them.

We have so many different makes of yeast now, that using baker's or making one's own has almost passed away. The yeast in most common use, and giving greatest satisfaction, I find to be Fleischmann's compressed, which, when fresh, crumbles easily, and when stale and unfit for use is soft and elastic. One-half of a cake is equal to one cupful of liquid yeast.

MRS. C. A. SHERWOOD,

Teacher of Cooking at the "Manhattan Working-Girls' Club."

Anecdotal History of the Table.

VI.

ROME.

WHERE Greece was exquisite, Rome was enormous. Where the Athenians were gourmands, the Romans were gluttons. Rome went to extremes in everything: she began with the exaggeration of sobriety, and concluded with the exaggeration of gormandizing. She reached the latter gradually, for one does not often find a society established upon its vices.

The first Romans were cultivators; their greatest men drove the plow; several noble families derived their name from a particular kind of culture, as the Fabius family from

faba (a kind of bean), the Cicero from *cicer* (chick-pea), the Lentulus from *lens* (lentil), the Seranus from *serere* (to sow), etc.

Their repasts were simple and their table frugal, as became men of the plains. "They did not use bread for sustenance, but pulse," says the naturalist Pliny. "To prepare this food they boiled wheat or barley flour. Later on they added a species of blood pudding (*botellus*) or chopped meat; they also made pulse with vegetables and soup-herbs." On feast-days these sober and austere Quirites contented themselves with a bit of rancid pork cooked with cabbage. "Formerly," says Ovid, "they took their meals seated on wooden benches, and they believed that the gods were present at the repast." These wooden benches were placed around square tables. The repast took place in the *atrium*, or vestibule, in order to conform to the law which ordered citizens to take their meals with open doors. According to Etruscan usage, the women were seated at the same table as the men: but they withdrew at the dessert, which, however, was only composed of fruit. The women were exempt from cooking, and they enjoyed this privilege from the time of the treaty of peace concluded after the rape of the Sabines. A law of Romulus forbade them the use of wine under penalty of death. Valerius Maximus relates that Agrarius Metellus having surprised his wife drinking wine at an *amphora*, killed her, and was acquitted for it by Romulus.

The Roman women not having the care of the kitchen, the men took charge of the cooking. Thus it happened that the ambassadors of the Samnites, going to pay their respects to the famous Curius Dentatus, found this great man, who had been consul twice, seated by his fireside stewing turnips for dinner. This illustrious example does not appear to have been imitated for any length of time, for the cooking was soon given over to slaves. These, however, were compensated; for during the Saturnalian feasts they sat at the table of their masters, while the latter attended to the work and served them.

According to Varron, Lucullus, whose gluttony and luxury were legendary, invented the dining-hall in the open air; for at Tusculum he had one constructed in the midst of a magnificent aviary, so as to have for a concert the warblings of the most rare birds. But Varron was mistaken: Lucullus in this only imitated certain Oriental peoples, such as the Assyrians and the Jews, who prefer to eat under the trees, as we have noted in preceding chapters. The dining-hall was a great luxury with Lucullus: he had several in his house, and to each one of them was assigned the name of a divinity and an invariable amount of expense, so that when he ordered his steward to have dinner in a certain room, that signified that he desired a repast to cost so many *drachmas*.

As his magnificence was questioned in the city, Cicero and Pompey met him one day when he was walking quietly in the public place. Cicero was his intimate friend. Lucullus had had some differences with Pompey, relating to the command of the army; but they lived in peace with each other, and met often enough. Cicero, having saluted Lucullus, asked him to give them a supper.

"Willingly," replied Lucullus. "You have only to name a day."

"Let it be this evening," said Cicero; "but we want your ordinary supper."

Lucullus tried to excuse himself, and begged them to wait until the next day. They refused, and did not even want to permit him to speak to any of his domestics, for fear he would have something added to that which was prepared for him. Then he requested them to allow him to tell one of the people, before them, that he would sup in

the "Apollo," which they accorded him. This was the name of one of the most magnificent halls in the house, and by this means he deceived them without their suspecting it. He had for each room a regulated expense, furniture, and a particular service; and it sufficed for him to name to his slaves the hall in which he wished to sup, for them to know what expense the supper would be, and what furniture and what service they should use. The supper in the Apollo dining-room cost 50,000 *drachmas* (about \$9,000). This sum was expended on the evening named, and Pompey was astonished as much by the magnificence of the supper as by the promptitude with which it had been prepared.

Even when Lucullus was alone he abated little of his luxury. One day he reproached his steward for having prepared for him a very mediocre supper, and that official excused himself upon the ground that Lucullus had invited no one to sup with him upon that day.

"What!" cried the famous gastronomer in wrath, "did you not know that to-day Lucullus sups with Lucullus?"

Cæsar affected to watch over the observation of the sumptuary laws, and he sent guards into the markets to seize the forbidden goods and bring them to him; sometimes the lictors went by his orders to take from the tables even that which might have escaped the surveillance of the guards. He promulgated the Julia law against the luxury in dining-halls, but the proscriptions of this law were not very often followed. It is known that Crassus had upon his buffet silver vases, the design of which was so costly that he had paid 6,000 *sesterces* apiece for them, and that he possessed, among others, two goblets, the work of Mentor, the celebrated artist, which had cost him 100,000 *sesterces*, "an enormous price," says Pliny the naturalist, "which made the purchaser himself blush, since he never dared use that for which he had paid so dearly."

Antony and his mistress, the celebrated Cleopatra, had created at Alexandria gastronomic associations. It was while trying to see who could entertain with the most expense, that Cleopatra one day served the Roman general with a meal costing \$240,000, and, in order to gain the wager, dissolved in cold vinegar a pearl worth \$120,000, swallowed it, and was about to sacrifice another of the same value, but was prevented by the others present from doing so. The historians of antiquity who relate this anecdote have forgotten to assure us whether vinegar indeed dissolves pearls. Athenæus relates, in his "Banquet of the Learned," that this same queen of Egypt, after having offered to Marc Antony and his suite at Tarsus several sumptuous feasts, gave to the general at each one the service of gold set with precious stones with which the buffets were garnished, and the hangings and carpet of purple embroidered with gold, which had served to decorate the dining-hall; she also presented the table-couches and the gold vases to the friends whom Antony had brought with him in great number, since there were twelve tables, each surrounded by three couches, which indicates at least one hundred and eight persons.

Cleopatra was, besides, as witty as she was fastidious. Marc Antony, fishing with the line, wished to astonish his mistress, and, with this object in view, had divers to attach fine fish to his hook. But the princess was not deceived by this stratagem. The next day, the general on drawing his line only brought up a salted fish which Cleopatra had adroitly had hooked on by a fisherman; and to console him for his discomfiture, she said: "General, leave us the line. The fish you can take better than we, are cities, kings, and continents."

During the preparations for the battle of Actium, Antony, by one of those vicissitudes which violent passions often produce, suspected Cleopatra of the black design of poisoning

him : he would no longer eat with her unless the dishes were tasted before he ate of them. One day, when they were supping in common, the Egyptian invited him to "drink crowns." Antony consented, took the crown of flowers from the queen, tore it into pieces and flung them into his cup, and was about to swallow the contents. Suddenly Cleopatra caught him by the wrist, and making a sign for a slave to approach, she ordered him to drink from Antony's cup. The slave did so and dropped dead.



ROMAN TABLE UTENSILS.

"My lord," said the queen, turning toward her guest, "you see very well that if I had wished to injure you, I did not lack, in spite of your precautions, either the occasion or the means to poison you."

The table utensils of Imperial Rome were of great luxury. The cups were of gold and silver, also of glass and crystal which were brought from Egypt, especially from Alexandria. Celebrated artists employed their talent in carving drinking-vases. Alcimedon carved four cups of beech-wood, of which Virgil speaks in his Eclogues. A murrhine vase, of fine onyx, supposed to have the property of breaking if poison was put into it, sold ordinarily for about thirty thousand dollars.

They had no plates, and used flat, round cakes of bread, almost always unleavened, upon which they placed and cut the roast meats, and which they then ate when the juices had soaked into them. The spoon was in use, and it is mentioned in Martial, in Pliny, and in Columelle; it was called *cochlea*, or *cochlear*, by comparison of its form with a shell. They also used knives. But did they use forks? The Latin words *furcilla* and *furcula* certainly signify a little fork; but nothing proves that they were applied to a table utensil. The ruins of Herculaneum have produced several spoons, but not a single fork.

"All the antique forks discovered are reduced to two," says Monsieur Paul Ronaix. The first, mentioned by Caylus, is of silver, with two tines, and a handle finished with a hind's foot. The second is at the museum of Naples: it came from Pompeii, and has five tines. It has nothing in its shape which recalls the Greek or Latin styles: the number of its tines and their shortness make of it a sort of comb with elongated handle. In any case, how is it that no author, Greek or Latin, has spoken of the use of the fork, when they are so prolix upon everything relating to repasts? Plutarch, when he speaks of the manner in which people eat at table, does not breathe a word of it. In the ornamentation of antique vases, in the numerous and detailed descriptions of social life, the fork is never mentioned. There are even texts which prove that this little instrument was not employed, since they ate with the fingers.

"Take your food with the tips of your fingers," said Ovid, to the women of his time. "It is an art to eat with grace: take care that your hand stained with the food does not soil your mouth."

The tables were washed with sponges, and the habit of covering them with cloths was introduced later. The mas-

ter of the house did not furnish napkins to his guests: each one brought his own, without being absolutely sure of the power to carry it away with him. Catullus complains of a certain Asinius who had subtilized his, and threatens to defame him in his verses if he does not send it back promptly.

Apicius has left one of the greatest names of the gastronomic annals of Rome. It belonged to a dynasty of illustrious gourmards, which began with an Apicius contemporary with Sylla. Three other personages continue the traditions of the family: one lived under Augustus, another under Trajan, and the last under Commodus. The most celebrated was Marcus Gaius Apicius, whose portrait Seneca gives in the following terms:

"You see an Apicius, reclining upon a couch, covered with roses, contemplating the magnificence of his table, satisfying his ear with the most harmonious concerts, his eye with the most charming sights, his sense of smell with the most exquisite perfumes, and his palate with the most delicious viands. He professed," continues Seneca, "in that same city which had driven out the philosophers as corrupters of youth, the science of cooking, and infected his age with his depraved taste for this low study." (What would Seneca have thought of our cooking-schools?)

A sort of sect of gourmards was formed under the name of Apiciens. Apicius, a gastronomer of genius, gave lessons in the fine arts of the table, and invented several *ragouts*, according to Pliny, and several cakes, according to Athenæus. He discovered a receipt for preparing peacocks' and nightingales' tongues, a receipt which later became the delight of the emperor Heliogabalus.

Nero was the first, after Pliny, to have water boiled and



ROMAN VASES AND SPOON.

then put into glass to be cooled in snow: thus he had the pleasure of drinking cold water without having to drink snow water. He had the snow kept preserved in straw, so as to have iced water in summer. He loved luxury, and paid nearly \$160,000 for carpets from Babylon to cover his table-couches; he fished with a golden net, the meshes of which were knotted with purple and scarlet; he drank from a vase which cost him \$50,000, and when he learned of the defection of his troops, in a transport of rage he kicked over his table and broke two crystal cups of inestimable

price. It is known that after he burned Rome, he built a palace so sumptuous that it was called "The House of Gold;" the most beautiful of its dining-halls was round, and revolved day and night, to imitate the circular motion of the earth. By a just retribution, this voluptuous gourmand, when he fled before his enemies, was obliged to slake his thirst in the bitter sea-water, which he dipped up with his hand. Nero, when he was in the height of his power, gave, besides gifts of money, banquets to the people, which were really distributions, called *sportules*.

The table beds, or couches, just spoken of, were called *triclinaires*, to distinguish them from the beds for sleeping. They were from two to four feet high, and slightly inclined. In the winter dining-rooms, the couches were inlaid with gold and ivory; in the summer dining-rooms, they were of citron-wood; in the mid-season rooms, they were ornamented with plaques of silver and tortoise-shell. The mattresses were stuffed with feathers, Gallic wool, or swans' down. Upon these mattresses were thrown, according to the season, simple mats, valuable carpets, or magnificent cloths brought from Babylon, some of various colors, and others covered with designs representing sports or hunts. According to Pliny, Mamura paid 800,000 *sesterces* for one of these cloths. The opposite side of the open one of the

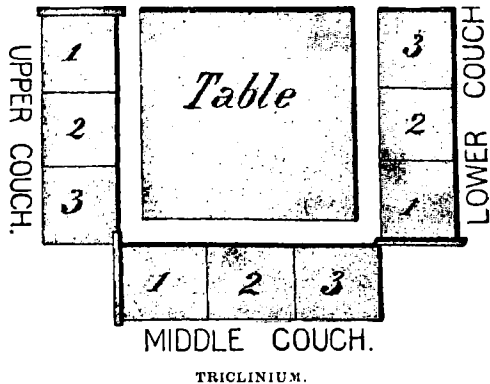


table was where the middle couch was placed (*lectus medius*); the upper couch (*lectus summus*) was at the left; and the lower couch (*lectus imus*) was at the right of the middle couch.

Cushions were piled upon the couches, for the guests to lean upon.

The guests were placed at the *triclinium* (table with three beds) as follows: (The illustration will assist the reader to understand.) The upper and lower couches were not reserved to anyone in particular, but always the extreme ends next the middle couch were reserved for intimate friends or specially invited guests, because the most honorable place on a couch was where there was no other above. As for the middle couch, the place of honor was called the consular place, because it was reserved for the most distinguished person of the assembly; and when a consul was among the guests he was always seated there. At the first end, the middle couch where it joined the upper one formed an angle, an open space accessible to those who came to speak to or to read some report to the consul, who, without turning or disturbing the others, could listen and give his orders. Next to the consular place was that of the *amphitryon*, the master, or host, who, thus placed at the center could, while he discoursed with the most eminent of his guests, watch over the service and the movements of his slaves. The third place of the middle couch was destined for the wife of the master of the house, or, if he had no wife, for a near relative.

The Roman kitchen was usually situated in the middle of the house. The floor was cemented like that of the Grecian kitchen (see the article on Greece in a previous number), and a large furnace was set in the wall, under an immense chimney. Among the kitchen utensils, as made known to us by the excavations at Pompeii, were different



ROMAN KITCHEN UTENSILS.

varieties of knives and spoons, the skimmer (*trua*), the funnel, the strainer, the saucepan with four circular holes, serving, without doubt, to boil or cook eggs. Heliogabalus had, in his kitchens, warming-pans, kettles, and other utensils, all of silver.

The Romans lived in a singular idleness, passing their days in the circuses, the theatres, and the baths, receiving constantly, from the emperors and persons who wished to make themselves popular, presents of wheat, wine, and oil. All the wealth and the products of a universe flowed into Rome and disappeared in this gulf, to nourish and divert six or seven hundred thousand idle creatures.

A. MARCEL.

The Model Baking-Table.

If new lumber can be afforded and a carpenter hired to make this table, the illustrations with dimensions given will be a sufficient guide. I believe it will be found more useful and convenient than any other article of equal cost in the house, to any woman doing her own work, as everything required in such an article is here provided with a place. I know also that the woman who needs it the most will be the one least likely to be able to obtain the new material and hire a man to make it: I therefore endeavor to give directions so that any woman can make one for herself, or with only a little assistance from an ordinarily capable man or boy, by "building it up" out of store-boxes.

It will require two boxes, each about two and a half feet high, two feet deep, and two feet wide. Place these about one foot and a quarter apart, and nail an inch-board, from three to six inches wide, across the bottom of both, at front and back (A). Boards may be nailed on to make a solid back, or at top, bottom, and middle, as braces.

A shelf is put in, on cleats, just above the middle of the left-hand box, and doors, or a door, put on, making a cupboard in which baking-pans, etc., and milk, lard, butter, etc., may be kept. Cleats (B) and front-pieces (C) are put in the right-hand box, and between the two boxes, to run drawers on. A piece two feet long and six inches wide is put up at each side, at the back, as indicated.

The flour-bin is a cracker-box. It may be lined with paper flour-sacks or cloth, or not. A board nailed to the top at the back, and another hinged to it, make the cover. The flour is thus above all possibility of water or crumbs getting into it from the table, and as secure from mice as a

wooden receptacle can be. It will hold more than fifty pounds of flour. The rolling-pin has a place on nails or screws at one side, the sieve is in the bin, and all at the right hand of the worker, where they are wanted.

The flour-bin in place, the rest of the top should be covered with inch-boards, projecting at least one or two inches in front and at the left end. If it can be afforded, cover this with zinc, or, if not that, with oilcloth, cut to come over the edges, and tack closely, and also up the side of flour-bin, two inches or so.

and is useful to hang bags of jelly or meat on, to drain; it swings around out of the way when not in use.

Select boxes for drawers that will fit in without making over, or only need to be sawed in two and a bottom put on one, to make two drawers. It might be well to make the space between the two boxes the width of a cracker-box, to begin with. Drawer knobs may be "twist" spools put on with screws. The drawers may be divided by a board put through the middle (indicated by the dotted lines in the second illustration). If castors are put on, the table can be easily moved, and will be lighter if the drawers with heavy contents be first removed. Paint the whole some durable color, or to match the finish of the room.

FRANK LAUREL.

Receipts for "Breakfast Breads and Cakes."

(See Page 195.)

HOME-MADE hand-grenades are extremely efficacious in putting out incipient conflagrations. The materials are simple.

Prepare a saturated solution of salt water and fill glass bottles with it. Keep some of these in different parts of the house, where they may be got at readily, and when fire is discovered, throw one or two on the flames with force enough to break the bottles. The salt crystals will coat every object so that the flames will be arrested.

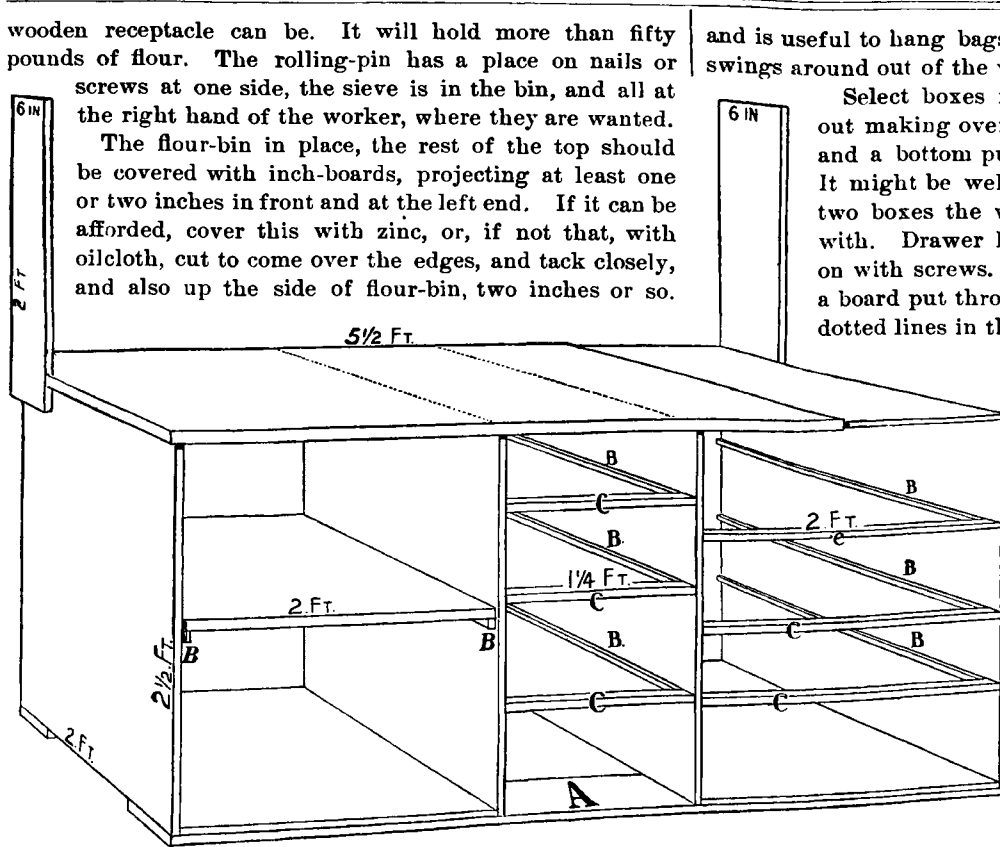
A SIMPLE means of keeping silver spoons and forks bright which are in every-day use, is to let them lie for five or ten minutes in boiling hot water in which potatoes have been cooked. To restore them completely to their original lustre and make them look like new, mix equal parts of salt, alum, cream of tartar, and water, let the mixture boil up once over the fire, and rub on the silver with a soft cloth.

ALWAYS hem table-linens by hand. If they are hemmed by machine, a streak of dirt is apt to get under the edge of the hem when they are laundered.

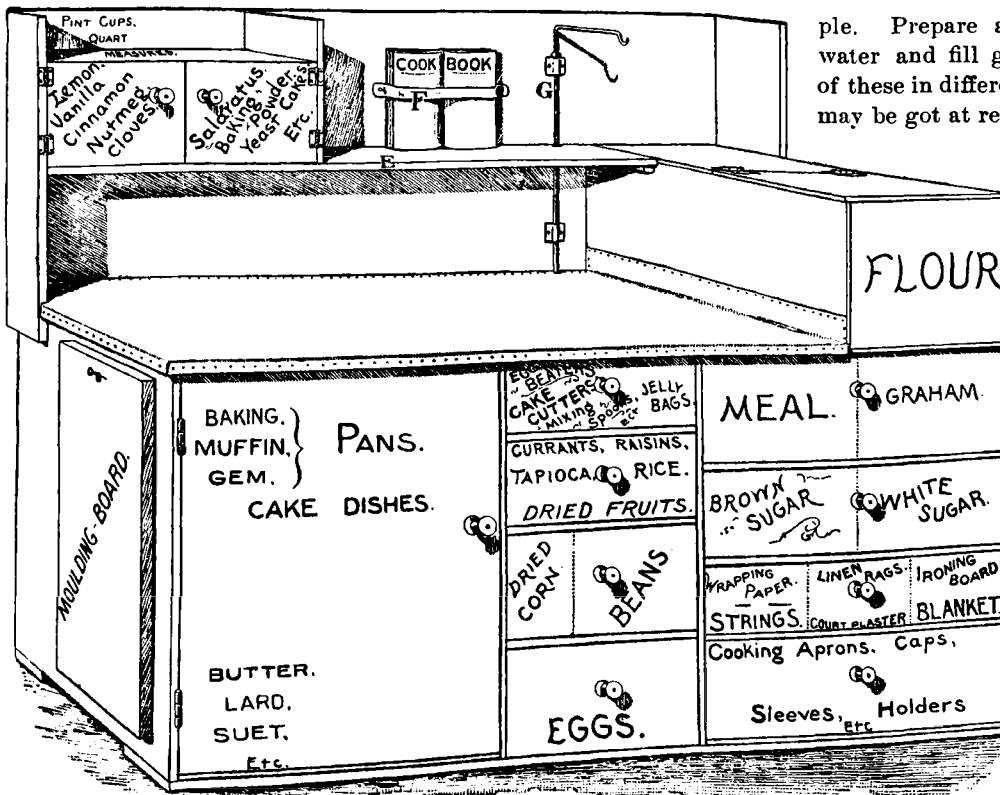
BUTTERMILK will take out mildew stains. RUB the hands on a stalk of celery after peeling onions, and the smell will be entirely removed.

TO GIVE a pine floor the color of oak, wash it with a solution of one pound of copperas in a gallon of strong lye.

CANNED vegetables or other canned goods should not be allowed to stand in the can after the can has been opened. It is best to turn out the contents into an earthen dish immediately.



DETAILS OF THE MODEL BAKING-TABLE.



THE MODEL BAKING-TABLE.

The back may be put on with the boards either up and down or lengthwise, or it may be omitted.

The shelf (E) rests on cleats, and is level with the top of the flour-bin. The right end of the spice-cupboard is nailed to the shelf and back. Curtains may take the place of little doors, if preferred. A piece of elastic (F) tacked at each end serves to hold the cook-book open, thus obviating any necessity for handling it with floury hands. The iron with two hooks (G) will be made by a blacksmith for a few cents, two

Book Reviews.

Two books of totally different character are "The Round Trip" and "A Look Upward," by Susie C. Clark, author of "To Bear Witness" and "The New Renaissance." "The Round Trip" details in most charming manner the incidents, scenes, and impressions of a journey from the "Hub" to the Golden Gate and back again, enjoyed by one who thoroughly believes that to be happy, healthy, and wise, to be able to view one's familiar surroundings correctly, one should travel; and reading her book will certainly inspire one with the desire to go and do likewise. "A Look Upward" is a dissertation on "Spiritual Science," as differing from "Mental" and "Christian" science and the various other theories of a similar character, the writer believing that through Spiritual Science, which is defined as "Theosophy applied, Christianity in motion," "the gospel of health, of harmony, and perfect wholeness is proclaimed." Both books are published by Lee & Shepard, Boston.

Beautiful illustrations, fine paper, and handsome binding combine their attractions in the dainty edition of Goethe's "Faust," translated by John Anster, LL.D. Large extracts from this translation were printed many years ago in "Blackwood's Magazine," and the translation is but little changed from when it was originally published; but the addition of numerous illustrations after new drawings imparts a charm to the classic poem, that will be appreciated. This is known as the "Vignette" edition. Published by Frederick A. Stokes Company, New York.

"Selections from Robert Browning," chosen and arranged by Mrs. Albert Nelson Bullens, gives, in a convenient and attractive form, many of the shorter poems of "the idol of the Browning clubs," including some of his latest, and selections of some of the choicest lines from his longer poems. About half the book is devoted to love poems, and the remainder to miscellaneous poems and parts of poems. Much judgment and taste has been exercised in the selection, and the book is embellished with a fine "half-tone" portrait of the poet. Published by Lee & Shepard, Boston.

Favored indeed will be the recipient of "Flower Folk," in which lovely pictures in colors and monotone, by Laura C. Hills, and dainty verses by Anna M. Pratt, printed on handsome parchment paper and enclosed in a beautiful lithographed cover, combine to make one of the most charming gift-books of the season. Each flower is pictured as a boy or girl, and in drawing and coloring might serve as studies for young artists; while the verses are so bright and graceful that young or old would hardly tire of their frequent repetition. Published by Frederick A. Stokes Company.

A mirth-provoking booklet is "Health Guyed," by Frank P. W. Bellew, with numerous illustrations bearing his signature "Chip," which is so familiar to readers of comic publications. Almost any girl would be willing to simulate the symptoms of heart affection if she could be certain of having the recommended prescription administered as directed; but his prescription "For Homely Girls" would hardly become so popular. The booklet is daintily bound in gray and white, and published by Frederick A. Stokes Company, New York.

The third number in the "Good Company Series" is the popular tale "Three Millions!" or, "The Way of the World," by William T. Adams (Oliver Optic). Those who are familiar with the works of this favorite author will be pleased to have one of his most successful novels in so convenient a form, and "The Way of the World" will repay reading more than once. Published by Lee & Shepard, Boston.

In "A Summer Holiday in Europe," the writer, Mary Elizabeth Blake, author of other charming books of travels, and a poet as well, tells in a breezy, enthusiastic way of a trip to Europe taken with that leaven of common sense which always ensures comfort and the most satisfying kind of pleasure. The author has seen much and thoroughly enjoyed all, and noted many things that other less observing travelers have passed by unnoticed; and many others might more fully enjoy their opportunities of journeying to and fro over the world if they would conform to some of the common-sense rules laid down in the introduction. Published by Lee & Shepard, Boston.

"The Elements of Psychology" is a most excellent translation of Gabriel Compayré's "*Notions Élémentaires de Psychologie*," by William H. Payne, Ph.D., LL.D., Chancellor of the University of Nashville, and President of the Peabody Normal College. The book is by no means a cyclopædia of psychological science, but it contains all the essentials of psychology, and fulfils its intention in being a most admirable text-book for the use of teachers and others interested in the science. It is written in terms readily intelligible by ordinary readers, and the lucid treatment of the subject brings it within the compass of those of even ordinary intelligence, while its tone is in accord with the Christian spirit. Published by Lee & Shepard, Boston.

"A Sister's Love" is one of W. Heimburg's charming novels, excellently translated by Margaret P. Waterman. The story is pure and wholesome, teaching its lesson of self-denial and true love, such a story as a mother would be willing that her daughters should read. The novel is bound in illuminated covers, and embellished with half-tone full-page pictures. Published by Worthington Co., New York.

"Heroes and Martyrs of Invention" is another of the series of interesting and at the same time instructive-books by George Makepeace Towle, author of "Young People's History of England," "Young People's History of Ireland," "Heroes of History," etc., which treat in such a pleasant manner of important matters. Facts presented in so agreeable a dress are apt to be remembered more vividly than those learned in "dry-as-dust" text-books, and to an ambitious reader are almost certain to be an incentive for good in some direction. Among others, this book tells the stories of the invention of the printing-press, the stocking-frame, cotton machinery, the steam-engine, the steamboat, the railway locomotive, and the sewing-machine. Published by Lee & Shepard, Boston.

To write a composition is usually a bugbear of no small proportions to every scholar; and to simplify the process for beginners is the object of "A New Book of Fables, Anecdotes, and Stories for the Purposes of Composition." In the introduction, rules for beginners are concisely given, also valuable suggestions for teachers; and the numerous examples so clearly illustrate these that one comes to agree with the author that "Composition is as natural as speaking." At any rate, the methods are simple, and cannot fail to be of assistance. Published by Boston School Supply Co.

"On the Blockade" is the third volume in "The Blue and the Gray Series," by the boys' favorite author Oliver Optic. This series is composed of stories of the War of the Rebellion, which, while not "really true stories," are truly real in their incidents and action; and just such incidents and events possibly, and very probably, did occur in the historic days written about. "Taken by the Enemy" and "Within the Enemy's Lines" are the two previous numbers in the series, and many of the personages who figure in them are introduced in "On the Blockade." Lee & Shepard, Publishers, Boston.

"In Trust," or, "Dr. Bertrand's Household," by Amanda M. Douglas, is No. 2 in the "Good Company Series," published in monthly parts, and to include Biography, History, Essays, etc., as well as Fiction, by the best American and foreign authors. If all the numbers prove as excellent as this, the series will justly deserve its name. "In Trust" is an old favorite with many, and will repay reading many times. Miss Douglas' books are always high in purpose and pure in tone, and are enjoyed by all, and especially by those who have read her "Kathie" books. Published by Lee & Shepard, Boston.

"The World Lighted. A Study of the Apocalypse," by Charles Edward Smith, author of "The Baptism of Fire." The title explains the scope of the book. Published by Funk & Wagnalls, New York and London.

"Afloat in the Forest," or, "A Voyage Among the Tree-tops," is a new edition of Capt. Mayne Reid's thrilling story of South American adventures, issued in the "Banner Library." Mayne Reid's stories are perennial in interest, and deserve the success they have achieved, for the tendency of all his writings is to the formation of an honorable and manly character. With this edition is an interesting and comprehensive memoir of the author, by R. H. Stoddard, which is a valuable addition. Published by Worthington Co., New York.

MIRROR OF FASHIONS

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

REVIEW OF FASHIONS.—JANUARY.

PATTERN ORDER,

Entitling holder to a Pattern, will be found at bottom of page 209.

THE lady who is tall and gracefully slender is at present the representative of that changeable ideal known as "style," consequently the object of prevailing fashions is to give the effect of height: long, plain skirts, long waists, high collars, high sleeves, close-fitted below the elbows and reaching well over the wrists, all have a tendency to add to the apparent height, and the disposition of garnitures in perpendicular designs materially aids in achieving the desired result.

The universal popularity of the plain skirt naturally throws the burden of responsibility for picturesque effect upon the waist, and the result is a variety of corsages that is absolutely bewildering. The absence of all visible means of fastening is an almost universal characteristic, also the omission of all but absolutely essential seams in the outer material; and a waist without drapery or fullness is exceptional. Corselets, real and simulated, are especially popular, and infinitely varied in design. From the simple pointed Swiss belt, to the newest style, with a point back and front reaching nearly to the collar, and curved low under the arms, every height and shape is worn. A favorite style is about the height of a corset, sloped slightly higher back and front, and reaching about an inch below the waist line, with a dull point back and front.

Corselet effects are produced by rows of ribbon, as shown on the "Young Lady's Dancing-Dress;" and inch-wide bands of bias material, usually five, are stitched on in various corselet shapes, sometimes high and rounding under the arms, and sloped lower back and front, or *vice versa*, as is most becoming for the figure. A black velvet corselet, either finished plain or edged with jet or gold passementerie, is a convenient accessory, as it can be worn with various dresses and be it remembered a black velvet corselet makes the waist appear smaller; and another convenient device, and economical as well, is to have removable "jockeys," or deep caps, for the sleeves, made to match the corselet. Some of these describe deep points reaching half-way to the elbows, others are straight across the lower edge, and quite loose, like the cape-sleeves on jackets, and still others are puffed

designs; but all agree in being high at the top. Hooks and loops, or small safety-pins, sewed on the inside, serve to attach them securely.

The "infinite variety" of the fashions, and the almost obligatory use of different goods in the same dress, are of material assistance to the economist: entire sleeves (preferably of velvet) may be substituted for those of the close-fitting

shape of a couple of seasons ago, or puffs may be added instead, and with a sort of draped bib on the front, matching the sleeves, the corsage can easily be remodeled. Or an old-style basque can be cut off an inch or two below the waist line, and shaped basque-pieces, from four to six inches deep, of velvet or any different material, added as far back as the side-form seams, the back pieces left plain between, if practicable, or if too short, lengthened by looped tabs of either material; and with a V-shaped plastron on the front, extending to the added skirt-pieces (and a piece to match on the back, if liked), adjustable jockeys



Young Lady's Dancing-Dress.

HERNANDA CORSAGE.

FABIOLA SKIRT.

or puffs on the sleeves, and a flaring or plaited collar, the transformation into a really stylish garment will be complete.

Gros-grain ribbon with narrow satin edges is employed in many pretty ways for trimming. Three or five gathered ruffles of ribbon about three inches wide constitute a favorite finish for the foot of an undraped skirt for house wear, and the same ribbon is used for a full frill at the neck, and for ruffles at the wrists to fall over the hands. These ruffles afford an excellent method for contributing the fashionable length to sleeves, which are much longer than heretofore, sometimes sloped in Tudor style and reaching almost to the fingers, or pointed on the back of the hand and covering the wrist inside; or a flaring cuff is added as on the sleeve of the "Monica" basque, shown on Fig. 2 of the plate of "Ladies' Costumes."

The deep puff on the sleeve of the same basque is a distinctive feature of some of the newer styles, and both of the figures on the plate illustrate several of the most novel ideas in dresses. The outline of the Figaro jacket on Fig. 1 shows the shape of the very deep pointed corselets mentioned on page 184; and the flaring collar plaited at the back is very popular at present. Collars of this shape, to wear with various dresses, are made of velvet, usually black, lined with a becoming color, and the lower edge bound with ribbon to match, and tied in front with a long-looped bow of the same ribbon, with ends reaching to or below the waist line. Flaring collars on house-dresses are usually lined with a different material, preferably of a different color, and sometimes are also trimmed on the inside with lace or passementerie.

The contrasts in color in the newest costumes are unique and artistic. Almost every shade of every color is used with black, turquoise blue being especially favored for the accessories to black toilets, and turquoise and jet passementerie for trimming. Gray and bright yellow, old pink and bright red, faded rose with bright rose-color, blue and gold, pink and gold, tan-color and stem green, are favorite combinations, and brown is combined with old rose or fern-green, bright French blue or gold. Gold-color or gold trimmings are used with almost every other color. Evening toilets follow the same rule of contrasts, the more delicate tints rendering the effect most artistic—and picturesque effects are often copied from old paintings.

A SLASHED puff of contrasting material, carried all around the figure just below the waist, imparts a pleasing fullness to the scant skirts of some evening-dresses.



Ladies' Costumes.

ANATOLIA BASQUE.

FABIOLA SKIRT.

MONICA BASQUE.

Young Lady's Dancing-Dress.

A LOVELY toilet of old-rose *crêpe de Chine*, arranged with the "Hernanda" corsage and "Fabiola" skirt. The bottom of the skirt, the neck, and the sleeves are trimmed with gathered frills of the *crêpe* edged with very narrow, old-rose velvet-ribbon. The corsage is the same back and front, with bands of satin-faced, old-rose velvet-ribbon arranged in corselet effect, and at the right side is a large rosette of the ribbon, from which depend floating ends of different lengths. The skirt has the fullness at the back arranged as described for Fig. 1 on the plate of "Ladies' Costumes" on this page. The toilet is completed with rose-tinted *Suède* gloves and an ostrich-feather fan to match. The patterns are fully described on page 190.



Carlotta Jacket.

(FRONT.)

Ladies' Costumes.

FIGS. 1 AND 3.—A charm-

ing house-dress made of old-rose cashmere and emerald-green velvet, with garniture of silver-cord passementerie. The patterns used are the "Anatolia" basque and the "Fabiola" skirt, and the combination of the materials is clearly shown in the illustrations.

The basque shows only the side-gore seams in fitting, and has a little fullness back and front, although the lining has the usual number of darts and other seams. The "Figaro"



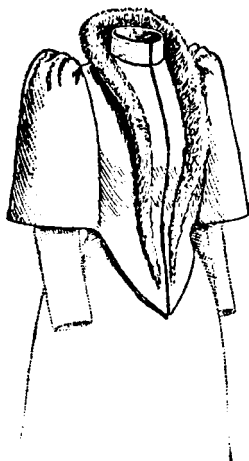
Carlotta Jacket. (BACK.)



Lady's Coat.
SARMISA JACKET.

The model is extremely simple, and can be appropriately used for a costume for the most practical purposes. The skirt can be cut shorter in the back and the trimming omitted; and the jacket can be omitted and a plain collar substituted for the plaited one. The patterns are fully described on page 190.

FIGS. 2 AND 4.—This picturesque house-dress is made of electric-blue camels'-hair combined with Scotch-plaid velvet, the latter used for a bias band at the foot of the skirt, the corselet, the lower parts of the sleeves, the V-shaped piece at the neck, and the lining for the collar.



Nada Cape.

fronts over a tight-fitting lining with the usual number of seams. The corselet can be omitted, if desired, also the puffs on the sleeves, and the falling Tudor cuffs. With

jacket, which may either be sewed permanently to the waist or made separately, is edged with silver cord passementerie; the high collar, plaited at the back, has a velvet lining trimmed with passementerie; and the leg o' mutton sleeves are quite close at the wrists and finished with a row of the same garniture. A band of velvet outlines the bottom of the basque, and is finished at the back with two rosettes set close together. The skirt is trimmed with a row of the passementerie set between bands of velvet, and fitted quite plain in front and at the sides, but laid in side-plaits across the back, turned toward the middle.

these modifications, and with the skirt cut shorter at the back, the design is suitable for the simplest materials. Both patterns are fully described on page 190.

Carlotta Jacket.

SUITABLE for house or street wear, this graceful garment can be made in the same material as the rest of the costume, although most effective when of contrasting goods, especially velvet, as represented. The back view shows dark blue velvet with sleeves of brocaded silk in dark and turquoise blue, and the revers-collar, cuffs, full belt on the vest, and jabots at the back, of turquoise-blue silk. The front view shows it of black velvet, with the accessories of chamois-colored silk. It can be worn with any style of skirt, and made in the above materials is especially effective with a black silk or satin skirt. It is also appropriate for less expensive goods. See page 190 for particulars about the pattern.



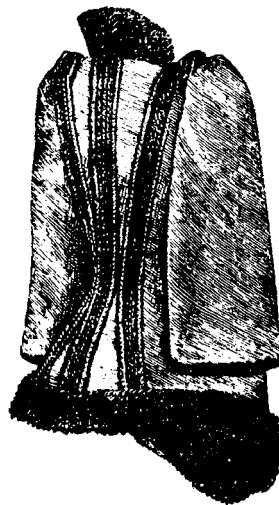
Lucerne Jacket. (FRONT.)

Lady's Coat.

THIS jaunty garment, made after the pattern of the "Sarmisa" jacket (given with the Magazine for September, 1890), is made of dark blue cloth trimmed with black soutache in a vermicelli pattern, and handsome black brandebourgs for closing the front. The hat is of gray French felt, the brim faced with blue velvet, and the outside ornamented with a large bow of gray satin ribbon, and shaded gray wings.

The "Sarmisa" is one of those adaptable models that can be used for light or heavy, simple or expensive, materials.

It is as suitable for sealskin or sealskin plush as for light-weight cloth for summer wear. It can be worn open or closed, with equally good effect, and a removable vest can be attached at the side and shoulder seams, if desired for extra warmth, or a separate waistcoat can be worn with it. The pattern is fully described in the September number.



Lucerne Jacket. (BACK.)

Nada Cape.

A FAVORITE model for sealskin and other furs, plush, velvet, and cloth. On any of these materials

the Medici coliar can be of any kind of fur, or it may be omitted. At the back, the cape reaches just to the waist line. The pattern is fully described on page 190.

Lucerne Jacket.

A VERY stylish and thoroughly comfortable wrap, appropriately made in cloth, plush, or velvet, either with or without fur trimming. The illustrations show dark blue cloth trimmed with black Persian lamb fur, and black cord passementerie with gold edges. The jacket is not quite tight-fitting, and has the usual coat-sleeves with cape-sleeves over. The latter can be omitted, however, and the garment will still be complete in effect. See page 190 for directions about the pattern.

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.—Promenade-costume of tan-colored cloth and brown velvet, trimmed with bands of gold embroidery. Ostrich-feather boa, and brown felt hat.
- 2.—High coiffure of puffs with Spanish comb and roses.
- 3.—Girl's dress of pink cashmere, with black velvet yoke and cuffs, and silver passementerie garniture.
- 4.—Reception-gown of ruby velvet and figured pink *crêpe*.
- 5.—Evening coiffure with classic knot.
- 6.—Medici collarette of gold braid passementerie.
- 7.—Silver pin in form of a lizard, set with Rhine-stones.
- 8.—Dressy wrap of black satin-brocaded velvet with gold and steel bead garnitures. Black velvet hat with gold-colored feathers.
- 9.—Black silk passementerie waist-ornament.
- 10.—Passementerie epaulet of silk cords, for high sleeve.
- 11.—Silver lace-pin, representing golf clubs and ball.
- 12.—Toilet of striped blue-and-white silk and Oriental brocade.
- 13.—Woolen costume with velvet-embroidered corselet and demi-sleeves.
- 14.—Moonstone pendant in heart-shape, set in diamonds.
- 15.—Costume of gray woolen with Scotch plaid full vest.
- 16.—Shopping-dress of dark red cashmere with black velvet-ribbon garnitures.
- 17.—Lace-pin of enameled purple violets with pearl centers.
- 18.—Gold lace-pin, in design of golf clubs.
- 19.—Gold bracelet in knife-edge design, set with diamond horse-shoe and single pearl.
- 20.—Tea-gown of olive plush trimmed with golden-brown wolf's fur, with turquoise-blue silk sleeves.
- 21.—Traveling-costume of Russian blue sicilienne with Louis XVI. jacket of pale gray broadcloth.
- 22.—Promenade-toilet of dahlia velvet with Russian collarette of blue fox fur.
- 23.—Paletôt of multicolored striped wool trimmed with gray ostrich-feathers and black velvet points and revers. Gray hat trimmed with black velvet, black birds, and gray ostrich-plume.
- 24.—Reception-toilet of heliotrope Henrietta with black-and-gold striped brocaded velvet.
- 25.—Evening-dress of white cashmere with Oriental embroidery in bands.
- 26.—Opera-cloak of brown wafer-spotted light-gray cloth, lined with pale pink satin merveilleux.
- 27.—Tea-gown of pearl-gray faille, with pink front and gold-embroidered sleeves and collar.
- 28.—Girl's dress of Scotch-plaid surah, with red sleeves.
- 29.—Star brooch or pendant set with pearls.
- 30.—Wide-brimmed velvet hat with black Prince-of-Wales ostrich-feathers.
- 31.—Lily-of-the-valley lace-pin, set with pearls.
- 32.—Stock and collarette of white mull embroidered with blue silk spots.
- 33.—Costume of *écru* broadcloth, embroidered with brown.
- 34.—Dressy short wrap of black velvet, silk, and fur.
- 35.—Collar of black velvet, and stock of pink *crêpe*.
- 36.—Plastron and collar of white satin, embroidered with blue crystal beads.
- 37.—Vest of old-gold *crêpe* with gold embroidery.
- 38.—Morning blouse-waist of terra cotta silk.
- 39.—Chrysanthemum cluster with aigrette of gilt spirals, for corsage or coiffure.
- 40.—Costume of dark green velvet and French plaid serge.
- 41.—Bridesmaid's dress of pale pink *crêpe de Chine* with ornaments of pink "La France" roses.
- 42.—Gold bracelet set with diamonds and one pearl.
- 43.—Ball-dress of white silk *crêpe* with orange-colored velvet-ribbon bows.
- 44.—Evening-toilet of turquoise-blue figured crape and blue satin.
- 45.—Winter cloak of *café-au-lait* cloth with black astrakhan vest and Medici collar. Quilted silk lining.
- 46.—Opera-cloak of white sicilienne with white silk passementerie and feather garniture. No. 50 shows the back view.
- 47.—Child's hat of brown felt with red-and-yellow ribbon bow. Cloak with full cape, and brown velvet scales on round yoke and collar.
- 48.—*Sortie du bal* of white cloth trimmed with jet and crystals, and ostrich-plumes lining the Medici collar.
- 49.—Theatre coiffure of ruby velvet *bandeaux* set with gold horseshoes. Gold crescent and lace butterfly in front.
- 50.—Back view of 46. Scarf of white Spanish lace on the coiffure.

REMOVABLE COLLARS are made of jet passementerie with pointed or scalloped edge, the upper edge wired, and the lower edge bound with ribbon, which also forms a long-looped bow in front. The neck of the dress is often turned away in a point in front when a collar of this style is worn.

Evening Toilets.

A COMBINATION of materials and colors, which is also usually a striking contrast, is preferred for evening and dressy occasions, and in such arrangements much ingenuity and good taste are exercised to keep the unique and striking from becoming bizarre and ultra.

In trained dinner and reception toilets, the square train is most often seen, if, as is generally the case, the train is very long. A beautiful toilet made with square train is a brocaded striped silk in crushed-strawberry pink, the brocaded stripe carrying a figure in deep red, and of a slightly deeper shade. The train of this is laid in deep folds and completed with a deep fold of crimson velvet at each side. The front of the skirt is quite plain, with two folds of velvet set in each side, reaching nearly to the hips, where bows of pink velvet are set in rosettes. The bodice is a low basque of velvet with satin revers forming a berth open in the back. Lace draped *en fichu* fills in the neck. The half-sleeves are of velvet puffed high on the shoulders, and underneath them, deep falls of Duchesse lace reach nearly to the wrists.

A still more stately toilet is a princess dress in electric-blue velvet, also made with a long, square train, the back cut high, while the front of the neck is square and edged with a feather border of the same color. The feather garniture also outlines the long train, and the front skirt of black Chantilly lace over which fall panels of velvet, one at each side. The sleeves are of lace puffed to a velvet band at the elbow, and a richly embroidered gilt girdle fastens the lace front at the waist. With this toilet are worn feathers to match, in the hair, and black gloves.

A still more dressy, yet somewhat less elegant evening-toilet, suitable for a dinner or dancing-party, is a striped blue-and-white silk made in combination with plain blue. The underskirt—in the front only—is plain and edged with a white lace flounce. The drapery in front, of the plain blue silk, falls in one long point pinked out on the edges in notched scallops. The back forms a square train; and the round waist is cut low and finished with a lace berth, while over the shoulders a drapery of blue silk is fastened with a bow of white ribbon on each side. Belt of ribbon to match.

For any ceremonious occasion, a more appropriate toilet than the following could scarcely be devised. It is of mahogany silk, richly embroidered with black in open designs on the wide side-panels, the sleeves, and around the neck and collar, and down the front of the Louis XV. basque. The skirt at the back is straight and plain, mounted to the belt in a group of plaits. The basque in front opens over a waistcoat of gathered crape.

A simple and yet sufficiently elegant dinner-dress is of black chenille-spotted tulle over black silk. The skirt is walking length all around, slightly draped in front, and the sides mounted in flat plaits of the silk and tulle taken together. The bodice is gathered at the waist in front, the shoulders being plain. Outer fronts with square basques come from the armholes, sloping downward to a point below the waist, giving the effect of a vest. The close sleeve has a high puff of tulle, and silk cuffs to the elbow. A collar of pale lemon-colored feathers gives the needed touch of color to this inconspicuous gown.

A quaint style of dress, suitable for a fresh-complexioned young married woman, is of peach-colored velvet, with round train, the skirt opening in front over a quilted pale pink silk petticoat. A waistcoat of the same is laced in front, and the long basque, cut in turrets, is of velvet with a deep round collar of Duchesse lace reaching to the shoulders. The full sleeves are slashed to the elbow, with puffs, and below are of velvet laced tightly to arm.



Winter Millinery.

Winter Millinery.

Nos. 1 AND 3.—Wide-brimmed hat of black velvet with soft, draped crown (No. 3 shows the back) over which the strings of pale yellow gros-grain ribbon are fastened with small gilt slides. The garniture is a face-wreath of small curved yellow tips placed inside the brim.

Nos. 2 AND 4.—Gray felt hat with flaring brim edged with otter fur. The trimming (see No. 2) is composed of two heliotrope ostrich-feathers, and a necklet of feathers to match is worn around the neck.

No. 5.—Black felt hat trimmed with black velvet, a scarf of scarlet silk, and a cluster of black goose-quills. Scarlet tulle face-veil.

No. 6.—White felt hat with rolling brim bound with blue velvet. The garniture is a draped scarf of white silk with blue velvet spots. The small illustration shows the back view.

No. 7.—Front and back views of black felt hat trimmed with loops of black gros-grain ribbon and a tuft and aigrette of heliotrope feathers.

LINEN collars and cuffs are again worn with simple costumes.

MARQUISE rings are very fashionable, and are worn on the little finger. An opal set with diamonds is a favorite style.

Feather Garnitures for Hats.

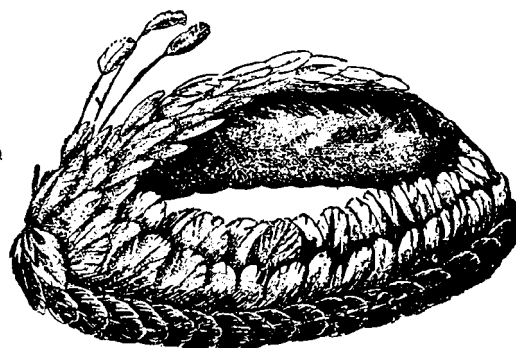
No. 1.—Wreath of pheasant feathers in gold and brown, for a toque. The inner row of feathers has gilded tips, and the aigrette in front is gilt. A full crown of velvet of any preferred color completes the hat.

No. 2.—Shaded brown wings with bird's head, arranged as a half-wreath garniture for a low-crowned hat. The outline shows the shape for which this ornament is adapted, although it could be used on other styles.

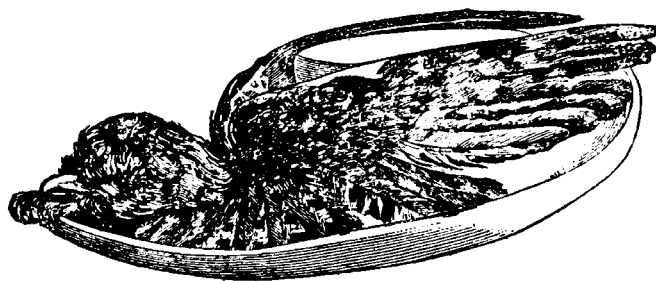
No. 3.—Ornament of black and green shaded feathers with gold and black pompon and curled aigrette. The outline of the hat shows the shape and style for which this ornament is adapted, and its arrangement.

THE sealskin "reefer" is very fashionable at present.

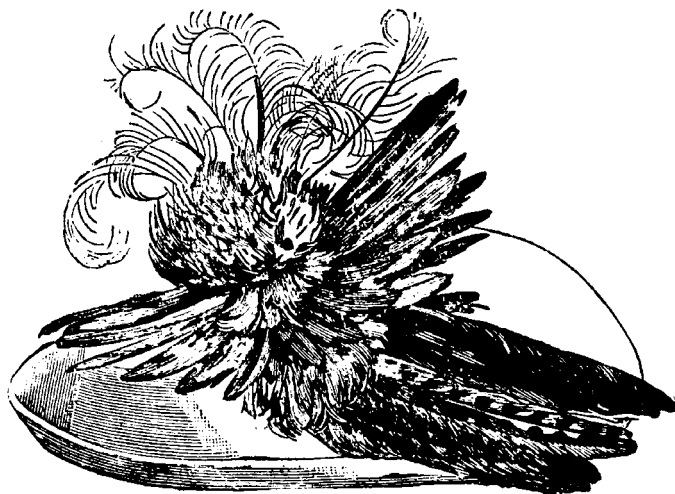
SMALL panier draperies are seen on some of the newest evening-toilets.



1. Feather Trimming for Toque.



2. Feather Trimming for Hat.



3. Feather Trimming for Hat.



6. White Felt Hat.



7. Black Felt Hat.

Accessories of the Toilet.

No. 1.—Collarette of white *point de Bayeux* lace arranged with two falling ruffles and one standing, the joining concealed by a gold-colored satin ribbon tied in a rosette in front, with long ends.

No. 2.—Silk shawl-collar of fancy-striped red satin, to wear inside a turned-in or low-cut neck, fastened with gold-headed chain-linked scarf-pins.

No. 3.—Fancy gold-headed scarf, shawl, or bonnet-string pins, in a linked pair, the connecting chain ornamented with three tiny balls at regular intervals.

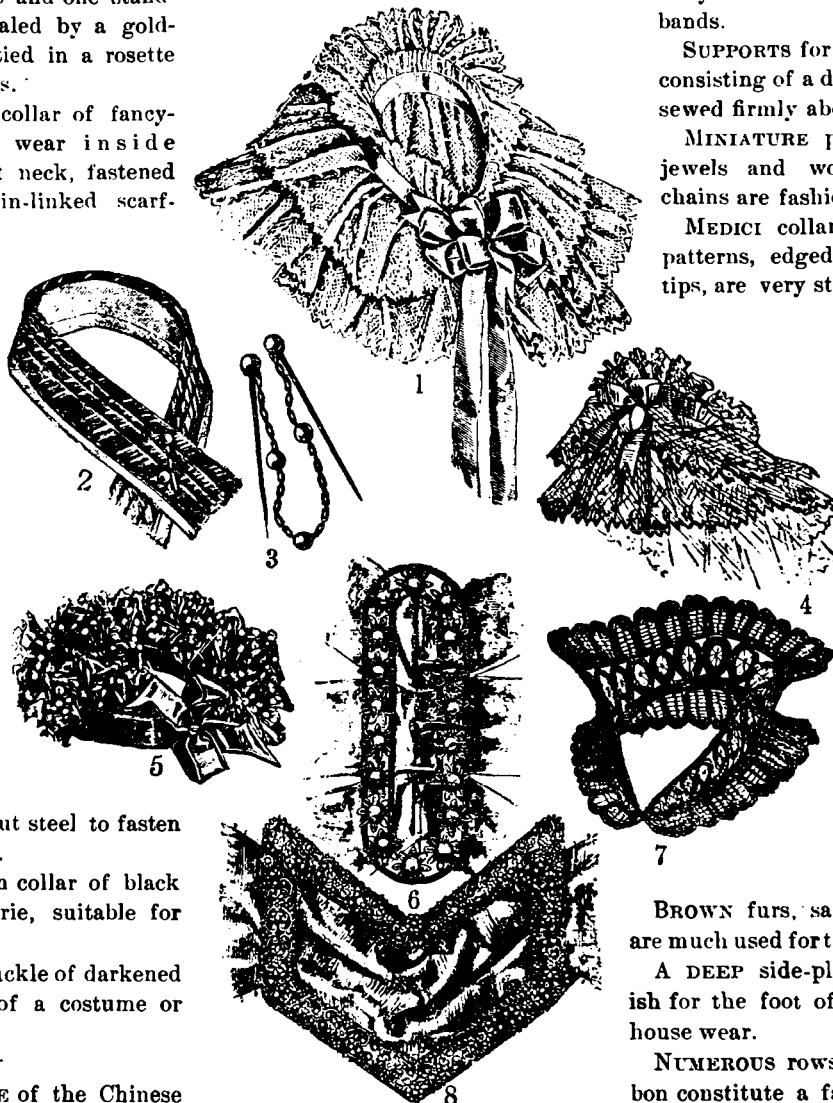
No. 4.—Back of collarette made like No. 1, but of black Chantilly lace.

No. 5.—Necklet of plaited black tulle dotted with heliotrope chenille spots. The plaiting is mounted upon a heliotrope faille ribbon.

No. 6.—Buckle of cut steel to fasten ribbon waist-garniture.

No. 7.—Elizabethan collar of black openwork passementerie, suitable for any costume.

No. 8.—V-shaped buckle of darkened silver, for the front of a costume or gown.



Accessories of the Toilet.

LOUIS QUINZE coats, for reception and carriage wear, are made of black satin with raised velvet flowers in turquoise blue, amethyst purple, sage green, deep brick-color, etc. They are trimmed with ostrich-feather bands.

SUPPORTS for high sleeves are sold, consisting of a double arched steel to be sewed firmly above the armhole.

MINIATURE portraits set with jewels and worn on slender neck-chains are fashionable ornaments.

MEDICI collars of jet in openwork patterns, edged with small ostrich-tips, are very stylish.

A NEW trimming for basques is a frill of the same or a contrasting material, sewed all around the bottom and carried up the front to the neck.

YOUNG ladies who have more time than money, have dancing-dresses of coarse net which they embroider all over with floral sprays worked in fillo-selle. The net is made up over satin, pale pink, turquoise blue, or primrose yellow being especially favored.

BROWN furs, sable, mink, and beaver, are much used for trimming cloth costumes.

A DEEP side-plaiting is a favorite finish for the foot of an undraped skirt for house wear.

NUMEROUS rows of narrow velvet-ribbon constitute a favorite trimming on all kinds of materials.

THE SILKEN FLEECE of the Chinese poodle is used for lining opera-cloaks.

Modern Jewels.

THE present aim of the jeweler and the purchaser seems rather to be to supply the wearer with artistic and beautiful ornaments which will serve to enhance beauty and lend loveliness another grace, instead of to furnish the woman of fashion with a means of openly advertising her husband's, her father's, or her own wealth, by the amount and the size of her splendid single diamonds, worn with little regard to suitable time or place. Not that diamonds are the least bit *passé*: they sparkle in unreserved brilliancy on corsage, coiffure, and rounded wrists.

Never before, probably, were so many brooches and bangles worn. Slender threads of gold or silver wire set thick with tiny diamonds seem like circlets of living light in the hooped bangles and fine neck-chains, the latter often holding a tiny diamond-studded heart. Chain bracelets of flexible links are also very popular, and so are the knife-edge bracelets in which are sunk jewels of any kind preferred, the turquoise and pearl being foremost favorites at present.

Pretty neck-chains are composed of tiny squares, ovals, circles, or heart-shaped sections of polished or Roman gold, each tiny heart or other shape containing a small ruby, garnet, diamond, turquoise, or other jewel. Pearls would not show to advantage in this setting, therefore they are strung on gold wire and worn in many rows if fine, in a single row if large. The heart-shaped pendant is the favorite, either in pearls or in diamonds, or the moonstone set in pearls or turquoises.

A favorite and fashionable combination is turquoises and diamonds, and fine single turquoises are eagerly bought for ear-rings, to be set in glancing circlets of brilliants.

Among inexpensive ornaments, pretty devices in silver set with Rhine-stones are most becoming for evening wear. Flower sprays form beautiful brooches, and for the coiffure, clasps and pins with looped ends are shown in this class of goods, which, though comparatively reasonable in price, are not at all pretentious or anything save what they purport to be, pretty and dainty ornaments of small value.

In finger-rings, great variety is obtainable. Twin circlets set with stones precisely alike are prime favorites with young ladies, and sometimes even three rings are thus connected. The ring of rings is always susceptible of being separated into its component parts, so that one may have three rings or two or one, as preferred.

Twisted rings of gold, silver, or platinum wire, are known as "friendship" rings, and are inexpensive trifles to give a friend. Exquisite jeweled rings are in Marquise and gypsy shapes, set in knife-edge or in claw settings. Fine small diamonds, massed closely, showing no setting, compose most beautiful designs, with even more splendor of effect than the same size in a solitaire, which is now usually selected only for the engagement ring.

Fashionable Coiffures.

THE era of smooth hair-dressing has again passed away. The braid is no longer the smooth, natty plait: it is such a one as Tennyson speaks of, from which the ringlet may be blown, so curled and crisped are the tresses of which it is braided.

Not that there is anything resembling unkemptness in the modern coiffure,—far from it. The hair must look as if burnished, like Rosamond's "locks of crisped gold:" it must be well brushed, combed, and treated to frequent shampooings, till each separate hair is a beautiful elastic

thread of silken softness, and then it may be arranged as carelessly as the most artistic taste could desire.

If the hair is inclined to straightness, it is plaited up finely for some hours, or waved with an iron, and then it is fit to be arranged. Without being drawn too tightly, twist the hair at the crown, and let it form a soft, loose coil around the twist; loosen the hair at the top of the head and just above the nape with a few dexterous pulls with a coarse comb, and pin the coil flatly down with shell pins. The front hair is arranged in a curled and—usually—pointed bang. A variation of this style of coiffure is arranged with the coil slightly below the crown and another just forward of it, and, in this case, the front hair is often arranged in Pompadour style. This style of coiffure is that made popular by the beautiful wife of explorer Stanley, who wears her lovely hair arranged in the manner just described.

With the hat or bonnet various styles of hair-dressing are seen, frequently clusters of loose braids at the neck; and many still adhere to the Psyche knot and the figure 8 twist on the top of the head, both of which are so becoming to certain types of features that they never can become wholly unfashionable.

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.

ANATOLIA BASQUE.—Half of the pattern is given in 12 pieces: Front, side gore, side form, and back of lining; full back, full front, back and front of jacket, collar, and three pieces of the sleeve. The full front and back pieces are to be gathered at the bottom, front and back of the hole in each, respectively. The collar is to be laid at the back in two plaits turned toward the front on the outside, so that when the plaits are laid in the other half, there will be a double box-plait on the outside. The largest piece of the sleeve is to be gathered at the top, between the holes. A medium size will require one yard and a quarter of goods twenty-four inches wide, and two yards and a quarter of velvet, to make as illustrated. Patterns in sizes for 34, 36, 38, and 40 inches bust measure.

MONICA BASQUE.—Half of the pattern is given in 14 pieces: Front, side gore, side form, and back of lining; full front, full back, collar, puff, cuff, and two sides of the sleeve; and three pieces of the corselet. The notch in the bottom of the full front piece designates the middle. This piece is to be gathered at the bottom, forward of the hole. The diagonal row of holes shows where the front is to be turned back to form the revers. The full back piece is to be gathered back of the hole. The puff for the sleeve is to be gathered at the top, between the holes, and at the bottom in a line with the row of holes. The gathering is to be placed to the row of holes across the sleeve. A medium size will require two and a half yards of plain goods twenty-four inches wide, and one yard and a half of plaid of the same width, to make as illustrated. Patterns in sizes for 34, 36, 38, and 40 inches bust measure.

HERNANDA CORSAGE.—Half of the pattern is given in 8 pieces: Front, side gore, side form, and back of lining; full back and front pieces, and two pieces of the sleeve. The full front is to be shirred below the row of holes, and drawn in so that the notch at the bottom will match with that in the lining for the front. The full back piece is to be shirred below the row of holes, and drawn in to fit the back piece. The sleeve is to be gathered at the top, between the holes. Two yards of goods twenty-four inches wide will be required, one yard and a quarter additional for the ruffles, or six yards of lace for the neck and sleeves, and seven yards of ribbon. The skirt as illustrated with this waist, will require eleven and a half yards. Patterns of the corsage in two sizes, 34 and 36 inches bust measure.

CARLOTTA JACKET.—Half of the pattern is given in 12 pieces: Vest, outer front, revers, side gore, side form, back, jabot for back, collar, cuff, and three pieces of the sleeve. The jabot for the back is to be folded so that the notches will match, then laid, according to the holes, in two plaits turned toward the back on the outside, and joined in the side-form seam according to the notches. The broad belt on the vest may be either plain or full. The largest 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, if made entirely of the same goods; or, two yards for the basque and vest, and two and three-quarter yards for the remainder. Patterns in sizes for 34, 36, 38, and 40 inches bust measure.

LUCERNE JACKET.—Half of the pattern is given in 7 pieces: Front, side form, back, collar, shoulder piece, and two pieces of the sleeve. The shoulder piece is to be gathered at the top, between the holes, placed over the shoulder in a line with the row of holes, and so that the clusters of holes in the shoulder piece and jacket will match, and the back part is to be turned under the arm and sewed in the armhole according to the notches. The sleeve is to be gathered at the top, between the holes. A medium size will require five yards of goods twenty-four inches wide; two and a half yards of fur trimming for the bottom and collar; three and a half yards of narrower fur trimming for the front and cape; and five yards of braid. Patterns in two sizes, medium and large.

NADA CAPE.—Half of the pattern is given in 5 pieces: Front, shoulder piece, back, and two collars. The shoulder piece is to be gathered at the top, between the holes. The long collar is to be carried down the front in a line with the row of holes. After the cape is finished, a belt of the required size is to be tacked inside in the middle of the back, at the waist line, and the ends secured to the front side-seams, also at the waist line. A medium size will require two yards of goods twenty-four inches wide. Patterns in two sizes, medium and large, for ladies.

FABIOLA SKIRT.—The pattern is given in 1 piece: One-half of the skirt. In mounting to the belt, the front, and the sides as far back as the cluster of holes, are to be held full, as the figure may require. The part back of the cluster of holes is to be laid, according to the single holes, in five, very deep, overlapping plaits turned toward the front on the inside, the plait farthest

forward having another plait laid in it on the inside, to bring it in to the same width at the other plaits. Or, if preferred, all the part back of the cluster of holes can be laid in overlapping side-plaits on the outside, turned toward the middle of the back. Nine yards of goods twenty-four inches wide, or five and a quarter yards of forty-eight inches wide, will be required. Patterns 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.

MARGARITA DRESS.—Half of the pattern is given in 11 pieces: Front, side form, and back of lining; full front, full back, two collars, and three pieces of the sleeve, for the waist; and one-half of the skirt. The full back piece is to be shirred below the row of holes, and drawn in to fit the back piece. The full front is to be shirred below the row of holes, and drawn in so that the notch in it will match with the one in the lining. The full part of the sleeve is to be gathered top and bottom, between the holes, and the lower edge is to be placed to the row of holes across the sleeve. The skirt is to be gathered at the top. The size for fourteen years will require seven yards of goods twenty-four inches wide. Patterns in sizes for 12 and 14 years.

MILDRED DRESS.—Half of the pattern is given in 11 pieces: Front and back of waist lining, full front (for left side only), full back, revers, collar, puff, cuff, and two sides of the sleeve; and one-half of the skirt. The full back is to be shirred below the row of holes, and drawn in to fit the lining. The hole in the full front, near the bottom, indicates the middle, and forward of this the front is to be gathered and carried across the plain right front, as illustrated. The puff for the sleeve is to be gathered at the top, between the holes, and shirred at the bottom in a line with the row of holes, and the shirring is to be placed over the row of holes across the sleeve. The skirt is to be gathered in front, and the remainder laid in box-plaits, according to the holes. The size for eight years will require five yards of goods twenty-four inches wide, and three-quarters of a yard of velvet, to make as illustrated. Patterns in sizes for 6, 8, and 10 years.

GRECHEN DRESS.—Half of pattern is given in 10 pieces: Lining for front, full front, jacket front, back, collar, two puffs, and two bands for sleeve; and one-half of the skirt. The full front is to be gathered, top and bottom, forward of the hole near each. The puffs for the sleeves are to be gathered top and bottom, between the holes, and joined to the bands according to the notches. Each puff is to have a shallow plait laid in it at the inner seam, to bring it to the required length. The skirt is to be gathered at the top. The size for four years will require four and a half yards of goods twenty-four inches wide, and half a yard of velvet. Patterns in sizes for 2, 4, and 6 years.

CECILIA JACKET.—Half of the pattern is given in 7 pieces: Front, side form, back, collar, and three pieces of the sleeve. The opposite notches in the top and bottom of the front designate the middle. The puff for the sleeve is to be gathered top and bottom, between the holes, and the lower edge is to be placed to the row of holes across the sleeve. The size for twelve years will require one yard and three-quarters of goods forty-eight inches wide, and three-eighths of a yard of velvet. Patterns in sizes for 8, 10, and 12 years.

MIGNON CLOAK.—Half of the pattern is given in 8 pieces: Front and back of yoke, front and back of skirt, collar, two sides of the sleeve, and puff. The skirt for the front is to be gathered at the top; the skirt for the back is to be laid in a double box-plait. The puff for the sleeve is to be gathered top and bottom, between the holes, and the lower edge is to be placed to the row of holes across the sleeve. The size for four years will require two yards of goods forty-eight inches wide to make entirely of one material; or one yard and three-quarters of goods forty-eight inches wide, and three-quarters of a yard of velvet. Patterns in sizes for 2, 4, and 6 years.

HONORIA BASQUE.—Half of the pattern is given in 8 pieces: Plain front, full front, side gore, side form, back, collar, and two sides of the sleeve. The full front is to be gathered at the armhole, so that the notches in it will match with those in the lining. The lower edge is to be gathered forward of the hole, drawn into the space of about an inch, and fastened over the place designated by the cluster of holes in the lining. The full front for the right side is to be cut like the pattern given; the piece for the left side can be cut off in a line with the notch in the front edge and the point at the bottom. The sleeve is to be held slightly full at the top. A medium size will require three yards and a half of goods twenty-four inches wide, and one yard and a half of trimming. Patterns in sizes for 34, 36, 38, and 40 inches bust measure.

ELGIVA JACKET.—Half of the pattern is given in 7 pieces: Front, side gore, side form, back, collar, and two sides of the sleeve. A medium size will require three and one-quarter yards of goods twenty-four inches wide, and three and one-quarter yards of fur trimming. Patterns in sizes for 34, 36, 38, and 40 inches bust measure.

JANOTHA PALETÔT.—Half of the pattern is given in 9 pieces: Vest, front, side form, back, collar, pocket, cuff, and two pieces of the sleeve. The holes in the pocket match with those in the side form and front. The extension on the front edge of the back piece is to be laid in a plait turned toward the back on the inside. The extension on the back edge of the back piece is to be cut only on one of the back pieces, and is to be laid in a plait turned toward the front on the inside. A medium size will require six yards of goods twenty-four inches wide, or three yards of forty-eight inches wide. Patterns in two sizes, medium and large, for ladies.

ECILA MANTLE.—Half of the pattern is given in 5 pieces: Front, sleeve, or shoulder piece, under piece for sleeve, back, and collar. The holes in the under and outer pieces for the sleeve show where they are to be tacked together. A medium size will require three and three-quarter yards of goods twenty-four inches wide, or one yard and three-quarters of forty-eight inches wide. Three and one-quarter yards of fur will be sufficient to trim as illustrated. Patterns in two sizes, medium and large.

ADJUSTABLE TRAIN AND DRAPERY.—This pattern includes 2 pieces: Half of the train, and the entire drapery for the front. The train is to be plaited or gathered at the top so that it will reach about to the middle of the side forms in the basque. The row of holes near the bottom shows where it can be cut in rounded shape, if desired. The ten holes near one edge of the scarf drapery denote five plaits that are to be sewed to the skirt belt, partly under the front edge of the adjustable train, or as best suits the figure. The holes in the other end denote three plaits that are to be secured to the opposite side of the skirt, about half-way down the plaiting on the side. The train will require eight and one-half yards of silk; and the scarf one yard and a half of material one yard wide. Pattern in one size: train seventy-five inches long.

ERNESTINE HOOD.—Half of the pattern is given in 1 piece. The front is designated by a cluster of four holes. Two yards of goods twenty inches wide will be required. Pattern a medium size for ladies.

INA MUFF.—The entire pattern is given in 1 piece. It will require one-half yard of goods, three yards of ribbon, and one yard and a quarter of fur. Pattern a medium size for ladies.

KILT SKIRT.—The pattern consists of 2 pieces: One-quarter of the skirt, and one-half of the yoke. The holes denote how the plaits are to be laid. The size for twelve years will require seven and one-half yards of goods twenty-four inches wide. Patterns in sizes for 10, 12, and 14 years.

LYNTON COAT.—Half of the pattern is given in 12 pieces: Front, revers, side gore, side form, back, plaited skirt for back, skirt for front, pocket, collar, cuff, and two sides of the sleeve. The notch in the lower edge of the front designates the middle. The skirt for the back is to be laid in box-plaits. The size for eight years will require four yards and a quarter of goods twenty-four inches wide, and three-quarters of a yard of velvet. Patterns in sizes for 6, 8, and 10 years.

TERESA DRESS.—Half of the pattern is given in 10 pieces: Yoke for front, full piece for front, yoke for back, full piece for back, collar, belt, puff for sleeve, and two plain pieces for the sleeve; and one-half of the skirt. The full pieces for the waist are to be gathered on their upper edges and joined to the yoke so that the notches will match. The puff for the sleeve is to be gathered top and bottom between the holes, and the lower edge placed to the row of holes across the sleeve. The skirt is to be gathered. The size for

eight years will require four yards and a half of goods twenty-four inches wide, and one yard of all-over embroidery. Patterns in sizes for 6, 8, and 10 years.

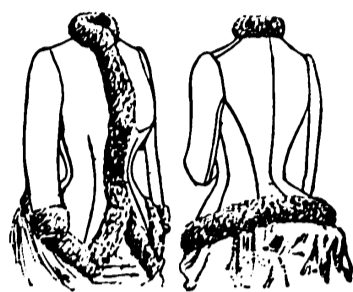
AGNES HOOD.—Half of the pattern is given in 2 pieces: Front and crown. Lay the front of the crown in two box-plaits, and lap it under the front piece as far as the row of holes in the latter. Line the front piece with canvas, and join the lower ends by a piece of elastic ribbon which is to be passed back of the head to hold the front closely over the ears. Lay the lower part of the crown in three box-plaits, one in the middle and one on each side, and fasten them to the elastic band. Plait the tabs to fit under the chin, and fasten with a ribbon bow. The size for six years will require five-eighths of a yard of goods twenty-four inches wide for the crown, and one-quarter of a yard of velvet for the front. Patterns in sizes for 4, 6, and 8 years.

EDITHA APRON.—Half of the pattern is given in 5 pieces: Back and front of yoke, back and front of skirt, and sleeve. Gather the skirt at the top and sew to the yoke according to the notches. If the yoke is to be tucked, tuck the material before cutting it. Gather the bottom of the sleeve and sew it to a band that will slip easily over the hand. The size for four years will require two yards of goods one yard wide. Patterns in sizes for 4, 6, and 8 years.

"LORD FAUNTLEROY" SUIT.—Half of the pattern is given in 7 pieces: Front, back, collar, and two sides of the sleeve of the jacket; and back and front of one leg of the trousers. The size for eight years will require three and seven-eighths yards of goods twenty-seven inches wide. Patterns in sizes for 6, 8, and 10 years.

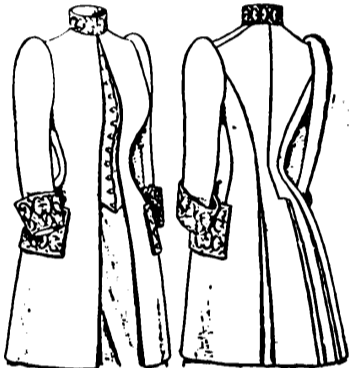


Elgiva Jacket.

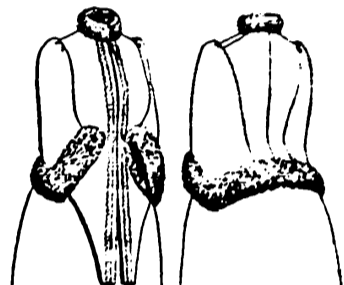


Ernestine Hood.

Adjustable Train.



Ina Muff.



Ecila Mantle.

Janottha Paletôt.



Honoria Basque.

Editha Apron.

Kilt Skirt.

Agnes Hood.

"Lord Fauntleroy" Suit.



Teresa Dress.



Lynton Coat.

Standard Patterns.

Descriptions of these Patterns will be found on this page.

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.



Margarita Dress.

in the same material throughout; and, if desired, the "Bolero" jacket-fronts can be omitted. The model can be used for all kinds of materials, simple or expensive. The pattern is fully described on page 191.

Margarita Dress.

THIS quaint design can be made in all kinds of dress goods, from the simplest to the most expensive, and is very generally becoming. It can be simplified by the omission of the deep collar, or even the outer fronts. Only the under-arm seams are visible in the waist, but the lining has the usual number of seams. The illustration shows dark green serge trimmed with gilt braid and buttons, and a green silk collar and vest. Full particulars about the pattern are given on page 191.

Gretchen Dress.

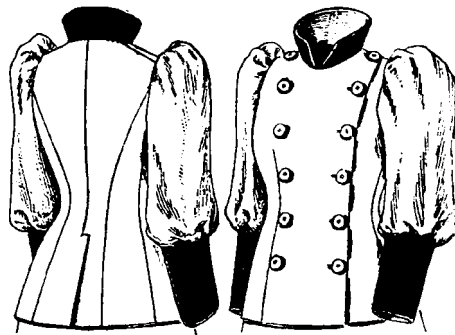
A PICTURESQUE design, which is especially effective made in contrasting materials, as illustrated, although it can be made

Cecilia Jacket.

A VERY becoming and comfortable garment, to which the flaring collar and full sleeves impart a decidedly stylish effect. The design can be appropriately made up in any of the materials usually selected for girls' jackets, and it is a matter of individual taste whether one or two materials be used for it. Velvet sleeves and collar will be effective with any kind of cloth. The pattern is fully described on page 191.



Gretchen Dress.



Cecilia Jacket.

Mignon Cloak.

THIS quaint-looking garment is very becoming to small girls, is long, thoroughly protective, and easily adjusted. The design is suitable for all materials, light as well as heavy.

usually selected for the street garments of children, and while a combination of materials is most effective, it is by no means obligatory. Black velvet is combined with almost every kind of goods, and can be used for the yoke as well as the sleeves, if preferred. Full particulars about the pattern will be found on page 191.



Mignon Cloak.

Mildred Dress.

A PLEASANT dress for dancing-school and similar dressy occasions, made of cream-white nuus'-veiling combined with ruby velvet, the revers and cuffs braided with silver soutache, and the belt of cream-white satin ribbon, finished with a large bow at the right side. The waist illustrates the popular irregular effect, the left side of the front being full, and the right side plain: the back is full in the middle, and the revers are continued on the back at each side of a pointed piece. The skirt is gathered in front and laid in box-plaits at the sides and back, but can be gathered all around, if preferred. See page 191 for full particulars about the pattern.



Mildred Dress.

Silence is the Worst Form of Treason.

BY W. JENNINGS DEMAREST.

WHEN invaders of our homes and instigators of crime make their attacks either through treachery or in open conflict, silence is the most effective method for carrying out their treasonable designs; and silence and selfish apathy are the most formidable obstacles to be overcome in any moral reform. The liquor dealers and politicians understand this when they so industriously use the craze of high license as a blind to cheat, deceive, and mislead the temperance element in the Republican party.

The Hon. William Windom, Secretary of the Treasury, says: "The saloon has bodily entered politics, and it has come to stay until vanquished or victorious."

Briefly stated, the question is: Shall the liquor power, with its dire and deadly influence, rule and ruin, or shall it be utterly destroyed?

The time has come when this issue must be met. Political parties can no longer dodge it, if they would. Private citizens must take sides openly for or against the saloon, with its methods and its results. "Neutrality is henceforth impossible: indifference is henceforth a betrayal of the trust involved in citizenship."

The N. Y. Tribune says the Republican party, as a party, is squarely committed to high license. High license is nothing less than a high bid for high treason,—treason to our conscience, treason to our homes, treason to our religion, treason to all the best interests of our city and country. Worse still, it is moral treason of the rankest kind. No other form of criminal conspiracy or moral turpitude bears any comparison to this terrible monster evil and blight on our country.

To sanction liquor dealers—the instigators and authors of the worst crimes and outrages upon the community—with official authority is not only bad sense, bad law, but bad morals. This sanction and toleration of a business which, while deadening the faculties, inflames the passions and incites to crime, is the very acme of human depravity. This outrage, of all others, should not fail to meet the indignant condemnation of all conscientious minds: it should also be denounced by all good citizens as a shame and disgrace to our civilization. All aiders and abettors of this nefarious business of liquor selling, either through sympathy or silence, should be made to bear their share of the odium they so richly deserve. These include a large part of the Church and ministry, with some respectable citizens, who entirely ignore this terrible incubus on our country, especially while considering their political duties as voters at the ballot box—the only time and place where their influence is most efficient. Conscience incarnated in the vote is the only remedy for this terrible curse, the liquor traffic.

What is our country to hope for, when the leaders of both parties, and many respectable citizens, ministers, and church members, join in a political coalition and studiously ignore the monster evil of our times, the instigation and cause of most of the crime, misery, and degradation in the community, all of which can be attributed to silence and apathy, but more especially to the wicked encouragement that the liquor traffic gets from some of the representative men in the community.

Are not such false pretenses of patriotism and Christianity a fraud and a sham, a self-delusion or a delusive selfishness that has no equal for its enormity? What is to be the outcome of this insidious treachery if not rebuked by a combination of voters? The only method that can ensure success is the vote of an outraged and determined people to destroy and outlaw this monster enemy.

What we want and must have is uncompromising Prohibition. Taxpayers, workingmen, and Christian patriots, lovers of your Homes and Country, WHAT ANSWER?

Important Decision of the United States Supreme Court.

FUNDAMENTAL PRINCIPLES. THE RIGHT OF PROHIBITION, AND THE POWER OF A STATE TO PASS PROHIBITORY LAWS.

THE Supreme Court of the United States, in an opinion rendered by Justice Field in the case of P. Crowley, Chief of Police of San Francisco, Cal., appellant *vs.* Henry Christensen, reversed the order of the United States Circuit Court for the Northern District of California discharging Christensen on a writ of *habeas corpus*. This is a liquor-license case, and, in its opinion, the court broadly lays down certain fundamental principles affecting the relation in which this business and the laws of the country stand to each other.

Christensen for several years conducted a retail liquor-store, but in 1889 his application for the renewal of his license was refused by the Police Commissioners of San Francisco, in whom the municipal ordinance rested discretion to grant or refuse licenses for saloons, the refusal based on the ground of bad repute in which it stood. Thereupon Christensen did business without a license, and was arrested. He sued out a writ of *habeas corpus*, and the United States Circuit Court ordered his discharge from custody, on the ground that the ordinance made Christensen's business depend upon the arbitrary will of others, and in that respect denied him equal protection of the law.

In its opinion by Justice Field, the court says: "It is undeniably true that it is the right of every citizen to pursue any lawful business, subject only to such restrictions as are imposed upon all persons of same age, sex, or condition. But the possession and enjoyment of this right, and indeed of all rights, are subject to such restriction as may be deemed by the governing authority of the country essential to the safety, peace, health, and good order of the community.

"Even liberty itself has not unrestricted license to act according to one's will. It is only freedom from restraint under conditions essential to equal enjoyment of the same right by the others. It is then liberty regulated by law. The court says the regulations governing the various pursuits of life are almost infinite, varying with the nature of business, some regulations being designed to lessen noise, others to protect health, and others to remove odors, etc. It would hardly be necessary to mention, this court continues, were it not for the position often taken and vehemently pressed, that there is something wrong in principle and objectionable in similar restrictions when applied to the business of selling intoxicating liquors by retail. It is urged that as liquors are used as beverages, and the injury following them, if taken in excess, is voluntarily inflicted, and is confined to the party offending, then the sale should be without restrictions, contention being that what a man shall drink, equally with what he shall eat, is not properly a matter of legislation.

"There is in this position an assumption of fact which does not exist, that when liquors are taken in excess, injuries are confined to the party offending. Injury, it is true, first falls upon him in his health, which this habit undermines, in his morals, which it weakens, and in self-abasement, which it creates.

"But it leads to neglect of business and waste of property and general demoralization; it affects those who are immediately connected with and dependent upon him. By 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 attributable to this than to any other source. The sale of such liquors in this way has therefore been at all times considered a proper subject of legislative regulation; for that matter, sale of intoxicants by the glass may be absolutely prohibited. It is a

question of public morality and not of Federal law. This is no inherent right to sell intoxicating liquors by retail; it is not a privilege of a citizen of the State or of a citizen of the United States.

"In prohibition or the regulation of the traffic, discretion may be vested in the officers to decide to whom to grant and to whom to refuse liquor license. Officers may not always exercise the power conferred upon them with wisdom and justice to the parties affected. But that is a matter which does not affect the authority of the State, or one which can be brought under the cognizance of the courts of the United States.

"The court says that it does not perceive that the ordinance under which the prisoner was arrested violates any provision of the Federal constitution or laws, and that as to the State constitution and laws, it is found by the decision of the State Supreme Court that the ordinance does not violate them. The order discharging the prisoner from custody is therefore reversed, and the case remanded, with directions to take further proceedings in conformity with the opinion of the court."

The "Washington Sentinel," special champion of whisky Democracy, and whose editor is an old and noted liquor lobbyist at the National Capitol, says:

"This decision shows that our highest court is no longer governed by constitutional obligations, but has become the hot-bed of the craziest puritanical fanaticism. With such a Supreme Court behind it, National Prohibition is only a question of time, and we no longer look upon the Prohibitionists as visionists when they cry: 'On to Washington! Let us have National Prohibition!'"

The Great Vice of the Age.

A JURIST'S VIGOROUS DENUNCIATION OF THE LIQUOR TRAFFIC.

At the Annual Convention of the Interstate Temperance Union, held at Lincoln, Neb., Judge Albert H. Horton, Chief Justice of the Supreme Court of Kansas, was one of the speakers. He referred to the wonderful increase in public opinion in favor of restraining and abolishing the liquor traffic. "This traffic," said he, "is now everywhere conceded to be the great vice of the age, the fountain of crime, and the source of great taxation. It destroys health and ruins the family; it widows the wife and orphans the child; it makes imbeciles of the most intellectual; it dishonors and disgraces the virtuous; it builds the jails, the prisons, the poor-houses, and the scaffold, and furnishes to each its unhappy victims.

"A prominent scientist has said: 'Alcohol is the blood of the gambler, the inspiration of the burglar, the stimulus of the highwayman, and the support of the midnight incendiary. It suggests the lie and countenances the liar; condones the thief and esteems the blasphemer. It violates obligation, reverences fraud, turns love to hate, scorns virtue and innocence. It incites the father to butcher his helpless offspring, and the child to sharpen the fratricidal ax. Alcohol burns up men, consumes women, destroys life, curses God, and despises heaven. It suborns witnesses, nurses perfidy, defiles the jury-box, and stains the judicial ermine. It bribes voters, corrupts elections, pollutes our institutions, endangers our Government, degrades the citizen, debases the legislator, dishonors the statesman, and disarms the patriot. It brings shame, not honor; terror, not safety; despair, not hope; misery, not happiness; and with the malevolence of a fiend, calmly surveys its frightful desolation, and revels in havoc. It poisons felicity, destroys peace, and ruins morals, wipes out national honor, curses the world, and laughs at the ruin it has wrought. It does that, and more: it murders the soul. It is the sum of all villainies, the father of all crimes, the mother of all abominations, the devil's best friend, and God's worst enemy.'

"If these awful consequences arise from the use of intoxicating liquors as a beverage, tell me what law is too severe to protect the State or the home from its blasting and destroying influences? Tell me what law is too severe to protect the State and the family from this hell of crime, of dishonor, and of death? If it fills our jails and our almshouses and our asylums with its victims, as all concede, tell me what law is too severe to restrain and chain the monster that is so merciless to mankind?

If it feeds our penitentiaries and our scaffolds, as all concede, what law is too severe to control or prohibit its sale?

"When I think of the heart-aches, the woes, the curses, the blows, the tears, the sorrows, the strifes, the crimes, the debts, the pains, the blasted hopes, the intense degradation and supreme misery which come from one single barrel of whisky, I join with a distinguished lawyer of my State in wishing that all of it in existence could be placed in one vast pile and consumed by fire, and that not another drop could ever be manufactured upon God's green footstool."

To Voters.

If Prohibition has been attended with highly beneficial results in other States, why should New-York hesitate?

Every Governor of Maine, from 1867 to 1889, has publicly borne testimony to the good effect of Prohibition. There is not in Maine, Vermont, or Kansas, a single brewery or distillery in operation: the production of liquor has been stopped by law.

THERE IS SPENT annually in the United States: \$900,000,000 for liquor, \$505,000,000 for bread.

YOUR VOTE is an expression of your conscience on this great question of moral reform in politics, and is the only effective remedy to reach this foul and destructive business.

THE THEORY that high license would lessen drunkenness does not seem to be borne out by the facts. The chiefs of police of Providence and Newport report to the legislative committee that there is more drunkenness now than under Prohibition.

UNDER all forms of license the people have every facility to get drunk, and the young every temptation to drink.

BUT HEAR what a minister who poses as a moral reformer in politics says: "I don't want to be understood," said Dr. Crosby, "as advocating the practicability of the abolition of the saloon. I have no sympathy whatever with that movement."

What a reflection on Christianity and the Church, to have such base assumptions made without arousing indignant condemnation among the conscientious ministers and church members all over the land! The life or death of our country's interests are hanging in the balance. Silence and apathy are encouraged, and the selfish interests of the liquor dealers reign supreme.

MANY RELIGIOUS MINISTERS, church members, and also a large number of respectable citizens, are largely responsible for the horrors of the liquor traffic, through their treacherous apathy, delusive arguments, and cowardly silence regarding this great and all-important question.

DEMOCRATIC LIBERTY means lawlessness, loan offices, labor's loss, licentiousness, loss of health, and loss of character.

REPUBLICAN LICENSE means rum, riot, ruin, rascality, and rebellion.

PROHIBITION means political purity, plenty, peace, and public prosperity. The Prohibition party is the true Anti-poverty party.

THE OLD WATCHWORD for universal equity, justice, and freedom, was Abolition. The watchword for our new redemption and prosperity is Prohibition. The country lost three thousand millions of dollars and one million of its fathers, husbands, brothers, and sons, to get rid of slavery. Nine hundred millions of dollars are annually given to the liquor traffic, which fills our jails, hospitals, and poor-houses, costing as much more on our country in the destruction of property.

VOTER, what is to be the character of your ballot in the next election? Will your vote sanction this dangerous, this deadly and insidious enemy of your home and country—the liquor traffic?

There is but one alternative: absolute and entire Prohibition.

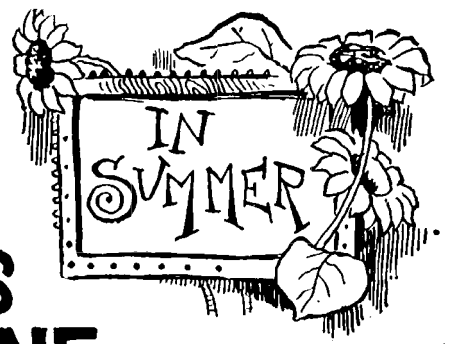
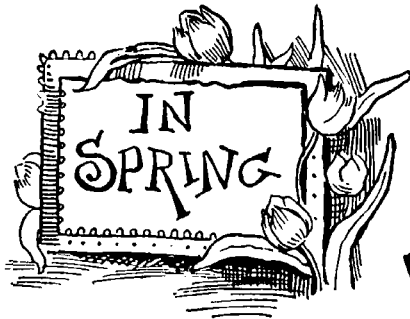
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DR. LYON'S PERFECT



TOOTH POWDER

Thoroughly cleanses the teeth and purifies the breath. Absolutely pure and harmless. Put up in metal boxes with Patent Extension Measuring Tube. Price, 25c. **AN ELEGANT TOILET LUXURY.** Very Convenient for Tourists. Sold by all Dealers or mailed on receipt of price. Address Dr. I. W. LYON, 88 Maiden Lane, N. Y. Mention Demorest's Magazine in your letter when you write.



USE PYLE'S PEARLINE

WASHING COMPOUND.



Beware

Peddlers and some unscrupulous grocers will tell you, "this is as good as" or "the same as Pearline." IT'S FALSE—Pearline is never peddled, and if your grocer sends you something in place of Pearline, do the honest thing—send it back.

241

JAMES PYLE, New York.

Mention Demorest's Magazine in your letter when you write.

STEWART CERAMIC CO.
312 PEARL ST.
COR. PECK SLIP
NEW-YORK

STATIONARY WASH TUBS—WASH BOARDS & SOAP—CUPS MOULDED IN TUBS.

SOLID WHITE CROCKERY.

VERY STRONG—CANNOT ABSORB LEAK OR DECAY—NO SEAMS TO OPEN—NO LABOR TO KEEP CLEAN—THOUSANDS IN USE—OVER 15 YEARS OF THE MARKET.

BUTLERS PANTRY, KITCHEN, SLOP & CORNER SINKS.

AN ESTEY-MATE.

Even the savage is by music charmed,
So says an ancient and romantic fable;
The organ's strains repeatedly have calmed
Enraged beasts by fright or pain alarmed;
You see these strains were always Estey-mable.

Of all the organs made by mortal hands,
Richest in tone the "Estey" takes its station;
Great is its name and fame throughout all lands,
And not one instrument before it stands,
Nor equals it in public Estey-mation.

Mention Demorest's Magazine in your letter when you write.

AGENTS WANTED A remarkable book on BIBLE PROPHECIES "THE ADVANCING KINGDOM or the Wonders of Foretold History" SUPERBLY ILLUSTRATED. SELLS TO EVERYBODY. Send for Illustrated Circulars and Terms American Publ'g Co., Hartford, Ct., Boston or St. Louis. MENTION PAPER.



Unequaled for Delicacy of Flavor and Nutritious Properties. Easily Digested. Different from all other Cocoas.

Mention Demorest's Magazine in your letter when you write.

ASK FOR Amber Bone DRESS STAYS.

They are Better than whalebone and Cheaper. Will not Rust, Split, Break, Splinter or Cut Wearing Apparel. Are Pliable and Highly Elastic. If your dealers have not Amber Bone, insist on their procuring it for you. Sample set (10 pieces) by mail, 30c.

AMBER BONE MFG. CO., South Bend, Ind. Mention Demorest's Magazine in your letter when you write.

Household.

(Continued from page 182.)

Breakfast Breads and Cakes.

BREAKFAST ROLLS.—These rolls are set to rise overnight. To make them, mash fine one medium-sized boiled potato, let it cool a little, but while still warm stir in three-quarters of a tablespoonful of unmelted butter. Add two pints and a half of flour with a teaspoonful of salt and a tablespoonful of flour sifted in. Rub in one teaspoonful of lard, then add one-third of a yeast-cake dissolved in half a cupful of lukewarm milk or water, and knead all well for twenty minutes. Cover closely and leave till morning. Then make up into rolls three or four inches long, and place them in two rows in a buttered pan. Let them rise as long as possible before baking. Two hours is not too long. In very cold weather, mix them the afternoon before.

MUFFINS BAKED ON THE GRIDDLE.—Measure out three scant cupfuls of flour, after sifting, and sift with three heaping teaspoonfuls of baking-powder. Add half a teaspoonful of salt, one well-beaten egg, and a pint of sweet milk. Butter the muffin-rings and the griddle, and have the latter hot. Lay the rings on it and fill them three-quarters full of batter. Do not cook them on the hottest part of the stove. When the muffins are

(Continued on page 196.)

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The Christmas Number

OF THE

NEW YORK LEDGER

will have a cover beautifully printed in colors containing on its front title-page the original of the engraving here illustrated. It will also contain twenty pages of illustrations and reading matter contributed by the **great writers of the day**, and unexcelled in quality by that of any publication in the United States. This number will be one of the three numbers sent in response to our offer of

Three Weeks for 10 cents

These three numbers will contain a larger number of illustrations and 50 per cent. more reading matter than that contained in any of the magazines, therefore our offer embraces both quantity and quality. The 3 numbers for 10 cts. contain:

- (1) *Mrs. Amelia E. Barr's* new serial, "The Beads of Tasmer." Mrs. Barr is the author of that most successful serial, "Friend Olivia," just completed in *The Century*; but hereafter Mrs. Barr will write exclusively for *The New York Ledger*.
- (2) *Hon. George Bancroft's* description of "The Battle of Lake Erie," beautifully illustrated.
- (3) *Margaret Deland's* latest story, "To What End?"
- (4) *James Russell Lowell's* poem, "My Brook," written expressly for *The Ledger*, beautifully illustrated by Wilson de Meza, and issued as a FOUR-PAGE SOUVENIR SUPPLEMENT.
- (5) *Mrs. Dr. Julia Holmes Smith* starts a series of articles giving very valuable information to young mothers.
- (6) *Robert Grant's* brilliant society novel, "Mrs. Harold Stagg."
- (7) *Harriet Prescott Spofford, Marion Harland, Marquise Lanza, Maurice Thompson, and George Frederic Parsons* contribute short stories.
- (8) *James Yarton, M. W. Hazeltine and Oliver Dyer* (author of "Great Senators") contribute articles of interest.

In addition to the above, SPARKLING EDITORIALS, Illustrated Poems, HELEN MARSHALL NORTE's chatty column, and a variety of delightful reading of interest to all members of the household.

The foregoing is a sample of the matter which goes to make up the most perfect National Family Journal ever offered to the American people.

Send 10 cents for these three numbers and judge for yourself, or send only \$2 for a year's subscription to

THE NEW YORK LEDGER,

Robert Bonner's Sons, Publishers, 70 William Street, N. Y. City.

THE COLORADO MINING INVESTMENT COMPANY.

8 CONGRESS STREET, BOSTON, MASS.

There is tightness in the money market. You must be cautious in your investments. The safest is the May Mazeppa Silver Mine (a consolidation of ten), James Gilfillan, Treasurer (Ex.-Treas. U. S.), has been paying one per cent. monthly dividends, and is now paying fifteen per cent. annually on par value. These are earned, and a surplus is accumulating besides. The San Miguel Mine (Gen. B. F. Butler, President) is of like promise.

We commend these stocks especially to investors who wish not only a secure investment for the future, but a large return at once. Full particulars sent on application of these and other large dividend securities.

Mention Demorest's Magazine in your letter when you write.

(Continued from page 195.)

done on one side, turn them with the spatula rings and all, and slip the rings off.

RAISED RICE-MUFFINS.—Cream together one tablespoonful each of sugar and butter, and stir in two beaten eggs. Then add three pints of sifted flour and a pint of warm milk, and afterward add a cupful of boiled rice, and half a yeast-cake dissolved in two-thirds of a cupful of milk, and stir with a spoon for seven or eight minutes. Leave to rise overnight. In the morning, butter the dripping-pan and muffin-rings, and set the latter carefully in the pan. Fill nearly three-quarters full with batter, and let them rise for about an hour, until the rings are full. Bake in a hot oven for about half an hour. These muffins can also be baked on a griddle.

RICE WAFFLES.—Sift a pint and a half of flour with two teaspoonfuls of baking-powder, add one pint and a half of sweet, cold milk, two teaspoonfuls of melted butter, three-quarters of a teaspoonful of salt, and three well-beaten eggs. Then add one cupful of cold boiled rice. Heat the waffle-iron, and grease well before filling. This receipt can also be used for plain waffles by omitting the rice. Butter and sugar the waffles after they are baked, and serve them two laid together.

GEMS.—One pint of milk, one pint of ice-water, three-quarters of a teaspoonful of salt, and one quart of flour, stirred together well for five or six minutes. Have the iron gem-pan well buttered and very hot, on top of the stove. Fill while on the stove, set in the oven, and bake for thirty-five minutes.

RYE DROP-CAKES.—Mix together two cupfuls and a half of rye flour, half a cupful of rye meal, one cupful of wheat flour, and one teaspoonful of salt. Stir in gradually three cupfuls and a half of milk, and add four well-beaten eggs. The rye meal can be done without, but the cakes are much better with it. Fill the iron gem-pans and bake as directed for gems.

JOHNNY-CAKE.—Cream together one tablespoonful each of butter and sugar, as for any cake, add the beaten yolk of one egg (beat the white separately, to add later); stir in one cupful and a quarter of flour in which have been sifted three heaping teaspoonfuls of baking-powder, and one cupful and three-quarters of Indian meal. Add half a teaspoonful of salt, and stir in two scant cupfuls of milk. Lastly, add the beaten white of egg, and bake in a buttered gingerbread-pan, in a hot oven.

CORN DODGERS.—Sift two teaspoonfuls of baking-powder with one cupful and a half of Indian meal and one tablespoonful of flour. Mix with one cupful and a half of sweet, cold milk, and one egg. Drop the batter from a teaspoon into boiling hot lard in a frying-kettle, and fry a golden brown.

SNOW GRIDDLE-CAKES.—Mix one teaspoonful and a half of soda and one of cream of tartar with a pint and a half of flour. Add a teaspoonful of salt, and then two cupfuls and a quarter of sour milk, and three-quarters of a cupful of sour cream. Stir in one well-beaten egg, and, lastly, one cupful and a quarter of fresh, dry snow. Have the griddle greased with lard, and fry immediately. A cupful of cooked oatmeal, rice, or hominy, may be added to the batter, if desired.

SQUASH GRIDDLE-CAKES.—To ordinary griddle-cake batter add a cupful of cooked squash. The receipt given above can be used, substituting sweet milk for the sour milk and cream, and three teaspoonfuls of baking-powder for the cream of tartar and soda.

BREAKFAST CAKE.—Cream together one tablespoonful of butter and one of sugar, then add three well-beaten eggs, and stir in a pint of milk and four cupfuls of flour in which have been sifted three heaping teaspoonfuls of baking-powder and a pinch of salt. Beat well for several minutes, and bake in two cake-pans, in a hot oven.

15%

Readers of Demorest's Magazine who order goods advertised in its columns, or ask information concerning them, will oblige the Publisher by stating that they saw the advertisement in this Magazine.

Correspondence Club.

The increased number of our correspondents, and the difficulty of finding time to examine or space to answer all their letters, render it necessary to urge upon them, **First—Brevity. Second—Clearness of statement. Third—Decisive knowledge of what they want. Fourth—The desirability of confining themselves to questions of interest to others as well as themselves, and to those that the inquirer cannot solve by a diligent search of ordinary books of reference. Fifth—Consideration of the possibilities of satisfactory answers to the queries proposed. Sixth—A careful reading to see if the questions are not already answered in separate articles and departments of the Magazine. We wish the Correspondence Club to be made interesting and useful, and to avoid unnecessary repetition. We are obliged to confine it within a certain space, and we ask for the co-operation of our intelligent readers and correspondents to further the objects. Inquiries respecting cosmetics, medicine, or surgery, will not be noticed.**

"ADDIE GAY."—A suitable menu for a wedding dinner during the holidays would be as follows: Oysters on the half-shell, chicken-consommé, roast turkey and roast chicken, potato croquettes, celery, cauliflower, macaroni, royal fritters, peach granite, chicken salad, cheese fingers, mince pie, apple pie, ice cream, charlotte russe, jelly, fruit, confectionery, and coffee. Dishes of salted almonds, olives, and rolls should be placed on the table in the first place. Suitable wedding souvenirs are usually the small boxes of wedding-cake. Other pretty and inexpensive souvenirs are the sachet souvenirs of white China-silk, made in tiny bags, filled with perfumed wadding, tacked to a flat white paper representation of an orange-blossom, and tied with white-satin ribbon and a tiny spray of artificial orange-blossoms. These may be placed one on each plate, or piled on a high glass dish for the guests to help themselves.

"INCOGNITA."—It is not necessary to use glue in putty work. The putty is made soft like the putty used by glaziers in framing window glass, and rolled around the jar or other article to be ornamented. Then stick the ornaments, shells, etc., right on the putty, and they will adhere. Afterwards varnish or gild the completed work. Of course if the putty dries it must be softened. It is best to have all the collection of shells, berries, toys, and other bits of things, ready, and stick them all on at once, while the putty is fresh; then let the putty harden, and afterwards varnish.

"CORA."—Write to Bellevue Hospital and to New York Hospital, in New York City, for information regarding their training-schools for nurses. There are various qualifications required, the chief one being perfect health in the applicant.—Your letter was received too late for reply in the December Magazine.

"VIOLA A. S."—The best combination for a dark blue ladies'-cloth, to be made up for a quite fleshy young lady with fair complexion, would be black or dark blue velvet for sleeves and bottom of skirt. The design illustrated on page 48 of the November magazine, combining the "Euphrasia" basque and "Adwilda" drapery, could not be improved upon for a stout or fleshy person.

"I think Demorest's Family Magazine is the best there is for women who wish to learn, and for housekeepers. Husband is just as eager to get it as I am. I read it to him, and then we talk about it: we especially enjoy 'The World's Progress.' I have a great many visitors from all over, and they always enjoy my Magazine so much, and from reading the numbers here, have subscribed for it. Success and long life to you!—Mrs. A. D. E., Canandaigua, N. Y."

(Continued on page 198.)



IT'S A PLEASURE

to polish silverware with ELECTRO-SILICON, so slight the effort required, so great the brilliancy imparted, with the positive assurance that your ware CANNOT BE INJURED IN ANY WAY. In these respects ELECTRO-SILICON stands alone.

We furnish the material for trial without cost, your address is all that's necessary. Box post-paid for 15 cts. in stamps.

Sold by grocers and druggists everywhere.

THE ELECTRO-SILICON CO., 72 JOHN ST., NEW YORK.

Mention Demorest's Magazine in your letter when you write.

YOUR WINTER CLOAK.

If you have not purchased a winter cloak there will be no more favorable time than the present. Despite the McKinley Tariff Bill our prices have not advanced and we are showing a handsomer line of goods than ever before. We make every garment to order, thus insuring a perfect fit, and pay all express charges at our own expense. We are manufacturers, and can save you from \$2 to \$10 on every cloak you buy from us. We sell!



| | | | |
|-----------------------------------|------------------------|--|-------------------------|
| Ladies' or Misses' Cloth Jackets, | from \$3.50 to \$25.00 | Plush Jackets, | from \$12.95 to \$37.00 |
| Three-quarter Jackets, | " 4.25 to 36.00 | Plush Sacques, | " 18.50 to 72.00 |
| Usters or Newmarkets, | " 6.25 to 46.00 | Plush Newmarkets, | " 29.50 to 74.00 |
| Raglans, | " 7.45 to 31.00 | Children's Cloaks, | " 3.95 to 30.00 |
| Circulars and Connemaras, | " 8.50 to 34.00 | Misses' Newmarkets, | " 4.75 to 32.00 |
| Plush Capes, | " 6.25 to 18.00 | Fur Capes, | " 4.75 to 85.00 |
| | | Seal Skin Jackets, Sacques, etc., etc. | |

Our new Winter Catalogue illustrates and describes all these and many others. We will mail it to you together with a 48-inch linen tape measure, new measurement blanks (which insure perfect fitting garments) and more than FORTY SAMPLES of the cloths and plushes from which we make the garments, to select from, on receipt of four cents in stamps to prepay postage. Write for them to-day; you will find some bargains among them.

THE NATIONAL CLOAK CO., 21 Wooster St., New York City.

Mention Demorest's Magazine in your letter when you write.

VELUTINA

For about one-quarter the cost of Silk Velvet, you can get VELUTINA, equally handsome, in plain or corded, blacks or colors, of leading dealers everywhere. "Velutina, Wear Guaranteed," stamped on selvage.

Mention Demorest's Magazine in your letter when you write.

METAL TIPPED. **EVER READY DRESS STAY** Will Not Cut through. SEE NAME "EVER READY" ON BACK OF EACH STAY. TAKE NONE BUT THEM. Ask for them.

Manufactured by the YPSILANTI DRESS STAY MFG. CO., Ypsilanti, Mich.

Mention Demorest's Magazine in your letter when you write.



THE EDUCATIONAL MARVEL.

"Cultivate the growth of constructive imagination in your children by giving them word-pictures."

KINDERGARTEN AT HOME.

Let them study or play, They'll learn either way. THE ONLY MECHANICAL SPELLER IN THE WORLD. IT HAS NO RIVAL.

This is truly the educational device of the period. Will spell any word of two, three, four, or five letters. One touch of the keys, and our boys and girls are delighted.

Carefully made. Superbly finished. Simple, yet perfect mechanism. Cannot get out of order.

ALWAYS INSTRUCTIVE. ENDLESS AMUSEMENT. IT IS THE CHILD'S BEST COMPANION.

This sparkling, spirited, sensible device can be purchased at any notion, book, toy, or stationery store, or will be sent carefully to any address on receipt of One Dollar.

KINDERGARTEN NOVELTY CO., Ltd., 427 Locust Street, Philadelphia, Penna.

HAVE YOU SEEN IT?

Mention Demorest's Magazine in your letter when you write.

Readers of Demorest's Magazine who order goods advertised in its columns, or ask information concerning them, will oblige the Publisher by stating that they saw the advertisement in this Magazine.

YOU are now considering what you will read for the coming winter; we are anxious that it should be Scribner's Magazine. Already several hundred of the subscribers to *Demorest's Magazine* take Scribner's; we will make an offer which should increase this number ten-fold.

The price of Scribner's Magazine is three dollars a year. It is luxuriously illustrated and represents what is best in American Literature. Therefore:

To any reader of DEMOREST'S MAGAZINE who will remit \$1.00, we will send the Magazine from October, 1890, to March, 1891, inclusive. This offer is made to new subscribers only, and this advertisement must be mentioned.

As a matter of quantity only, it is well to know that for this investment of \$1.00 you will receive 800 well illustrated pages. This very low rate is offered in the belief that you will eventually become a regular subscriber.

In a recent letter Miss Sarah Orne Jewett says of Scribner's Magazine that:

"Its influence towards good tastes and a larger way of looking at things, is felt more and more by those readers who spend more of their time, as I do, in a country town. They cannot help looking for its coming, month by month, as if it were an entertaining guest certain to have a store of pleasant suggestions and amusement."

Remittances should be made to CHARLES SCRIBNER'S SONS, 743-745 Broadway, New York.

Mrs. A. D. Whitney says:

"I should say to any one who asked counsel in choice that *Scribner's Magazine* has been my own choice among its compeers, and favored in my family. . . . I do think that when people are in any way limited in their access to books, such a magazine as yours is most valuable. . . . Complete and bound together, it is a little library, a treasure for a household."

(Continued from page 197.)

"E. M. W."—Nothing very elaborate would be in good taste at a church wedding where the bride is in traveling dress. In such a case there are no bridesmaids, only ushers. The church may be decorated with a few flowers, and the seats for the bridal party and relatives divided from the rest by a wide white-satin ribbon. In all other respects, proceed as for a full-dress wedding. A becoming costume for a bride with dark complexion, black hair, and blue eyes, would be a tan-colored cloth, embroidered, and trimmed with mink. The full sleeves could be of brown velvet, and the hat of gray felt trimmed with a combination of brown and tan-colored feathers.

"SUNSET."—Astrakhan is exceedingly fashionable at present, for jackets as well as for garniture. You will have a very stylish street-dress by using the black astrakhan to trim the dark red serge. A trimming about four inches deep around the bottom of the skirt, and V-shaped pieces on the basque, of astrakhan, will give your dress the stamp of style and elegance.

"HELEN."—Combing and brushing the hair is beneficial to it, no matter at what time of day: as to the effect of such treatment upon the memory, it must be purely imaginary. Doubtless brushing the hair would have a soothing effect upon the mind, but that it could make one more than momentarily forgetful is by no means likely.—Vaseline is considered good for a roughened or dry skin.—Thanks for your appreciation.

"S. N."—The word Christmas is almost identical with the word *kirmes*. In the days when Elizabeth was queen, Christmas was not seldom written *Kyrsonas*. In Holland, where the *kermis* is a national institution, Christmas is called *Kerstijid* (Christmastide), and the festival of Christmas *Kermis*, *Christmasday*, is called *Kersdag*, and Christmas pies are *Kerskeck*. In the Scandinavian countries, Denmark, Norway, Sweden, and Finland, Christmas is known as *Jul*, the same word as the English *Yule*. In France, Christmas is *Noël*, that is, the Nativity. In Spain it is *Navidad*, in Portugal, *Natal*, in Italy, *Natale*, all these signifying the Nativity. In Germany it is *Weihnacht*, *Christmastide* being *Weihnachtzeit*. In Wales it is *Nadolig*, meaning the Nativity.

"MRS. K. G. R."—An all-black dress of Henrietta cloth made simply, without crape garnitures will be suitable mourning for your mother. If your family do not wish you to wear deep mourning. Wear the dress plain for the first few weeks, at least, then add the black brocade silk garniture if you desire. All-black will remove any suggestion of disrespect to your mother. but simply dressing in black does not constitute mourning, in fashionable ideas of dressing.

"G. S."—If a soapstone griddle sticks, it is because it has been heated too quickly, or overheated, or greased. Either of these three things will injure a soapstone. Always put it on the cooler part of the range to heat gradually, and then see that it is not allowed to remain over a hot fire a moment after the cake-baking has stopped. Rub it well with salt if it sticks, and when turning the cakes use a thin cake-turner.

"W. H. C."—There is said to be a patented "nose-improver," made of metal. It is a classic mold of nose, and is to be fitted on tightly over a badly shaped nose, and is supposed to give the latter a proper shape. The result is of course a very red nose, "only this and nothing more."

"I value 'Demorest' highly: from beginning to end it does not contain one useless article, and its many wise hints and suggestions are invaluable. I should be sorry to part with it. I shall renew my subscription, and I am trying to get up a club among my friends.—MRS. J. H., White Plains, N. Y."

(Continued on page 199.)



MAGIC LANTERNS AND STEREOPTICONS

afford the best and cheapest means of object teaching for Colleges, Schools and Sunday Schools. Our assortment of Views, illustrating art, science, history, religion and travel, is immense. For Home Amusement and Parlor Entertainments, etc., nothing can be found as instructive or amusing, while Church Entertainments, Public Exhibitions and Popular Illustrated Lectures. **PAY WELL.** An instrument with a choice selection of Views makes a splendid Holiday present. We are the largest manufacturers and dealers, and ship to all parts of the world. If you wish to know how to order, how to conduct Parlor Entertainments for pleasure, or Public Exhibitions, etc., for **MAKING MONEY**, send us your name and address on a postal card (naming this paper), and we will mail you our **208 PAGE BOOK FREE** McALLISTER, Manufact'g Optician, 49 Nassau St., New York City.

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(Continued from page 198.)

"VEGA."—Make over your black silk in combination with terra cotta or shrimp pink, for evening wear. It is not desirable to wear black at a wedding, but a very elderly lady always wearing black is not required to vary her dress. A young lady in mourning or half-mourning, wishing to attend a full-dress wedding, will wear all-white, or white with black garnitures. The present style of full sleeves will doubtless remain fashionable, and the postillion back is a permanent fashion.—To make scrapple, scrape and clean a pig's head, split it in two, remove the eyes and brain; clean the ears, scald and scrape them well, then put on to boil in plenty of water, and cook four or five hours—until the meat will slip off the bones easily; then take out, remove the bones, chop the meat fine, skim off the grease from liquor in pot, and return the chopped meat to it; season highly with salt and pepper and a little powdered sage, and add cornmeal till of the consistency of soft mush; cook slowly for an hour or more, pour in pans, and set in a cool place. This is nice fried in slices.—Wellesley College is in Wellesley, Massachusetts, about fifteen miles from Boston.—Suitable mottoes for fancy blotters are the following: "Devise, wit, Write, pen;" "Extracts from the Pen;" "The gathered treasures of thought;" "O blessed Letters!" "To adorn ideas with elegance."

"MRS. MARY W."—Moths can be removed from a moquette carpet by naphtha cleaning, but the naphtha will often make the colors run. To remove moths from a moquette or Brussels carpet without fear of injury to the carpet, take a sheet or any other large piece of muslin, dip it in cold water, wring slightly, and spread smoothly on the carpet, then iron with hot flat-irons until dry. Afterwards give the carpet a thorough sweeping and airing.

"A. T. C."—Cracked ice is a specific in cases of cholera. The best nursing in such cases is hot-water bags to the feet, hot mush poultices on the stomach, and a constant diet of cracked ice. A cure might be hoped for with this treatment alone.

"AUNT EMMA."—Bandoline will help to keep the hair curled in damp weather, and so will wetting the hair in sugar-and-water; but the hair will acquire a dead, stiff appearance by its use.

"BEBE."—A peach-basket will answer admirably for a mending-basket. Line one with chintz or cretonne, and provide it with several large pockets as receptacles for various pieces of stuffs. Above these larger pockets make a row of small ones to hold cotton, silk, needles, in fact all mending necessities. The middle of the capacious basket gives ample space for the things to be repaired. The outside of the basket can be trimmed with velvet or silk.

"E. B. M."—If a young lady is not engaged or specially interested in any gentleman, there can be no harm in accepting the occasional attentions of a young gentleman who for the most part devotes himself to other ladies. If the girls of the above-mentioned lady's acquaintance tease her about him, it is not worth minding. Sometimes envy and jealousy suggest such conduct. Let the lady in question consider her own preference in the matter, and be guided by that.

"ADALINE PATTEE."—Write to the postmaster of Omaha, Nebraska, to inquire if there is a training-school for nurses in that city. If so, which is very probable, send to the address a letter of inquiry, with stamp for circular or letter of information. Do not forget to inclose a stamped envelope addressed to yourself, when writing to the postmaster. In this way you will obtain all available information on the subject.

"Your Magazine is looked for with pleasure, and is literally read to pieces. We could not do without it.—MRS. DR. L. K., Olyphant, Pa."

(Continued on page 200.)



PRIZE BUBBLING.

Who can blow the largest bubble?

Bubble parties are the latest fad in New York this season. Every person is provided with a long-stemmed clay pipe and prizes are given for the largest bubble that is blown by a lady and gentleman respectively. It is very amusing and the affair is easily arranged at short notice.

Be careful to make the suds of Ivory Soap. This gives a very light, clean lather, free from all impurities, and not at all unpleasant to the taste or smell. Any other soap will be disappointing; Ivory is especially suited to this end as its ingredients are so clean.

A WORD OF WARNING.

There are many white soaps, each represented to be "just as good as the 'Ivory';" they ARE NOT, but like all counterfeits, lack the peculiar and remarkable qualities of the genuine. Ask for "Ivory" Soap and insist upon getting it.

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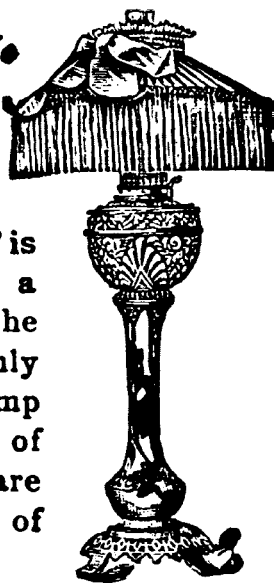
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Use Beautiful" is complete without a lamp. But "The Rochester" is not only—it is a good lamp with the light of evening. There are artistic varieties of beautiful lamp.



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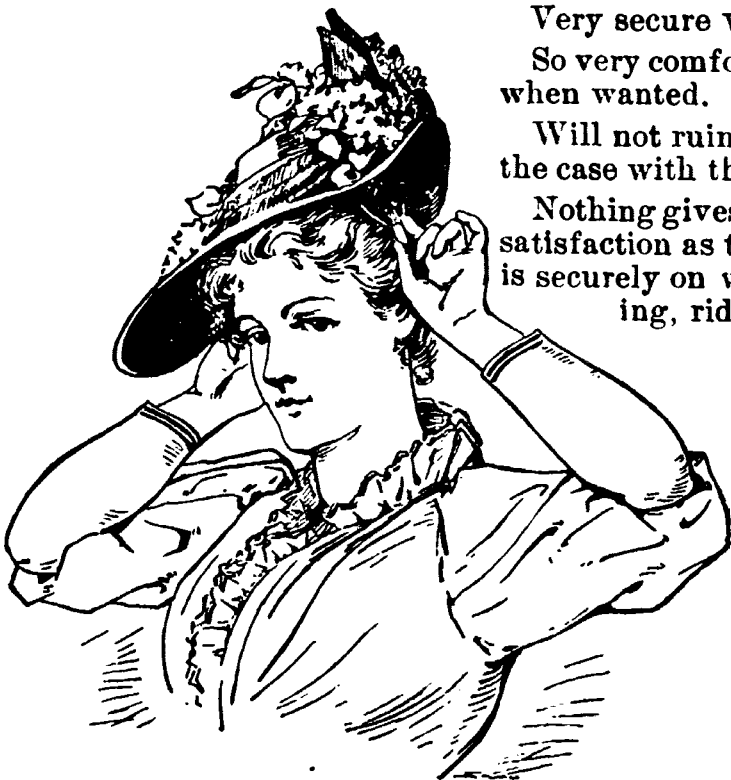
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Very secure when on.
So very comfortable and always there when wanted.
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In removing the Hat it is only necessary to Release the Fastener on One Side, the Other One will Release itself.
Nothing so suitable or more acceptable for presents to lady friends than a few Pair of Peerless Hat Fasteners.

LEADING MILLINERS EVERYWHERE RECOMMEND IT.
Sold by the Dry Goods, Notions and Millinery Trade.

A Pair will be sent Postpaid on Receipt of
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Put up in Gross Packages.

Should your dealer chance not to have them, send his name and address on a postal card to

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Unequaled in quality and free from all chemicals injurious to the fabric. Manufactured with great care for ladies' undergarments and household use. In purchasing Muslin insist upon having this particular brand, and in selecting undergarments see that they are made of "Pride of the West" Muslin. This brand is for sale by all leading wholesale and retail dry goods dealers in the United States, in 36-inch width, also for pillow cases in 41 and 45-inch widths.

FREE FOR 20 DAYS from date of this paper. Wishing to introduce our CRAYON PORTRAITS and at the same time extend our business and make new customers, we have decided to make this special offer. Send us a picture of yourself or any member of your family, living or dead, and we will make you a LIFE SIZE CRAYON PORTRAIT FREE OF CHARGE, provided you exhibit it to your friends as a sample of our work, and use your influence in securing us future orders. Place name and address on back of picture and it will be returned in perfect order. We make any change in picture you wish, not interfering with the likeness. Refer to any Bank in New York. Address all mail to PACIFIC PORTRAIT HOUSE, Broadway Theatre Bldg., New York.

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Cards FREE Send your name and address on a postal card for all the Latest Styles of Silk Fringe, Photograph, Envelope, Beveled Edge, Crayon Edge Cards &c., Samples of all free. HOME and YOUTH, Cadiz, Ohio

CARDS NEW SAMPLE BOOK of Hidden Name, Gold Beveled Edge, Calling and Silk Fringe Cards. Finest Output ever offered for 2c. stamp. NATIONAL CARD CO., SCIO, O.

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(Continued from page 199.)

"Mrs. HESTER P."—The age at which a girl should begin to be taught household duties is not a fixed one. As soon as a child, boy or girl, is old enough to understand or able to hang up its own clothing, it should be taught order, and obedience to order's laws. Aristotle said that during the first seven years a child should be taught obedience, and during the next seven, industry. Teach a girl then, after her seventh year, to keep the room she occupies in order. If a child is at all studious during the years given to education, she will have very little time for housework; but all minor duties can be at least taught "in between."

"Mrs. ANNA B. F."—We give in this number a description and illustration of a convenient baking-table, and in future numbers will give other conveniences. In arranging a kitchen, a wide, roomy dresser is a great convenience: it should be fitted with two wide closets below, and three narrower ones above, with a row of drawers at top of lower closets. Sliding doors will be better than ordinary swinging doors. A well-appointed sink is another necessity; and, if possible, a long table should be placed at one end of the sink, on which to dress vegetables, poultry, etc., and back of this table and the sink, the wall should be faced with hard wood, and here may be put up galvanized hooks and nails on which to hang spoons, forks, ladles, etc., used in cooking. The baking-table should be in another part of the room, if possible, unless, by reason of cramped space, one table must serve all purposes.—Our Magazine is essentially a Family magazine; we aim to make it interesting to every member of the family, as well as to women generally.

"HANNA R."—A pretty mantel-lambrequin or drapery on a black mantel in a room decorated in straw-color and white, might be of dull mahogany-colored China silk figured with black and white, or a dull green silk with white designs. Take a single length of the silk, fold in several plaits at one end, and fasten to one corner of the mantel; take the edge along, fastening it with brass-headed fancy tacks, plainly, but not too tightly drawn, here and there, until nearly the center of the mantel, then drape slightly, and arrange all the rest in equal plaits about two inches wide. Leave the ends unhemmed, but cut evenly, or fringe to the width of a straw.—Alamo, as in Mrs. Barr's novel, is pronounced Ah-lah-mo, with the accent on the second syllable.—Tidies, doilies, and chair-scarfs are made of bolting-cloth, either painted or embroidered. Exquisite scarf ends and mirror-scarfs are made of bolting-cloth painted in simple floral designs and edged with a deep hem and a fringe of spaced silk tassels. A beautiful design can be painted representing horse-chestnut leaves and burrs, and then outlined with brown silk. A lovely set of bolting-cloth doilies are embroidered with different wild-flowers in natural colors, and hem-stitched with a hem half an inch wide.

"R. T."—Vinnie Ream, the American sculptress, is married, and is known in Washington society as Mrs. Hoxie. She went to Italy in 1869-70, executing in Rome her statue of Lincoln, ordered by the United States Government. Among her works are busts of Lincoln, Thaddeus Stevens, Reverdy Johnson, etc.

"For seven years Demorest's Magazine has been a valued companion, and I have never seen the time when I felt that I would willingly exchange it for any other publication. That person who fails to gather encouragement from your valuable suggestions with reference to the self-support of women, must be hard to please: and coming as they do, from a Magazine which has gained such a high moral standard, the influence must be proportionately great.—Mrs. D. J. E., Union City, Mich."

(Continued on page 201.)

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(Continued from page 200.)

"AMY."—An ounce of flaxseed boiled in a pint of water, a little honey added, an ounce of rock candy, and the juice of three lemons, all mixed and boiled well, is a simple and useful cough syrup.

"ADDIE LORNE."—Cheese should be passed with the salad course. Pineapple and Edam cheeses should have the top cut off and the cheese placed on a pretty dish, or in a silver holder which comes for the purpose. If served in a dish, a napkin can be tastefully arranged under and around the cheese, to hide the rind. A cheese-scoop should be passed with the cheese. A nice way to serve butter is to have it made in individual rolls or balls, each placed on an individual butter-plate, and arranged before guests are seated. Otherwise the waiter may pass the butter. For water, carafes are commonly used. Tumblers should be filled after guests are seated. Servants should pass the vegetables in vegetable dishes, for the guests to help themselves.

"MRS. FRANK B."—Rattan is the product of a climbing vine of the palm species, growing in the Celebes and other Malayan countries. Its trunk is thick as a man's leg, and it grows winding through the forest, now wrapping a tall tree in its folds, and again descending to earth and trailing along in serpentine folds until it can reach another stately tree to climb up in search of light and air. Its flow of sap is so strong that the thirsty traveler has always a tumblerful of cool, refreshing liquid to drink, by cutting off a few feet of the rattan and putting one of the cut ends to his lips, or holding it over a dish to catch the water.

"LETTER C."—The so-called Star of Bethlehem is again visible this year, being its seventh appearance since the birth of Christ. It comes once in three hundred and fifteen years, and is of wondrous brilliancy for three weeks, then it wanes, and disappears after seventeen months. It will be a sixth star added to the five fixed stars in Cassiopeia, while it remains in sight.

"LEONIDE."—The following are the five ways to cure a cold, recommended by the "Medical News:" First, bathe the feet in hot water and drink a pint of hot lemonade; then sponge with salt water and remain in a warm room. Second, bathe the face in very hot water every five minutes for an hour. Third, snuff hot salt water up the nostrils every three hours. Fourth, inhale ammonia or menthol. Fifth, take four hours' active exercise in the open air. Don't try all these rules at once, or you may wish you had let the cold alone.

"PANSY."—When a young gentleman has escorted a young lady home, from an evening entertainment she may ask him to call, if her mother is willing.

"I have taken your Magazine for the past five years, and want to tell you that it grows better with age, if possible. Your method of furnishing subscribers with seasonable patterns for 'merely the asking,' is most praiseworthy; and aside from that, the Magazine is 'a thing of joy forever.' I wish you and the Magazine years of success.—Mrs. O. F. B., Anaconda, Mont."


(Continued on page 202.)

AN ELEGANT AND APPROPRIATE CHRISTMAS GIFT FOR EITHER A LADY OR A GENTLEMAN.

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 Ask your Dealer for them and take no other.
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(Continued from page 201.)

"JESSIE ELLIOT."—The game of golf was fully described and directions given for playing in the October number. The clubs can be procured by ordering from any New York dealer in sporting goods, also the balls. As for the formation of club, a number disposed to form such a club need only assemble at a convenient house and elect a president, treasurer, and secretary, arrange by vote as to the season's dues, place of meeting, etc. A two-acre lot could be used for a "putting green," with the holes arranged as shown in the diagram given with the article on "The Game of Golf" for ladies.—A black silk-and-wool Henrietta will doubtless serve your purpose best both in novelty and inconspicuousness. As you are rather large, you will find the "Euphrasia" basque and "Adwilda" drapery (illustrated in the November number) the most becoming models.—Make over your black velvet toque on a low-crowned frame, pointed back and front, and trim with small, black ostrich-tips in two clusters: three at the back, and a tiny cluster of three arranged in a "Prince of Wales" cluster in front.—Shoes laced in front are very stylish.—Any kind of brooch, or breast-pin, may be worn: the favorite is a small fancy-headed stick-pin, but any brooch, the more old-fashioned the better, is stylish.—Perhaps some of our readers can give you the name of the author of the following bit of society verse:

"Dear little, sweet little, nice little demoiselles,
We, the magnificent cream of society
Bid you good-night; and we trust you feel gratitude
For the sweet smiles we have scattered among you.
We have been bored, but we gladly put up with it:
Nothing is sweeter than disinterestedness."

"AN OLD SUBSCRIBER."—It is not a matter of necessity for ladies paying calls to solicit those they are calling upon to return their calls,—in fact, in such a case, to request a return of civilities is in rather questionable taste, unless the request is made in a very cordial manner to do away with the suggestion of reminding the parties of their social duties and thus inferring that they were not fully aware of the proper thing to do. But, on the other hand, a lady receiving callers, will almost always solicit a renewal of the visit, yet if she does not no question of impoliteness can be raised. She has only to return the call to show her friendliness and desire to keep up the acquaintance; so with no lack of conversational topics the unnecessary requests to call or repeat a call are often quite properly omitted.—The hose-supporter can doubtless be procured of the manufacturer.—A pale yellow *crêpe de Chine*, or a turquoise blue, will look prettiest for a front to a tea-gown of your corded-striped, pale brown cashmere. Almost any color will look pretty with it: pale primrose yellow will be the most stylish.

"MRS. D. P."—To make a perfectly reliable adhesive paste for hanging wall-paper, beat up about four pounds of flour to a paste in lukewarm water; stir it well, to get out all the lumps. Add two ounces of ground alum, and stir in a pan set in boiling water until the mass becomes slightly discolored, when it will be sufficiently cooked. Let it stand till cold, then pour cold water over it to prevent a skin forming on the surface of the paste. A few drops of carbolic acid will keep it from becoming sour. Use cold.

"MINNIE B."—Glimmer effects, as they are called, are the latest novelty in wall papers. In these the ground is first decorated with horizontal bars resembling satin ribbons, about an inch in width, and over these are beautiful floral patterns in flat tints.

"We value your good Magazine so highly, especially the Sanitarian Department. The article on 'Rheumatism and Neuralgia' is worth many a visit from the doctor.—Mrs. K. L. S., Mt. Vernon, Ohio."

(Continued on page 203.)

1891 Now is the Time to Subscribe. 1891



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Three alphabets of type, type holder, bottle indelible ink, ink pad and tweezers; put up in neat box with full directions for use. EAGLE SUPPLY CO., New Haven, Conn.

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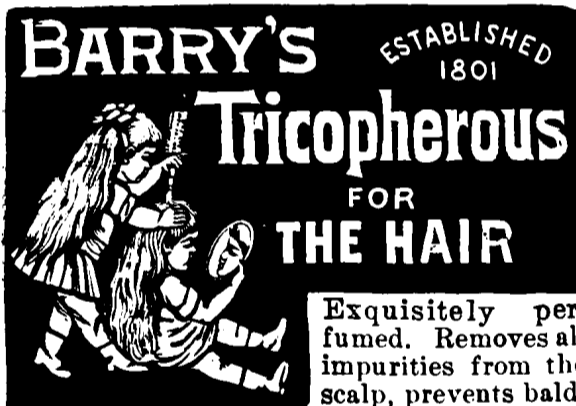
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Tricopherous
FOR THE HAIR

Exquisitely per-
fumed. Removes all
impurities from the
scalp, prevents bald-
ness and gray hair, and causes the hair to
grow Thick, Soft, and Beautiful. Price, 50
cents. All druggists.

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You can do all your button-hole work on your sewing
machine, with the **FAMILY BUTTON-HOLE**
ATTACHMENT. Cost but little. Send for sample of
work and particulars. **THE SMITH & EGGE**
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Only 50 Cents

With the order to insure good faith
is all we require, the balance (\$5.00)
you can pay at the express office,
after you have examined the watch
and are convinced of its
worth. The watch we show
here has a beautifully en-
graved hunting case, with
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ed. State which wanted, ladies or gents' size. With each
watch we give a guarantee for 10 years. If you send the
full amount (\$5.50) with your order we will send the
watch by registered mail, post-paid. If you wish to exam-
ine the watch before paying send 50 cents to guarantee
express charges (this is merely to protect us from loss from
the curious) and we will send it by express C. O. D. with
privilege of examination before paying. Any Bank, News-
paper or Commercial Agency will tell you we are reliable.

KIRTLAND BROS & CO., 62 Fulton St., New York

Mention Demorest's Magazine in your letter when you write.

(Continued from page 202.)

"MARION FAY."—The fashionable "fad" in
furnishing at present is to have a named room of
some sort, and the latest is a "butterfly" room.
Such a room a young girl can ornament herself.
The ceiling may be papered with cream-tinted
paper, dotted with small stars or gilt butterflies,
and the walls with a soft cream-and-brown paper
in combined figures. The floor can be covered
with a crimson, brown, and buff carpet, or an art
square used to cover the center, and the edges
stained with burnt umber, and varnished. Now
comes the butterfly effect. Cut a large butterfly,
about two or three feet wide, out of brown denim,
and then, with gold-colored wool or macramé
cord, follow all the lines and markings, taking a
picture of a butterfly as a model. Buttonhole
the edge evenly all around. Cover two fine wires
with the cord and fasten to the head, for the
antennæ. Line the butterfly with heavy cloth,
and you have a very unique rug. Make butter-
fly bows and scarfs to put around the room, and
use yellow satin as much as possible. Clothes-
pins, painted black, can be used to slip through
the center of a double sheet of tissue-paper or a
colored Japanese napkin, and the corners of the
paper are drawn out to resemble a butterfly.
These are fastened to the wall in corners and
over pictures. A collection of butterflies, ob-
tained during the summer, can be placed on a
spray of evergreen or a basket of paper roses, and
butterflies used as designs in all the embroidered
work, etc., used as decoration.

"MAY M."— brown dotted face-veil is said
to be the one most universally becoming to the
wearer.

"I do not need an excuse to express my very
high opinion of your Magazine, which I think one
of the best ever published, and most elevating in
every department. It meets the requirements of
women who have taste for culture. Many thanks
for the patterns. I have been a reader and sub-
scriber for eight years, and have found them per-
fect. I remain an admirer and an old subscriber."
—Miss E. A. K., Mt. Vernon, Ohio."

(Continued on page 204.)

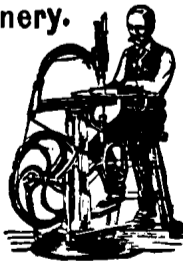
The lamp business may be classed as one of the great
industries of the country. Within a few years a great
change has taken place in the business. Glass and
Crockery lamps have given way to Bronze, Iron and
Brass. In Connecticut alone the following cities and
populations are largely engaged in the manufacture of
Bronze and Brass Lamps: Meriden, 22,000; Waterbury,
30,000; Birmingham and Ansonia, 20,000; Bridgeport,
50,000; total 122,000 people. The business has increased
immensely since the "Rochester" bronze lamp was
introduced with its perforated cone burner, about five
years ago. There are over two million Rochester lamps
in use, and over half a million a year are regularly sold.

Patent Foot Power Machinery.
Complete Outfits.

Wood or metal workers without steam
power, can successfully compete with
the large shops, by using our New
LABOR SAVING Machinery,
latest and most improved for practical
shop use, also for Industrial Schools,
Home Training, etc. CATALOGUE FREE.

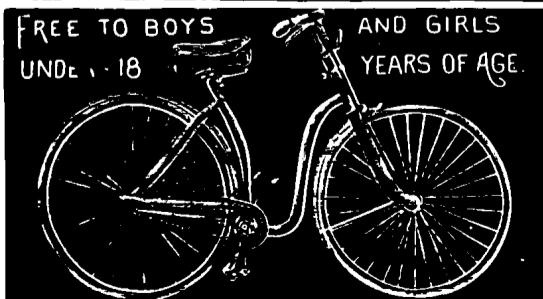
Seneca Falls Mfg. Co.,
164 WATER ST., SENECA FALLS, N. Y.

Mention Demorest's Magazine in your letter when you write



AMERICAN VIEWS. (Souvenir Albums.) List free.
A. Wittemann, 67 Spring, N. Y.

Mention Demorest's Magazine in your letter when you write.



The **WESTERN PEARL CO.** will give away 1000 or more first-class
safety bicycles (boy's or girl's style) for advertising purposes. If
you want one on very easy conditions, without one cent of money
for it, send your name and address to us for particulars. Address
WESTERN PEARL CO., 305 Dearborn Street, CHICAGO, ILL.
Mention Demorest's Magazine in your letter when you write.

India Shawls.

We have very fine Valley
Cashmere Shawls.

at \$100.00,

and from that price up to \$400.00
and \$500.00 for extra fine grade.

Also India Mountain Cash-
mere Shawls.

at \$25.00.

These prices are about 1/3
what they sold for a few years
ago.

Lord & Taylor.

Broadway & Twentieth Street, N. Y.

Mention Demorest's Magazine in your letter when you write.

LADY AGENTS Send for terms to Mme.
SAMPLE FREE McCabe's Celebrated Corsets
and Waists. **ST. LOUIS COR-**
SET CO., St. Louis, Mo.

Mention Demorest's Magazine in your letter when you write

"THE CAT HAS CAUGHT THE BIRD!"



The rea-
sons were
simple
and plain
—it was
a cheap
soldered
cage;
the door

got loose; the fastening at the
top became detached; pussy
was vigilant, and the end came.
This could all have been avoid-
ed by purchasing a **HENDRYX**
cage, which is strongly made in
every part, riveted (no solder or
drilled bands used), and it is as
safe against cats as it is proof
against vermin.

Ask your dealer for it.

THE ANDREW B. HENDRYX CO.,
New Haven, Conn.

Mention Demorest's Magazine in your letter when you write.

HEAVEN AND HELL,

416 pages paper,

DIVINE LOVE AND WISDOM,

383 pages paper, by **EMANUEL SWEDENBORG.** Mailed prepaid
for 14 cents each (or both for 25 cents), by the American
Swedenborg P. and P. Society, 20 Cooper Union, New York.
Mention Demorest's Magazine in your letter when you write.

Readers of Demorest's Magazine who order goods advertised in its columns, or ask information concerning them, will oblige the Publisher by stating that they saw the advertisement in this Magazine.

LE BOUTILLIER BROS.

Broadway and 14th St., N. Y.

SPECIAL Bargains in Silks, Gloves, French Broadcloths, Silk Handkerchiefs and Mufflers.

SILKS.

- 24-inch China Silks, 60 fancy and evening shades, worth 80c. 59
- 24-inch Sultan Silks, worth \$1.25; elaborate designs on light grounds; imitation of expensive hand-painted silks. 69
- 24-inch Crêpe de Chine, plain and fancy for evening wear, in maize, pink, lilac, pearl, blue, cream, white, etc., worth \$1.35. 1 00

GLOVES.

- Ladies' long **Suede Gloves**, for evening and reception wear, newest tints; 12-button lengths at. 1 75
- 16-button, \$1.98; 20-button, \$2.50, and 24-button lengths at. 3 00

FRENCH BROADCLOTH.

- 50-inch French Broadcloth, magnificent quality and finish, 46 different shades, worth \$2.25. 1 39

SILK HANDKERCHIEFS AND MUFFLERS.

- Men's Jap. Silk, 49c, 65c, 85c, 98c and \$1.25.
- Ladies' Fancy Emb'd Jap. Silk, 39c, 55c, 75c and 98c.
- Men's Silk Brocade Mufflers, cream with colored figures, worth \$1.75. 1 25
- Men's Cream Brocade Silk Mufflers, worth \$1.25. 98

Broadway and 14th St., New York.

Mention Demorest's Magazine in your letter when you write.

CANDY, EXP. PAID. 1 lb. | 2 lbs. | 3 lbs. | 4 lbs. | 5 lbs.
90 cts. | \$1.50 | \$2.25 | \$3.00 | \$3.75
Gill, 1429 F Street, Washington, D. C.

Mention Demorest's Magazine in your letter when you write.

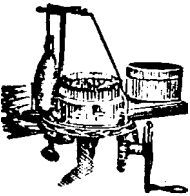
SEND for free Catalogue of Books of Amusements, Speakers, Dialogues, Gymnastics, Calisthenics, Fortune Tellers, Dream Books, Debates, Letter Writers, etc. **DICK & FITZGERALD**, 18 Ann St., N. Y. Mention Demorest's Magazine in your letter when you write.



"PARTED BANG."

Made of natural **CURLY Hair**, guaranteed 'becoming' to ladies who wear their hair parted, \$8 up, according to size and color. Beautifying Mask, with prep'n, \$2; Hair Goods, Cosmetics, etc., sent C.O.D. anywhere. Send to the m'fr for Illust'd Price-Lists.

E. Burnham, 71 State St. (Cent'l Music Hall), Chicago. Mention Demorest's Magazine in your letter when you write.



Bickford Family Knitter

Knits everything required by the household, of any quality, texture, and weight desired.

A. M. LAWSON,
783 Broadway, N. Y.

Mention Demorest's Magazine in your letter when you write.



PEACE AND COMFORT FOR TENDER FEET.

To lady sufferers—No Breaking in. Fine, soft, undressed **Kid Seamless Shoes**. Fit like a glove. **Buttons, \$3.00; Lace, \$2.50; Spring Sides, \$2.00.** Sent, postage free, to any address on receipt of price. Also enclose the number of length and letter of width stamped on lining of your old shoe. Fully appreciated by martyrs with bunions, corns, or invalid feet at *Sight*.
F. PESHINE, 673 Broad St., Newark, N. J.

Mention Demorest's Magazine in your letter when you write.



SEND A SLIP OF PAPER the size of your finger and 10 cents in silver for postage, etc., and I will mail you one of these Solid Rolled Gold Finger Rings and my large Illustrated Catalogue of Rings, Emblems and Novelties, for Agents to sell. \$1.00 an hour can easily be made selling these goods. Address at once to **CHAR. E. MARSHALL**, Lockport, N. Y.

Mention Demorest's Magazine in your letter when you write.

DON'T LICK STAMPS. Send \$1 for World's Fair Letter Sealer, Stamp Sticker and Stamp Box. Agents wanted. Ref.: First Nat. Bank. West Mfg. Co., Minneapolis, Minn. Mention Demorest's Magazine in your letter when you write.

Continued from page 203.)

"**AUGUSTA.**"—The best style of dress for a short and stout lady with short neck is, for the street, a modified close skirt with sufficient draping in front to conceal the actual proportions of the figure, and a basque short on the hips with long coat pieces at the back. For the house, a polonaise or princess dress with draped front fastening at one side would be the most becoming style. Use, in colors, black, dark blue, green, and, for morning house-dress, pale blue, which is the best light color for stout people. The "Euphrasia" basque and "Adwilda" drapery, (as illustrated in the November number), and the "Feodore" princess dress (illustrated in the April Magazine) would be becoming designs to such a figure.

"**M. S. R.**"—It would be better for you to have your astrakhan coat made over by a furrier; but if you do it yourself, the designs for jackets in the December magazine will be of assistance to you. Make a small toque of the cap, and remodel the jacket with a Medici collar.—Your letter was not received in time for a reply in the December magazine.

"**MRS. LAURA G.**"—The goldenrod has been chosen as the State flower by the public-school children of the State of New York. There is a beautiful little poem "The Goldenrod," written by Mary Clemmer. The following is an exquisite verse from it:

"I lie amid the goldenrod,
I love to see it lean and nod;
I love to feel the grassy sod,
Whose kindly breast will hold me last,
Whose patient arms will hold me fast,
Fold me from sunshine and from song,
Fold me from sorrow and from wrong.
Through the gleaming gates of goldenrod
I'll pass into the rest of God."

The goldenrod was the favorite wild-flower of the author.

"**TILLIE V.**"—You can stain the woodwork of your room yourself. The materials necessary are ten cents worth each of Venetian red and burnt umber, five cents worth each of ascetic acid and tincture of squills, one pint of good cider vinegar, one pint of copal varnish, a varnish brush, and a sponge. These ingredients are more than enough for a good-sized room. Add one tablespoonful each of acid and squills to the vinegar, and shake well. Mix the umber and Venetian red, putting in twice as much umber as red. Dip the sponge first in the solution and then in the dry powder, and rub on the woodwork, as if with a brush. In one hour after the staining is done, you are ready to varnish, which brings out the stain, and makes it have a beautiful appearance.

"**THEO. B.**"—Burls, used in making veneers with remarkable eccentricities of grain, are excrescences which grow upon various trees, such as the walnut, rosewood, mahogany, oak, and ash. They weigh from one thousand to six thousand pounds, and the largest and best come from Persia and Circassia, and cost, in the rough, from fifteen to forty cents a pound.

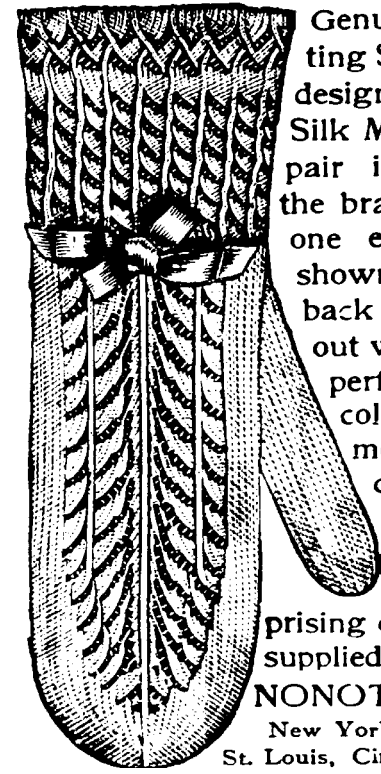
"**MRS. VAN VESS.**"—Old grease-spots may be removed from books by applying a solution of caustic potash upon the back of the leaf. The printing will look somewhat faded after the removal of the grease-spot, but may be freshened up by the application of a mixture of one part of muriatic acid and twenty-five parts of water. If the grease-spots are fresh, they may be taken out with a solution of carbonate of potash (one part to thirty parts of water), chloroform, ether, or benzine.

"We have had your Magazine in my mother's and my own family since 1866, and feel we cannot do without it. I inclose the address of two friends, and will use my influence to get them on your list. Will also renew my subscription. I wish you great success in the coming year.—**MRS. H. P. C., Marion, Va.**"

(Continued on page 205.)

FLORENCE Silk Mittens.

The engraving shows a late style of these goods. They are made of



Genuine Florence Knitting Silk. Whatever the design, all real Florence Silk Mittens are sold one pair in a box, bearing the brand "Florence" on one end. The pattern shown here is lined in back and wrist throughout with silk. They are perfect-fitting, and in cold climates are far more durable, and quite as elegant and fashionable as the best of gloves.

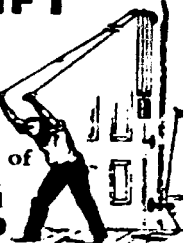
Sold by all enterprising dealers, who can be supplied by the

NONOTUCK SILK CO.,
New York, Boston, Chicago,
St. Louis, Cincinnati, and St. Paul.

Mention Demorest's Magazine in your letter when you write.

A XMAS HEALTH GIFT

(Exerciser Complete \$5)
IS BEST OF ALL. CIRCULAR FREE.
Books: For "An Ideal Complexion & Complete Physical Development," 39 Ills 50 cts. "Health & Strength in Physical Culture," 40 Ills 50 cts. Chart of 39 Ills for Dumb Bells & Pulleys, 25 cts. Ad. JNO. E. DOWD'S Vocal & Physical Culture school, 116 Monroe St. Chicago



Mention Demorest's Magazine in your letter when you write.

PRINTING PRESS with Type, Ink, Roller, Cards, Roller, and Case, complete, for \$1.25. **GIANT** Self-inking PRINTING PRESS with Script type outfit, \$5. Pack Sample Visiting Cards & Catalogue, 6c. **W. C. EVANS**, 50 N. 9th St., Phila., Pa.

Mention Demorest's Magazine in your letter when you write.

ÆOLIAN IMPROVED CONSTRUCTION HARPS
Exquisite Music. Catalogue free. **G. J. HOLBROOK**, 88 5th Ave., N. Y.

Mention Demorest's Magazine in your letter when you write.

FREE SAMPLE CARDS for 1901. All new. The best, cheapest and best. 100 New Patterns. U. S. CARD CO., CADIZ, OHIO.

Mention Demorest's Magazine in your letter when you write.

A NEW ART WONDERFUL! Any one can draw Crayon Portraits, Sketches from Nature, etc. New method. You can learn with my patent outfit. Stamp for Catalogue. Agents make \$5 to \$10 daily. **EUGENE PEARL**, Artist, 23 Union Sq., N. Y. Mention Demorest's Magazine in your letter when you write.

BOOKS ARCHITECTURE! BUILDING! PAINTING! DECORATING, Etc. My 100-page Illustrated Catalogue sent free. Address **W. T. COMSTOCK**, 23 WARREN STREET, NEW YORK. Mention Demorest's Magazine in your letter when you write.

LADY Agents clear \$5.00 to \$10.00 a day with our **LADIES' SPECIALTIES**. Over 100 different articles. Indispensable. Sample Free. **G. L. ERWIN & CO., Chicago, Ill.** Mention Demorest's Magazine in your letter when you write.

LADY AGENTS WANTED. New Rubber Undergarment; rapid seller; good pay. Address **Mrs. N. B. LITTLE**, Chicago, Ill. Mention Demorest's Magazine in your letter when you write.

PATENTS **THOMAS P. SIMPSON**, Washington, D. C. No atty's fee until Patent obtained. Write for Inventor's Guide. Mention Demorest's Magazine in your letter when you write.

BILL Posters, Agents, Women, boys, everywhere, 10,000 firms want 100,000 persons permanently to hand out papers at \$1 a 1000. Particulars for a 2-cent stamp. **AGENTS HERALD**, Box, 12,559, Philadelphia, Pa. Mention Demorest's Magazine in your letter when you write.

Readers of Demorest's Magazine who order goods advertised in its columns, or ask information concerning them, will oblige the Publisher by stating that they saw the advertisement in this Magazine.

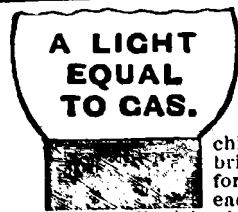


All the "Pittsburgh" wants is filling and wiping once a day and trimming once a week. A wick will last a year or two; but the light will not be so bright if the wick is not renewed in six months—it gets thick, so that the oil does not pass through it freely.

No other central-draft lamp is so easy to care for; the others are very difficult.

The "Pittsburgh" is better every way. Send for a primer.

Pittsburgh, Pa. PITTSBURGH BRASS CO.
Mention Demorest's Magazine in your letter when you write.



Everlasting Wick Requires no trimming, as it will never burn out. Nothing but the oil burns, as the wick is "Mineral Wool," which cannot burn, and no black smoke or soot to discolor the chimney, &c. Gives a white, clear, brilliant light. Agents can make fortunes with it. Retail price, 10c. each. We will send 3 sample wicks for 10c. Small wicks, 20c. a doz., \$2.25 a gross. Medium 25c. per doz., \$2.75 a gross. Large, 30c. a doz., \$3.25 a gross. 1 Gross, assorted sizes, \$2.75. All postpaid. Address, F. O. WELOSKEY, Providence, R. I.

Mention Demorest's Magazine in your letter when you write

\$75.00 to \$250.00 A MONTH can be made working for us. Persons preferred who can furnish a horse and give their whole time to the business. Spare moments may be profitably employed also. A few vacancies in towns and cities. B. F. JOHNSON & CO., 1009 Main St. Publishers, Richmond, Va.

Mention Demorest's Magazine in your letter when you write.



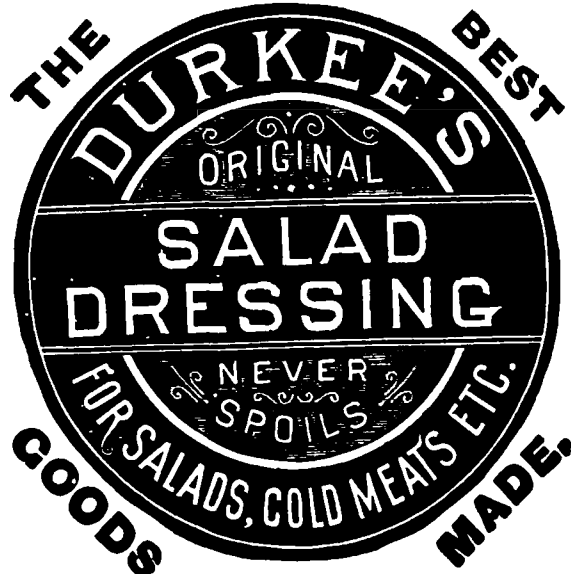
GAUNTLET BRAND.

SELECT SPICES

& MUSTARD.

SOLD ONLY IN FULL WEIGHT SEALED PACKAGES.

Guaranteed absolutely pure, and warranted to excel all others in strength, richness, flavor and cleanliness.



Mention Demorest's Magazine in your letter when you write

(Continued from page 204)

"ISABEL MALLON."—The lines :

"What shall I do to be forever known?"

'Thy duty ever.'

'This did full many who yet sleep unknown.'

'Oh never!

Think'st thou their names unknown

Whom thou know'st not?

By angel trumpets in heaven their praise is blown;

Divine their lot,"

are translated from Schiller, the great German poet.

"MISS KATIE H. G."—The word "Selah," occurring so frequently in the Psalms of David, is of very doubtful meaning. Luther thought it meant silence. According to Webster, "by some it is supposed to signify silence or a pause in the musical performance of the song; by others, to indicate especial attention to the subject." We are told that most of the Jewish commentators give to the word the meaning of "eternally forever." One writer thought it a sign to elevate the voice; another that it indicated a change of tone; and still another, that it was a musical note, equivalent perhaps to the word "repeat." Also that it meant "Let the instruments play and the singers stop." One writer regards it as "an actual appeal or summons to Jehovah." It was probably regarded as a musical note or sign by the authors of the Septuagint translation.

"A. N. J."—A pretty vase or lamp mat may be made by taking white wadding cut in strips three inches wide and two and one-half yards long, buttonholing the edge with bright-colored zephyr, into this crochet a narrow edge, double box-plait through the center, and make to fit closely around the lamp. This kind of a mat does not need a foundation.

"D. T. E."—Pretty duster bags, which find a ready sale at a fancy fair, are made of figured satine. To make one, cut a round of cardboard four and a half inches in diameter, and cover it on both sides with the material. A piece of satine, eleven inches wide by twenty-four inches long, is sewed together, lined with plain satine, shirred two inches from the top, and a ribbon run in to hang it up by. The bottom is then gathered and sewed in overhand stitch to the covered round of cardboard. The dusters are yard-squares of cheese-cloth with an inch-wide hem feather-stitched in colored linen floss.

"SWEETAPPLE."—A pretty convenience for holding forks, tablespoons, and other small silver used every day, can be made out of the common baskets in which grapes are sold. Stain the basket with walnut or cherry staining, or gild or bronze it; line it with flannel of a contrasting color, pumpkin yellow is pleasing, tie with yellow satin ribbon at the handles, and you will have a handy basket to carry the silver and napkins with you as you set the table.

"H. L. B."—The "Old North Church" in Boston is Christ Church on Salem Street, and its historic interest consists in the fact that it was from the steeple of the Old North Church that Sexton Robert Newman displayed the signal lanterns which told to Paul Revere that the British troops were about to march on Concord and Lexington. Not long since the sexton of the church, while making a search of the space above the tombs, discovered a couple of antique lanterns, which it is by no means improbable are the identical lanterns used upon that memorable night.

"My treasured Demorest's Family Magazine came to hand yesterday, which closes my twentieth year's subscription. Of course I shall continue, as I do not feel as if I can keep house without it. I inclose the names of two friends whom I hope to induce to be subscribers, and perhaps I may find two or three other names also. I wish you all manner of success for the coming year.—MRS. A. E. H. S., Marshall, Mich."

(Continued on page 206.)

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

They are made of clear glass as well as tough, as clear as crystal. They fit the lamps they are made for. Shape controls the draft; they are shaped right. Draft contributes to proper combustion; that makes light; they improve the light of a lamp.

But they cost a dealer three times as much as common chimneys, and, as they do not break, he is apt to be anxious lest they stop his trade. Diminished sales and less profit are not agreeable to him.

There are two sides to the question. Have a talk with him.

Pittsburg. GEO. A. MACBETH & Co.
Mention Demorest's Magazine in your letter when you write.

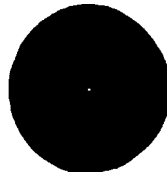
16 Polished Gem Stones as a Premium.

Does it not seem strange when, in these progressive days, more is offered for a dollar than it seems possible to give? Yet it seems stranger when all that is promised is given. Our offer is made to interest you in THE GREAT DIVIDE, an illustrated monthly Journal, describing the resources and doings of the Rocky Mountain Country and The Great West, and obtain many new subscribers quick. Our guarantee is, money will be refunded if you are not perfectly satisfied. A collection of minerals is always attractive and valuable to all thinking people, but is valueless, excepting the pleasure in studying the minerals. We cite this simply to forcibly impress on your mind that the collection of semi-precious stones which we are going to give you are not rough mineral specimens, but cut and polished gems, ready to be mounted in rings, brooches, or any other form of jewelry. Here is a list of what we will send you.

- Cameo, finely cut.
- Goldstone.
- Tiger Eye.
- Jasper.
- Petrified Wood.
- Green Crocidolite.
- Pink Crocidolite.
- Carnelian.
- Tree Agate.

- Bloodstone.
- Mosaic, for sleeve-buttons.
- Mosaic, for watch chain.
- Agate, for gent's sleeve buttons.
- Moss Agate.
- Agate, for lady's sleeve-buttons.
- Jewel Onyx.

16 in all, cut and polished and some of this size and



others, of more desirable shapes, for Jewelry settings.

The 12th is a Mosaic about twice the size of cut, but oblong in shape, with a Mosaic centre cut ready to be mounted for a watch charm to be set with a compass, and its value is \$1. Each additional gem is honestly worth 50 cents in any jewelry store, but we make you a present of the whole selection if you send us \$1 for a year's subscription to THE GREAT DIVIDE, and promise to show the paper to your friends and neighbors, and ask them to subscribe. Express charges paid to your home. This offer is made for new subscribers only. Address your letters plainly.

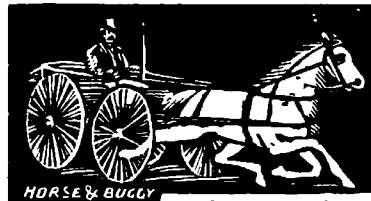
THE GREAT DIVIDE PUB. CO., 1630 Larimer Street, Denver, Colorado.

TESTIMONIALS, short ones culled from a great many:

"Gems received, gems indeed."—Prof. J. W. HENRY CANOLL, New York College of Archaeology, etc.

"I have received your little cabinet of cut stones, which are gems in their way. The wonder is how you can afford them at such rates."—Dr. J. H. CHAPIN, St. Lawrence University, Meriden, Conn.

Mention Demorest's Magazine in your letter when you write.




\$75 PER MONTH SALARY
and expenses paid, any active man or woman to sell a line of Silver Plated Ware, Watches and Jew-

elry by sample only; can live at home. We furnish Team Free. Full particulars and sample case Free. We mean just what we say, and do exactly as we agree. Address at once, **Standard Silverware Co., Boston, Mass.**

Mention Demorest's Magazine in your letter when you write.

Readers of Demorest's Magazine who order goods advertised in its columns, or ask information concerning them, will oblige the Publisher by stating that they saw the advertisement in this Magazine.

THE PERFECTION MEAT CUTTER.
The Latest, Best and Most Improved for Family Use, for **CUTTING**



It is Simple to Use.
Easy to Clean.
Cannot get Dull or Out of Order.
Price within Your Means.

COOKED MEATS, CHICKEN, LOBSTER, OYSTERS, ETC., for CROQUETTES.

Materials for Mince Meat and Fruit Cakes.

Almonds, Coconut, Citron, Figs.

BEEF FOR BEEF TEA.

Beef and Pork for Sausages, Puddings, Scrapple, Hog's-Head Cheese.

Pulverizing Stale Bread and Crackers for Frying Purposes.

By the use of the PERFECTION Cutter, all cold pieces of meat, tough ends of steak, etc., usually wasted, can be made with little trouble into many of the tasty dishes found in leading hotels and restaurants.

Descriptive circulars, together with Mrs. Rorer's "Dainty Dishes for All the Year Round," giving sixty recipes of plain and fancy dishes prepared by use of Perfection Cutter, mailed free on application to

AMERICAN MACHINE CO.,

Lehigh Ave. and American St., PHILADELPHIA, Pa.
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(Continued from page 205.)

"Z. Y. X."—Congress resolved, on June 14, 1777, "that the flag of the 13 United States be 13 stripes alternate red and white; that the union be 13 stars, white in a blue field, representing a new constellation." The thirteen stars were arranged in a circle. The flag thus adopted remained unchanged till 1794, when two stars were added at the admission of Vermont and Kentucky into the Union. No further change was then made until 1818, although several new States were admitted meanwhile into the Union. On the 13th of April, 1818, a new flag was hoisted on the Hall of Representatives at Washington, although its legal existence did not begin until the following Fourth of July, in accordance with the resolution passed by Congress that a new star was to be added on the Fourth of July next succeeding the admission of each new State. There are at present forty-four States in the Union, although there are only forty-three stars in the "union" of the flags of the Union, and will be no more until the next Independence Day. Previous to the last Fourth of July there were only thirty-eight stars in the "union," or blue field of the flag. Then North and South Dakota, Montana, and Washington having been added as new States in 1889, a new flag was authorized, having forty-two stars—six rows of seven stars each. But Idaho was admitted as a new State on July 3, 1890, so she was entitled to a star, therefore the union of the flag is now arranged with five rows of seven stars each and one upper row of eight stars. But immediately after the Fourth of July, 1890, Wyoming was admitted to the Union, making forty-four States. Under the law, however, the forty-fourth star cannot be added to the flag until the Fourth of July, 1891, when the additional star will probably be put into the lower row, so as to retain the symmetry of arrangement. The dates of admission of the thirty-one States added to the original thirteen, and consequently of the stars added on the Fourth of July after 1818, are chronologically as follows: Vermont was admitted in 1791, Kentucky in 1792, Tennessee in 1796, Ohio, in 1802, Louisiana in 1812, Indiana in 1816, Mississippi in 1817, Illinois in 1818, Alabama in 1819, Maine in 1820, Missouri in 1821, Arkansas in 1836, Michigan in 1837, Florida and Texas in 1845, Iowa in 1846, Wisconsin in 1848, California in 1850, Minnesota in 1858, Oregon in 1859, Kansas in 1861, West Virginia in 1862, Nevada in 1864, Nebraska in 1867, Colorado in 1876, South Dakota, North Dakota, Montana, and Washington, in 1889, and Idaho and Wyoming in 1890.—A suitable Christmas present for a young gentleman would be a pretty set of boxes for collars and cuffs, a neck-tie case, a desk blotter, if he is of studious habits, or a handsome silver-mounted cane or umbrella, if he is a personal friend of some years' standing, and you wish to give him something valuable.

"Mrs. E. L. L."—Black lace dresses are still desirable, but are not so serviceable in winter as in summer. Lace net is the newest, with Chantilly bordering. The "Euphrasia" basque and "Ad-wilda" drapery (illustrated in the November magazine), will be excellent designs by which to make over your black silk dress with lace.—Your letter was not received in time for a reply in the December number.

"Mrs. MAX H."—In jute velours both sides are decorated with entirely different designs. The patterns are printed on this fabric, but look as if woven. Jute velours makes very handsome portières, and is both artistic and economical.

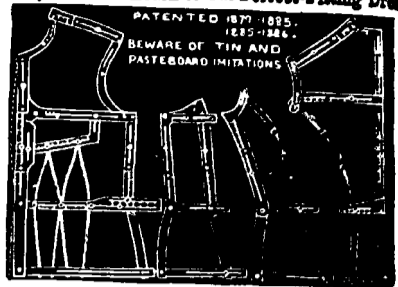
"I have taken your most valuable Magazine for five years, and there is nothing I refer to oftener in my library than my 'Demorest': even the old volumes are often called upon for assistance. The colored studies, particularly, have been of very great service to me, and the reading matter very instructive.—G. MACI."

(Continued on page 207.)

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Readers of Demorest's Magazine who order goods advertised in its columns, or ask information concerning them, will oblige the Publisher by stating that they saw the advertisement in this Magazine.

(Continued from page 206.)

"YOUNG HOUSEKEEPER."—Perhaps the gelatine used is not of the quality named in the receipt, and that is why your jelly will not stiffen. In that case, omit one pint of hot water, and it will be all right.—Pattern orders are good for two months from the date of issue, but no longer. Each pattern must be used before the date printed on its back, or it is worthless.

"BELLE H. G."—In sending announcement cards to parents and four daughters, if the latter are in society, send five sets of cards; or the single announcement may be sent to Mr. and Mrs. So-and-so, and family. Send the announcements as soon after the marriage as convenient: it is not necessary that they should be sent on the day of the marriage.—West 93rd Street, New York City, is in a new and good quarter of the city, and is as desirable a street to live on as many others. Its special desirability would depend on the location, some blocks being better than others.

"J. P. H."—A tall, slight brunette could have a black watered silk made very effective for evening wear by using orange-colored silk or velvet in combination, using the latter as a V-shaped piece on the front of the bodice, which should be cut moderately low and edged around the neck with a fall of black Chantilly lace, and laced up the back. The skirt should be plain in front, full at the back, and bordered with a plaiting of silk or black net. Or the silk waist cut low could be covered with a high-necked, half-sleeved full-waist of orange-chenille spotted black net, and the waist and neck finished with gold passementerie.

"ANNA L. B."—The bride's mother, at a wedding where there are bridesmaids, ushers, maid of honor and best man, is the leading member of the bridal party and treated with a distinction preceding that of the bride. Before the bride with her attendants enters, the bride's mother is escorted up the aisle to the front seat nearest where the bride will stand—at the left of the bridal pair—by the leading usher, who is usually the brother or near relative of the bride.

"JOSIE."—On a three days' excursion to Washington, D. C., you will need little besides your traveling-dress and the usual toilet conveniences which you will carry in your traveling-bag. An evening-dress of a material not easily crushed, and a handsome visiting-toilet can also be taken in a small traveling-trunk, if you expect to be invited out to evening parties and to pay some calls while there. In visiting a large city, it is well to wear a handsome traveling-costume if you have such in your wardrobe, for there are many places which you can visit when you would like to be well-dressed yet not overdressed.

"Mrs. M. B."—The cobweb screen is the latest in screens. The cobweb is made of slender strips of wood painted white and arranged over a surface of grass-green silk. A few papier-maché spiders swing or crawl in the meshes. With picture-wire and white paint, almost any ingenious fancy-worker could make one. Twelve cross-pieces about ten inches long will make the foundation of the web.

N. W. AYER & SON'S AMERICAN NEWSPAPER ANNUAL FOR 1890 embodies several new features, and is the most complete number ever issued, and as nearly perfect as it is possible to make such a work. It is brimful of interesting and valuable information in a compact form, useful for all business men, and especially so to those who appreciate the value of advertising, and advertising in the right mediums. In addition to a carefully prepared list of all newspapers and periodicals published in the United States and Canada, so classified that one may learn at once the distinctive features and characteristics of each, it contains, among other exhaustive and interesting tables, one of especial value, showing the cities, towns, and villages in the United States having a population of five thousand and upward, according to the census of 1890, with copious and reliable information regarding the newspapers and periodicals published in each. Indeed, this work furnishes a fund of general information that cannot be found elsewhere so compactly and conveniently arranged for reference, and it should find a place in every office.

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