

The Scrap Bag

The chafing dish! that most fashionable and charming find in the cooking line! I was down town Friday afternoon, wandering about on that most discomfiting of errands—looking for a wedding present for a very dear, very spoilt young lady, who has everything in the world her heart can desire. Fate directed my steps toward the store of Fitzgerald & Scandrett, and I just ran in a moment to see what the crowd of ladies meant, and there my eyes fell upon the chafing dish. What relief! Nothing could be more suitable or useful or picturesque. Perish the thought of butter coolers, silver waiters and five o'clock tea sets. Finding myself upon the spot, I lingered awhile to nibble doughnuts and Saratoga chips, "Cottolene," and listen to the teacher from the Baltimore Cooking School, who was preparing a delicious cream sweetbread and instructing the little crowd of ladies about into the intricacies of the wonderful chafing dish, which, after all, is only remarkable because it is so simple.

The art of conversation consists as much in listening politely as in talking agreeably.

An eminent pianist, having suffered much from the irrepressible conversation of drawing-room audiences, devised the other day a means of giving a lesson to the town. He arranged with his violin, his violoncello and the rest, that the music should come to a sudden stop in the midst of the loudest passage of the piece, at a given signal from him. It was done. The howling and shouting voices were left, in the twinkling of an eye, high and dry, as it were, upon a shore of silence. Joyous, clear and distinct above them all, arose from the foremost seat the voice of a lady. And these words were ringing upon the startled air: "We always fry ours in lard."—Exchange.

"If you have any last wish," said the clergyman to the convicted man in the electric chair, "tell me, and I will try to carry it out." "Yes," replied the poor wretch, "I want to learn to play the piano."—Boston Post.

The prettiest way to arrange your hair? Especially if it is very long, very thick, and a most beautiful color, yet cannot be worn hanging down in braids, because you are too tall for anything so childish, nor fastened up in a graceful Psyche knot at the back of the head, quite near the neck, because it is too heavy, and comes tumbling down at inconvenient seasons. Lovely hair, but an embarrassment of riches, is it not?

If it were my hair, and I were the dear young girl who finds it a bother and a burden, I would coil it on top of my head and wear it like a crown. I wouldn't mind its having the effect of making me look taller, and I would stand up very straight, and look as tall as I could. In my opinion height is a beauty, and I never care about a girl being tall, except to admire her. Tall girls must mind that they carry themselves well, and do not stoop nor crane their heads forward as if they had lost something and were perpetually looking for it. You remember Tennyson's picture, do you not, a word picture such as only a poet could paint: "A daughter of the gods, Divinely tall, and most divinely fair."

If the coronal effect were unbecoming, or gave a feeling of weight on top of my head, then I would braid the hair in several strands, and mass it all over the back of the head. I would simply part it in the middle, and avoid fringes, and bangs, and little curls, crimps, and other attempts at decoration in front. When hair has a natural wave or ripple it is very pretty, and should have its way, but straight hair is pretty, too, and girls should be satisfied to wear their hair in the style nature intended for them.

The chief drawback to a self-made man is that he cannot select the material.

Over in Italy and Spain the hands and the upper lips give women their first claim to admiration and flattery. An Italian looks for a hand, large, it may be, but with long, taper fingers and a soft, rosy palm.

"Your soft hand is a woman in itself," says one of their poet painters to one he loves, and perhaps was quite content that her face seemed but passably fair. That pointed, velvet hand is subtle, soothing, sympathetic, capable of clasping a dagger or quieting great pain, and the Spaniard, a person of spirit, like the signs of hot temperament showed in the woman with down on her upper lip.

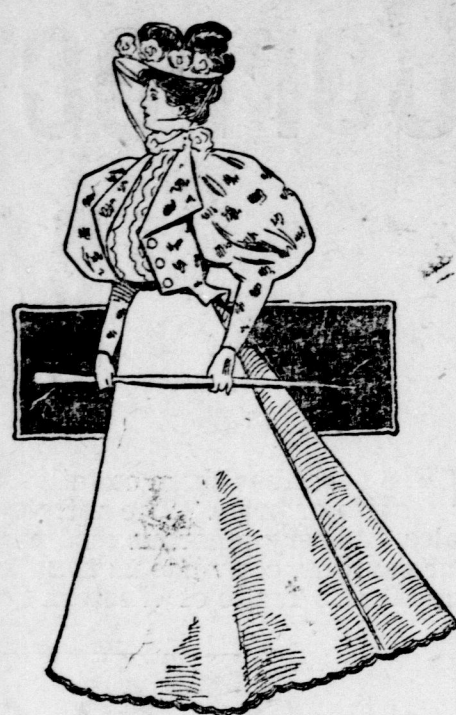
DAILY HINTS TO HOUSE-KEEPERS.

Let us bind love with duty; for duty is the love of law, and love is the nature of the Eternal.—George Eliot.

BREAKFAST—Grapes and Pears; Oatmeal, Chopped Beef, Potatoes in Cream, Light Graham Bread, Raspberry Jam, Coffee.
DINNER—Tomato Soup, Roast Beef and Browned Potatoes, Baked Macaroni and Cheese, Celery, Peach Sweet Pickle, White Bread, Cup Custards, Orange Cake.
SUPPER—Bread and Butter, Berries, Cookies, Cocoa.

ORANGE CAKE.—Make a plain layer cake, as for chocolate cake; one egg, one heaping tablespoon butter, two-thirds cup sugar, one cup flour (heaping), a bit of salt and teaspoon baking powder. Bake in two long pans. Orange icing—two beaten eggs, whites, two cups powdered sugar, the juice of two small oranges and a little grated peel. Beat hard, put between sections, removing the seeds. Cut the cake into squares, place piece of orange on each. Frost over top and down sides.

In spite of the fanciful Louis XVI. rage the tailor gown is more than holding its own. Some of the neatest are most tasteful.



ful costumes of this season are tailor made, and for them there is a revival of two old details. One is the strap seams and the other the cunning little postillon back. The tailor suits are made alike of smooth and rough surfaced goods. The smooth materials generally used comprise cheviot, tweed, kersey, covert suitings, serge, cravenette and fine broadcloth. The smooth ones only have the lapped strap seams. The woolly goods are made with smooth pressed seams. Hussar trimming and straps with buttons are seen very often, done in thick castle braid. A very stylish tailor suit had a plain round skirt, not reaching the ground by an inch. The sleeves were medium gignots, with two buttons at the wrist. The basque was cut with a center piece forming the middle of the postillon. The side gores were cut separate from the rest of the position to insure a perfect fit. The front part had one dart each side and a centerpiece fitting the outline and narrowing to a point in front, extending below the waist in the little strap points, simulating a vest. The basque was formed by two pieces of the cloth cut to fit and neatly stitched. Across the fronts were 12 straps, six on each side, and three rows of buttons. The skirt row put an inch and a half below the others, both straps buttoned to the center line of buttons which brought the strap to a becoming series of points. A stylish military cape of the same material was prepared to wear with this, the same idea in strap trimming being carried out.

In rough cheviot bonole, in mixture of several dull colors, there was another model costume for a tailor suit. The skirt was laid in two flat folds each side of the front breadth. This was stitched down from the outside, and at the left hip it extended out into a sharp lap, with two enormous buttons. In the back the skirt was laid in two box plaits. The sleeves were drooping leg of mutton shape. The basque was double breasted and closed invisibly save for two buttons at the shoulder like those at the skirt. It was pointed in front and had a postillon at the back, finished with a little soutache braid and two buttons like the others, but smaller. With this gown there was a short cape of rough plaid with high boucle curls in each plaid. Four large buttons and two pointed straps held it across the chest. I think it is safe to say that 19 out of 20 tailor suits will have postillon backs. Some are like these, very small and plain; others are 10 and 12 inches long and about six wide, with rows of small buttons and loops of soutache braid. They are neat and yet very dressy.

The Louis XVI. costumes are certainly growing in favor and are as certainly pretty, but one hardly feels like taking them seriously. There is something too snickety and frivolous about them, but folk are going to wear them. A very handsome gown after this kind was made by a leading house this week. The skirt was of ashes of roses satin rhadames, in the circular style. The bottom was scalloped and bound with velvet of the same shade—a very neat piece of work it was too. The vest was of silver gray silk mail, with a row of point lace down each side. There was a cunning little outaway of rich satin brocade, gray ground, with superb crimson roses and foliage for pattern. On each side were three chased gold buttons, and for a collar there was a wreath of roses, shaded from pale pink to crimson. With this went a silver gray pressed plush hat. Around this was a wreath of large roses, and on the crown were three large black plumes. I see that rhadames is to be the leading winter silk. Its superb texture and rich appearance ought to make it popular, particularly for those gowns all of one material. It is far heavier than the grosse faille, or even satin duchesse. It is shown in all the newest colorings. It will stand alone when folded. I note that fur will be largely used to trim handsome home gowns. Ivory white having brown or black fur upon it. The effect is very rich and becoming. Fashion says that there will be much ivory and mat white worn for nice occasions in silk, satin, moire and velvet. One may think white velvet would not make an effective gown. Wait until you see one edged with Alaska sable and strown with fine jet beading and fringe before you express an opinion. The stock collar with its wings, bows, loops and rosettes is back again and to stay all winter without doubt. Shoes are longer, narrower and more pointed than they were. Some are laced and some are buttoned. Slippers are too various to mention.

Photographing Under Water. The progress of photography under the sea, by means of the newly devised magnesium light—a marvel of ingenuity—may justly be described as something wonderful, though the timing of the exposure is said to still present one of the most serious difficulties yet to be overcome. It is stated with reference to this important point that thus far in the process an exposure of ten minutes at a depth of three to four feet will give good results. At a depth, however, of fifteen to eighteen feet an exposure is said to be required of not less than thirty minutes when the sun is brightest, though even at this depth it becomes necessary to apply a plate of blue glass in front of the lens in order to obtain pictures that are really clear, while in deeper regions photography would, it is declared, be impossible but for this improved device. It not only saves time and trouble, but good pictures, it is said, have been taken during storms and without appreciable light from above.—New York

THE DEAD POET.

Two of the Sweetest Pieces Which Eugene Field Wrote.

To place all the representative poems of Eugene Field in the columns of a newspaper would overtax its limits, for there are scores of them that are each representative of a phase of his versatile genius. But admittedly his characteristic poems of childhood and his quaintly humorous verses are the two types which will make his exquisite fancy an everlasting heritage of the language. One of the most popular of his verses is "Little Boy Blue." The death of one of his children was the occasion for the writing of it. It is as follows:

LITTLE BOY BLUE.
The little toy dog is covered with dust,
But sturdy and staunch he stands;
And the little toy soldier is red with rust,
And his musket moulds in his hands.
Time was when the little toy dog was new,
And the soldier was passing fair,
And that was the time when our Little Boy Blue
Kissed them and put them there.

"Now don't you go till I come," he said,
"And don't you make any noise!"
So toddling off to his trundle bed
He dreamt of the pretty toys.
And as he was dreaming an angel song
Awakened our Little Boy Blue—
Oh, the years are many, the years are long,
But the little toy friends are true.

Aye, faithful to Little Boy Blue they stand,
Each in the same old place,
Awaiting the touch of a little hand,
The smile of a little face.
And they wonder, as waiting these long years through,
In the dust of that little chair,
What has become of our Little Boy Blue
Since he kissed them and put them there.

No less an authority than Andrew Lang has pronounced the poem, "Wynken, Blythen, and Nod," one of the best, not only in the best, but in the English language. It is as follows:

WYNKEN, BLYTHEN AND NOD.
Wynken, Blythen and Nod one night
Sailed off in a wooden shoe—
Sailed on a river of crystal light
Into a sea of dew;
"Where are you going and what do you
The old man asked the three,
"We have come to fish for the herring-fish
That live in the beautiful sea;
Nets of silver and gold have we;
Wynken,
Blythen,
And Nod.

The old man laughed and sang a song,
As they rocked in the wooden shoe,
And the wind that sped them all night long,
Ruffled the waves of dew.
The little stars were the herring-fish
That lived in that beautiful sea;
"Now cast your net wherever you wish—
Never feared are we."
So cried the stars to the fishermen
Three—
Wynken,
Blythen,
And Nod.

All night long their nets they threw
To the stars in a twinkling foam—
Then down from the skies came the
wooden shoes,
"Twas all so pretty a sail it seemed
As if it could not be,
And some folks thought 'twas a dream
They'd dreamed.
Of sailing that beautiful sea;
But I shall name you the fishermen
Three—
Wynken,
Blythen,
And Nod.

Wynken and Blythen are two little eyes,
And Nod is a little head,
And the wooden shoes that sailed the
skies
Is a wee one's trundle bed;
So shut your eyes while mother sings
Of wonderful sights that be,
And you shall see the beautiful things
As you rock in the misty sea.
Where the old shoe rocked the fisher-
men three—
Wynken,
Blythen,
And Nod.

THE CLARKSON CASE.

A Remarkable Cure of Diabetes in Toronto.

Never Ill Before in His Life—Runs Down Thirty-One Pounds in Five Weeks—Is Given Up—Takes Dodd's Kidney Pills and is Cured.

The Dodds Medicine Company, Toronto, Oct. 12, 1895.

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I consulted two doctors and was treated by them for diabetes. The other occurred as to the nature of my disease, also pronouncing it diabetes, and said that I was firmly in its power.

Instead of going on with doctors' treatment, however, I had read of cures effected by Dodd's Kidney Pills in cases I considered similar to my own, and decided to try them.

After a few doses I experienced the first relief from the constant misery, the scalding, and the frequent desire to urinate. I kept on using from one to two pills a day until I had used two boxes, and completely recovered my health in about seven weeks. I am perfectly cured, am working as usual at my business, and have no occasion to take any more medicine.

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