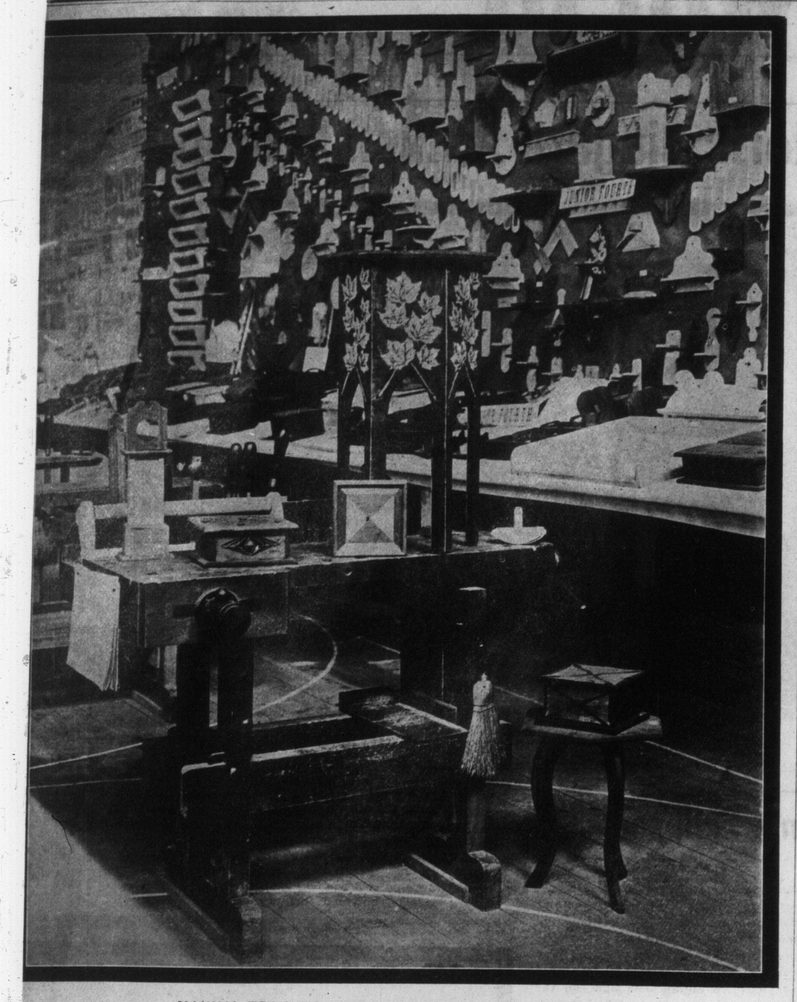


MANUAL TRAINING IN THE TORONTO PUBLIC SCHOOLS.

ion of the exhibit recently made in the Granite Rink of the meritorious work of the classes in the various schools. The burnt wood tabouret on the bench in the foreground was but one of a number of articles showing great proficiency in ths use of bench and tools.

New Coiffure Like a Fluffy Aureole

T is no longer a question of fitting the hat to the hair. Millinery has now reached that exalted place in the s of feminine fashion where, metaically speaking, it can snap its rs in the face of coiffeurs and say gs the hair to suit me, design new ires with special reference to the ries of my lines and trimming or fair patrons will be in despair." it happens that there has started volution in hair dressing styles. n the winter toque was discarded women rushed to buy the latest in spring hats they were dismay- find that all were built upon raly different lines. To make them ming the hair had to be pulled out le here, fluffed a bit there and in cases an entire new fashion had adopted. In a word, tresses had reorganized, and those who could mber the days before the univer- popular marcel made its appear- were reminded of the trials when suave milliner would say: "You do your hair higher with this or "This one needs a low coif- " Those were the days when one to readjust one's coiffure to each Things have been different of that is, until the latest spring summer millinery confections their appearance fresh from Paris, fashion history must chronicle her epoch.

e trim, undulated and marceled has been with us so long that the l has grown accustomed to its -laden waves, its well drawn up hair, its soft pompadour and the ible, or at least inconspicuous, buried on top. Everybody has d upon it as a distinctly Parisian New York fashion, which owed its truction to the deft-fingered airer. Only an expert could produce correct contour and effect. Each an emerged from the hands of her essional coiffeur looking exactly every other woman who had had air "done"—with possibly two exons—the color of her hair and the ments on her full set of combs.

e professional hairdresser is called to turn out fashionable heads in the same manner as before, only are these differences. When he finished the hair is not pulled up ghtly in the back; it is allowed to out here and the pompadour is er and larger, at least it appears y comparison with some of the new hats shaped like pill boxes. e who need the extra fullness may false pieces. These constitute the concessions to the brand new nery modes. The changes were rative because with the old style airdressing women wouldn't look ic as the fashion pictures made in the best French magazines.

re are three new types of hats for special hair arrangement must ade in order to secure the best ts. First, let us consider the polo with its chic and perfectly round ess crown set just a trifle on one with the trimmings placed over eft ear. As these odd shapes ure scarcely more than the length e hand in diameter the coiffure is in evidence and, of course, a ning and suitable foundation is red. Otherwise they would look ious. Frenchwomen have adopteme measures to render the polo becoming and, above all, to make k as tho it belongs to where it is Which means, in a word, that réole pompadour is having an in- The woman who is old fashioned h to draw her hair back closely r head and let the front fall in idual lines must give the jaunty hat a wide berth. She may have l the winter toque a possibility. she has only to set one of these on her unconventional hair to see inconsiderate the arbiters of fashare of any but the women who alike, wear their hair alike and appear to be duplicates of one er.

h the fluffy pompadour as the ote of the scheme to make the hat becoming—tho it must be reered that the hair should not rowsy as if one had really been g the game, one may go about seg this fluffy arrangement in any reasonable way. Here is an excellent hint taken from those clever Parisians who are always equal to a sartorial occasion or eccentricity. If the prettily waved hair does not stand out softly and fluffy of its own accord a few invisible hairpins used to fasten the locks to the hat will accomplish the deed in a wonderful way. The desired effect is to have the pill box of a hat look as tho it were surrounded by these waving tresses with its base half hidden under their masses. The back of the hair need not be very loose, neither should it be pulled up tight.

Next for consideration with a view to a suitable dressing of the hair is the plateau or slightly rolling, saucer-shaped hat, which tilts perilously over the tip of a pretty feminine nose and rears itself alarmingly at the back, where it appears to rest upon a very substantial foundation resembling an old-fashioned flower bed or a section of a florist's window. With this more common, or garden, variety of hat the front arrangement of the hair usually remains the same. Attention is concentrated on the back, and here one observes a much looser twist, giving a real curve to the head. Fancy how ridiculous a woman would look if she insisted upon wearing her hair dressed in the drawn-up fashion of a season ago and this great mass of blooms placed on top. The effect would be heavy, clumsy and in artistic. So, to secure a balance, the hair is waved and made to puff quite a little from the head as tho the hat had a firm resting place. Like the straight front, the tight back is out for this style of hat and the French twist is advised, if one likes the style. Combs have lost none of their charm, apparently, and the flower garden hat may flourish above a well coiffed head modishly adorned with essential and non-essential rims of amber or shell. The straight up and down comb is still worn, while the reliable side ornaments fulfil their duties in much the same manner as of yore.

The problem of the hat which has the widest part of the brim at the back is the next in importance to deal with from the hairdresser's view. This presents new and unique difficulties at first, for the brim width gives a peculiar effect to the head dressed in the style now considered passe. However, when provided with the proper coiffure this hat looks much better than it sounds. With this style the tight back has to unloosen considerably. Having grown used to the head which presented an almost straight line from the top of the hat crown to the nape of the neck, it may take some time to make up our minds to approve of the change. Before the appearance of the new spring millinery whatever a woman owned in the way of hair and whatever she purchased in the shape of coils and puffs were brought as far to the front as the laws of gravity would allow and she grew complacent in the knowledge that her head looked just like all the other fashionables. In addition to the loseness above noted there is another and more decided departure from the old style dressing of the hair. To meet the requirements of the new rear hat brim extension not only must the hair be fluffed at the back, but some women are adding a pretty fringe of curls just below the brim. This doesn't necessarily mean that they are a separate feature to be attached where and when one will. If the hair is long enough the ends may be wound over the fingers or curled on the iron. Then they are left to fall below the flat knot which has fallen in line and now comes down over the crown of the head a bit further than it was wont to do ere the spring hat arrived.

To refer once more to those clever women on the other side of the sea who are equal to any millinery emergency, some of them have devised a scheme by which the curls are secured without any bother in the dressing of the hair. A fringe of ringlets is sewed in the inside of the hat brim just across the back so that the tiny tendrils fill in the space made by the oddly built brim. This arrangement adds to the becoming qualities of the hat and gives the modish coiffeur a pretty contour by increasing the apparent depth of the head. While the styles mentioned here have already been launched and will probably have as great a popularity as the coiffure just being discarded there are variations and modifications which may be adopted to make the predominating styles of hats look well on the individual. The main differences to observe are the looseness in the back, the softer and fuller pompador and the use of curls where they add to the general effect.

Japanese Artificial Flowers.

While it is well known that the Japanese care little for flowers of many petals, such as garden roses and violets, and in their own land exclude them from their compositions, it is equally true that they keenly appreciate the delight these flowers give to other people. In no way perhaps can this fact be better illustrated than by observation of the imitation flowers which they are now making expressly for export to America. For a number of years they have sent in small quantities imitations of cherry and peach blossoms, which have been bought mostly by those having Japanese rooms wherein they might be used as decorations. Their sales, therefore, have been limited, and since the Japs have not been used to having this one of their fine arts dealt with so lightly, they have applied themselves to imitating such flowers as Americans in general are likely to purchase.

The rose, of course, is the national favorite. None can vie with it in luxurious and varied beauty. Indeed, while other flowers have spasms of being in vogue, this one retains its prestige year in and year out. The particular species that the Japs are now imitating are the American Beauty, the Bridesmaid and La France. An exquisite white species called the Kaiserin they are also now beginning to imitate. And while it may seem incredible to those who have not seen these Japanese imitations of roses, it is a fact that they are so cleverly made as almost to defy detection. The process which the Japanese pursue simply is this: From the stems of shrubs abounding in Japan they take the pith and pass it thru certain crimicals capable of preserving it for all time. Later it is shaved off in pieces no thicker than a rose's petals, dented carefully to their shapes and then colored. In putting these petals together also great care and exactness are observed. Nor is the scent, which the Japanese regard as the spirit of a flower, overlooked. The majority of these imitation roses have quite a detectable perfume, exactly corresponding to that of the real flower. This last touch of perfection may also be regarded as a desire on the Jap's part to please foreign taste, since their own flowers are without scent. The stems of such roses are admirably made, but it must be acknowledged that with the leaves such success had not been gained, altho they are still far above the standard of ordinary imitation flowers. These roses are used for decorative purposes in the home; they are never seen adorning hats and gowns. Many a drawing room, however, shows them arising from exquisite porcelain or silver vases, while the casual observer never dreams that they are other than real flowers. The cost of such imitation roses is one dollar apiece. For a little more money large bunches of imitation violets can also be bought. These, it is said, are made of the pieces of pith too small to be used for the rose petals. Their manipulation is equally clever and they are scented. The stems are wrapped in purple tinfoil and tied at the top with a cord and tassel of the same shade. With many of these bunches there are no leaves whatever, and therefore there is nothing to pin the faith to as to whether or not they are imitation. Frequently row such a bunch of violets is seen lying on a table in some fashionable drawing room and frequently exclamations are heard concerning its beauty. At the opera, as well, these bunches of imitation violets have several times appeared this season. Under an evening wrap they stand any amount of pressing, nor are they in the least apt as real violets, to lose their sweet scent.

The imitation chrysanthemum, irises, wistaria, cherry and plum blossoms, which still are sent from Japan and modelled after their home flowers, are curiously enough not made with anything like the perfection of the foreign roses and violets. Nevertheless they are equally costly. The cherry blossoms especially have recently found favor for the decoration of luncheon tables on formal ocasions when it is the mode for each guest to be presented with the spray nearest to her place. Possibly it is because they are symbolic of spring's return and cheery in appearance that they are so generally pleasing.

Ancient Chafing Dish.

The chafing dish can be a very important adjunct to the summer home. It is so often difficult to have gas for cooking, and a weariness to the flesh to keep a coal fire all day or make it fresh for the evening meal. But if a chafing dish is among the household possessions the summer supper table can be spread on the porch, or even out under the trees. Neatly laid with cold food, and with the mistress of the household cooking and serving from the chafing dish one hot, abundant and appetizing dish, this al fresco meal assumes all the attractions of a picnic, with none of its disagreeable aspects. One commonly thinks of th chafing dish as an appendage of the college man or maid. It is chiefly notable for the concoction of the most indigestible fads and frills of cookery. The indigestibility arises chiefly, however, from the hour at which such things are eaten. In reality the chafing dish is of exceedingly ancient and honorable origin. It has been excavated from the ruins of Pompeii. It was no stranger in the tents of the Israelites. In the history of France there have been times when to concoct a new chafing dish recipe brought a man more fame than the honors of war or diplomacy. The powerful and world-wearied Louis XV, presided over it at times, and tempting morsels from its steaming contents soothed the harried career of Louis XVI. So it will be seen that this convenient and picturesque utensil is not altogether a frivolous modern toy.

Chafing dish cookery, being done in the open, before the eyes of the multitude, is far more of an art than ordinary cooking, and the woman who can achieve it daintily and gracefully is mistress of an accomplishment as attractive as that of the violin or dancing and one a good deal more likely to attract the attention and win the solid respect of man—for whom it will not be denied cooking must be done. In using the chafing dish it is better to burn grain alcohol rather than that made from wood. The grain alcohol gives greater heat with less odor and soot. Wooden spoons are less noisy and therefore better than iron for the stirring. A true chafing dish devotee will gradually collect all manner of quaint bowls and pitchers and pretty little jars, for the holding of her ingredients. A chafing dish cabinet, for the holding of these vessels is also a useful acquisition.

Pack to Avoid Mussing.

When it comes to packing a trunk, few women can do it successfully and a man—well, unless he is a professional, he is hopelessly inadequate to the task. The wardrobe for this summer's vacation requires unusual care in packing, owing to the full skirts and sleeves, and the fluffy, easily crushed materials that "best gowns" are made of. First keep cool and do not lose your head putting shoes on top of hats and face powder in juxtaposition with your best black gown. Quietly and calmly think over what you will need. A very good way is to write a list and then check off each article that you pack. If you do this, the chances are that all will go well and that you will not pack away at the trunk's bottom what you need to carry in your handbag. If you have only one large trunk with two trays put a third more in a trunk if the ar- mountain climbing skirts and extra wraps for cold weather, at the bottom. Gradually fill in toward the top with things that will not be hurt by tight pressing. Never forget that you can put a third more in a trunk is the articles are folded flat instead of being rolled or wadded up in an unsightly bunch. Articles folded flat and with the wrinkles carefully smoothed out before packing are also much less liable to be "mussed" than when they are rolled. In folding a skirt double it carefully at the middle of the back and middle of the front; then lay it upon a bed and smooth out all the wrinkles. If it is a skirt you are particular about, lay a sheet of tissue paper upon it; then fold it over that. Put another sheet of tissue paper upon it as it lies folded and fold again if necessary. The tissue paper is invaluable for preventing clothing from being crushed. Stuffed into sleeves and bodices when they are packed it will keep them fluffy and bouffant To fold a waist lay it upon the back, put the fronts together and cross the sleeves over the front. Put shirt waists altogether in the top box of the trunk. Small, light articles can be tucked around them to steady them. It is an excellent plan to tack tapes to the sides of the trunk or tray and tie them lightly over the dresses to keep these in place. Where this cannot be done wrap, without "mussing," thin muslin cloths around the folded garments and pin them so the pins will not get loose.

To meet the increased demand for packing frail and fluffy gowns several improved trunks and cases have been devised. Perhaps the best of these is the closet trunk. By an ingenious arrangement dresses and skirts are actually hung in it instead of being packed flat. Hangers are provided, holding the skirt at full length; then by another arrangement the skirt is kept exactly in place no matter which end or side of the trunk is up. Improvement is also noted in the suit case. The old time one was so heavy that even empty it was all a not robust woman cared to carry. But a new one has lately been put on the market which a young lady, speaking after the manner of her kind, declared is 'as light as a feather." It is of foreign manufacture and is made of pigskin stretched over a steel frame. For a cheap, clean, lightweight and fairly durable suit case there is the one made of braided straw. Many of these are telescope shape, so called, and are fastened with straps. They can be packed and they hold as much as a small trunk and even dress skirts, carefully folded and laid flat, may be carried in them. For short journeys nothing is better than this braided straw suit case.

New Devices for Women.

The model housewife who prides herself on her biscuit ought to seize upon the latest convenience for the delectable baking of that delicacy. It is called a "biscuit sheet" and differs from an ordinary baking pan in that it is a flat sheet of Russian iron, curled slightly at each end, where convenient handles are affixed. The whole thing resembles a tray in appearance, but the real excellence of it lies in two strands of rather thick copper wire, which run beneath it. They serve to raise the tray from just about a quarter of an inch from the floor of the oven, and thus, it is claimed, there is no possibility of burning the biscuit.

The housewife wanting to beautify kitchen or dining room at little cost can possess herself of a really artistic plate and cup rack for the trifling sum of only 75 cents. These racks, being shown just now by one of the large stores, are finished in a weathered oak effect, and have two shelves sufficiently large to accommodate a dozen plates, cups and saucers. The racks incline to the mission style in severe plainness and are to be suspended from the wall.

And yet another help for the woman who cooks. Everybody knows how difficult it is to serve asparagus with unbroken stalks, after the manner in which most particular people like to see it. For $1.25 there is purchasable an ideal asparagus cooker. It is oblong, and is provided with a perforated tray, exactly fitting the bottom of the cooker upon which it rests. The tray, however, has long handles which hook over the edge of the cooker, by means of which the tray with the asparagus on it can easily be raised, superfluous water draining off thru the perforations. Transfer to a dish is an easy matter, and the stalks come to the table as perfect as when they come from market.

Newer than this device, and intended for the woman who would economize by making ordinary pans do duty for cooking asparagus, is a wire basket, which costs but 10 cents. It is shaped like a barrel, and you simply lay the asparagus in it and then immerse in the water for cooking. It can be lifted out without any difficulty, draining, of course, being at once accomplished.

The manufacturers who cater to my lady's vanity have just devised something which ought to delight her very much. This is a hair-curler warranted to produce wavy or curly locks inside of twenty minutes without the employment of heat. The curler consists of two slender bars of real horn, which open and shut like the blades of a penknife. You wrap the lock of hair hair which is to be curled around one which is to be curled around one into place secure it in position. You place the curler close to the head and above the lock of hair before beginning the winding process, and while doing this the hair must be given a slight twist, forming it into a rope. The curlers come five in a box for 25 cents. One great advantage possessed by them is that they in no way disfigure the person wearing them.

Another beautifying device is the hair binder, also quite new. Some styles of hairdressing, as women know to their sorrow, cannot be accomplished until the entire mane of hair is firmly gathered together into what children used to call a "horse tail." This preliminary tying is usually done with a piece of plebeian black tape or bit of shoestring. Much more convenient is the new hair binder, a small spiral apparently made of celluloid. It is just long enough to clasp the hair close to the head, fastening by means of a hook and loop arrangement. The cost of this is but 10 cents.

CHEAPER GLASSWARE.

A long felt want by glassware manufacturers has finally been supplied by a machine which promises to revolutionize the making of a certain line of glass tableware. After nearly 30 years of persistent effort and repeated experiments, the inventor, E. E. Hoffman of Summitville, Ind., has succeeded in getting out a thoroly tested implement endowed with a skill which until a short time ago was supposed to belong only to human hands.

Where with the old method it was necessary to handle each piece five times, and it could not be finished unless it underwent three different processes, with the new machine the pieces are handled only once. Until now all accessories, like handles and lips of cream and syrup jugs and lamp globes, had to be stuck on the main piece by hand, but the new machine does all the work, making more solid articles and much cheaper than in the old way.

The machine has been tested in Upland and in another bottle factory, and has been found satisfactory in all cases. The cost of manufacturing glassware with this machine is exactly one-fifth that of the old method. A thousand pieces can be turned out in less time for $5.50 than before at a cost of $27.50.

Three molds are in operation as the press of the new machine revolves. As one piece is going from the first into the second this is whirled out of the way and the third takes its place, thus rendering the machine a fountain of glassware. The machine can be built with four molds and sold for $500. Its cheapness will make it a most valuable acquisition for all manufacturers, and its simplicity a favorite among operators.

OBSERVATION TROLLEY CARS.

The trolley excursion business has developed to a greater degree in and around Massachusetts than in any other part of the world. The companies in that section offer all sorts of facilities to patrons desiring to make sightseeing trips by trolley line. Among other things, an office is maintained in Boston solely for the accommodation of this kind of traffic and every effort is made to secure patrons by presenting a great variety of trips calculated to interest them. Guides are maintained to accompany parties and to take care of their effects and look after their comfort and to facilitate in every way the objects of the tour, which is generally to cover the greatest amount of ground in the least time. A new type of car has recently been put into service for this class of business. It corresponds in many particulars to the observation cars of the leading railroads. The centre of the car is enclosed for those who do not care for the exposure at the open ends, care for the exposure at the open ends, of the car are given over to those who desire to get the full benefit of the scenery along the route.

Kisses and Whiskers.

Dr. Hamilton Forline, a Chicago doctor, has been earnestly advising women to refuse to indulge in the habit of kissing unless it be with gentlemen who have smooth, whiskerless faces. "If they feel that they must kiss whiskered gentlemen," he says, "let them insist upon their having the whiskers completely covered with aseptic gauze. As a possible alternative I would suggest that the women always carry with them a powerful antiseptic application to be used immediately after kissing a whiskered man."

Doubtless the worthy doctor means well, but there will probably be a good deal of old-fashioned prejudice against the methods he suggests, and the fair Chicagoan will be content to go on taking the same chances with microbes as heretofore.

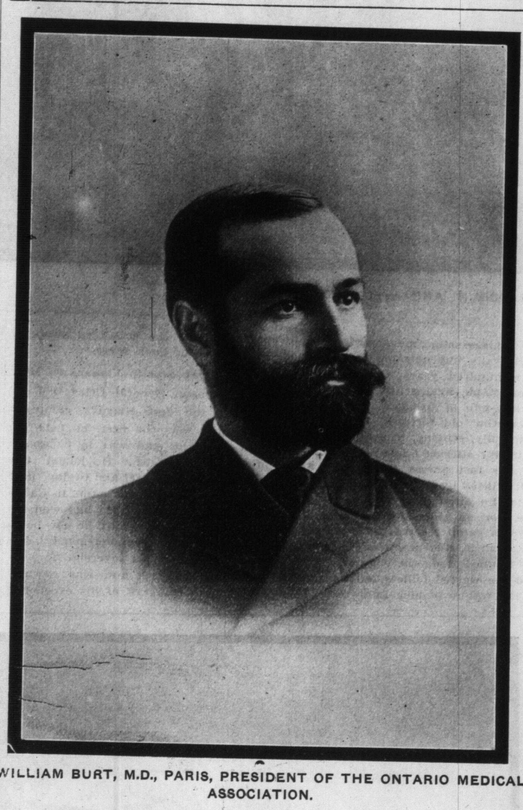
ABOUT BUFFALO BILL.

Newton Green, in Success.

"Buffalo Bill" conceived the idea of his Wild West show twenty-nine years ago, according to the recollection of Frank P. Brewer, sheriff of Snohomish County, Washington, who, in 1875, was a cowboy employed by an "outfit" along the Platte River, and knew the famous plainsman. In an interview Sheriff Brewer tells, as follows, how Col. Cody started his typically American attraction:

"I became acquainted with Buffalo Bill when he was employed by the government as scout at old Fort McPherson. Cody saw much active life on the plains and during a long and eventful career rendered his country many valuable services, but he became weary of the life and put an end to it by establishing his ranch, 'Scout's Rest,' on the North Platte, where he settled down to the then lucrative vocation of raising cattle. Living in the vicinity of 'Scout's Rest,' I naturally became better acquainted with its owner and his family, with whom I spent many pleasant days under their hospitable roof. Long life on the plains in the Indian service is not, on the whole, conducive to a life of peace and quietude. Cody began to grow restless. He did not wish to re-enter the service, tho the government would gladly have welcomed him back in the cavalry saddle, but he did long for a life of more activity than befalls the average stockman. Frequently in our gatherings we indulged in thoughts of the life we should like to lead. During one of these talks Cody suggested that a fortune awaited the man who should take a portion of the wild west in which he lived to the said east for the edification of the 'tenderfeet,' and he immediately followed up his thought by collecting such western curios as he believed would create interest among easterners. We all aided the scout in getting together his first Wild West show, which was very much in the rough, and a long way from the finished article which delights the world today. As near as I can remember, Cody went to Chicago with a small herd of trained elk, a few 'cow-punchers,'—all experts in throwing the rope and lay, the rifle shot, and himself in the role of a rifle and six-shooter wonder. Some time later the government permitted him to annex Indians to his show.

"His venture almost immediately took the public by storm. 'Buffalo Bill' was a popular man among plainsmen and soldiers. He is a very staunch friend in time of need, with his purse always open to those requiring his assistance."



WILLIAM BURT, M.D., PARIS, PRESIDENT OF THE ONTARIO MEDICAL ASSOCIATION.

A TEMPLE OF ART.

The following poem was written by Richard Watson Gilder and read by him at the recent dedication of the beautiful Albright Art Gallery at Buffalo:

I.

Slowly to the day the rose,
The moon-flower suddenly to the night,
Their mysteries of light
In innocence unclose.

II.

In this garden of delight,
This pillared temple, pure and white,
We plant the seed of art,
With mystic power
To bring, or sudden or slow, the perfect flower,
That cheers and comforts the sad human heart;
That brings to man high thought
From starry regions caught,
And sweet, unconscious nobleness of deed;
So he may never lose his childhood's joyful creed,
Tho years and sorrows to sorrows and years succeed.

III.

Tho thick the cloud that hides the unseen life
Before we were and after we shall be,
Here in this fragment of eternity;
And heavy is the burden and the strife—
The universe, we know, in beauty had its birth;
The day in beauty dawns, in beauty dies,
With intense color of the sea and skies;
And life, for all its rapine, with beauty floods the earth.
Lovely the birds, and their true song,
Amid the murmurous leaves, the summer long.
Whate'er the baffling power
Sent anger and earthquake and a thousand ills—
It made the violet flower,
And the wide world with breathless beauty thrills.

IV.

Who built the world made man
With power to build and plan,
A soul all loveliness to love—
Blossom below and lucent blue above—
And new unending beauty to contrive.
He, the creature, may not make
Beautiful beings all alive—
Frised moth nor mottled snake,
The lily's splendor,
The light of glances infinitely tender,
Nor the day's dying glow nor flush of morn—
And yet his handiwork the angels shall not scorn,
When he hath wrought in truth and by Heaven's law—
In lowliness and awe,
Bravely shall he labor, while from his pure hands
Spring fresh wonders, spread new lands;
Son of God, no longer child of fate,
Like God he shall create.

V.

When, weary ages hence, the wrong world is set right;
When brotherhood is real
And all that justice can for man is done,
When the fair, fleeing, anguished for ideal
Turns actual at last; and 'neath the sun
Man hath no human foe;
And even the brazen sky, and storms that blow,
And all the elements have friendlier proved,
By human wit to human uses moved,
Ah, still shall art endure,
And beauty's light and lure,
To keep man noble, and make life delight,
Tho shadows backward fall from the engulfing night.

VI.

In a world of little aims,
Sordid hopes and futile fames,
Spirit of Beauty! high thy place
In the fashioning of the race.
In this temple, built to thee,
We thy worshippers would be,
Lifting up, all undefiled,
Hearts as lowly as a child;
Humble to be taught and led
And on celestial manna fed;
So to take into our lives
Something that from heaven derives.

Japanese Humor.

Tokia Puck.

Gen. Linevitch. "Any news?"

Staff officer: "Twenty thousand killed on our side in the great battle."

Gen. Linevitch: "All right. Wire to St. Petersburg that we lost only one man, but want a great deal of reinforcement.

Usoda: "I flatter myself that honesty is printed on my face."

Mudaguschi: "Well—er—yes, perhaps—with some allowance for typographical errors."

Chame: "Pa, may I ask you a question?"

Father: "Certainly, my child."

Chame: "Well, where is the wind when it doesn't blow?"

Botaro: "How old are you, madam?"

Hajiko: "I have seen 19 summers, sir."

Botaro: "Eh—um! How long have you been blind?"

Making Good Use of It.

Smart Set.

Mistress (to colored laundress): "Eliza, I cannot understand how you could tear such a large hole in my new white skirt."

Eliza: "It ain't me what's done it, Mis' Tomkins, honey. It was dat good fer nothin' nigger, Washington Bobbs. He done put his big foot fro' it when he was dancin' the two-step with me at the 'mancipation ball Saturday night.

Proved It.

"Do you think Jenkins ever fooled his wife successfully?"

"I know it. He married her."

In Crinoline.

Westminster Gazette.

I do not care— I hope I'm not ill-mannered—
For John Strange Winter or for Mrs. Stannard.
My thoughts are far away with what has been,
A summer spent on a croquet green.
'Tis fifty years ago; but yet, I ween,
No sight was fairer to be sung or seen
Than that gay girl with golden locks, now grey,
That smiled and said, "Look out, 'tis I to play!"
And she, oh! she, my fairy and my queen
A pork pie wore for hat, and a great crinoline!
And yet I would not change that girl or dress
For any other in life's wilderness.
Let present youth in motor car be seen,
Give me my blue-eyed lass and croquet green,
And let me see—vain wish!—her as I fondly saw her,
And as John Leech could beautifully draw her,
Sweet as the rose that blushes by the green,
Where smiled my love, in love and—crinoline.

Love's Faith.

Love is enough! For wealth let others pray,
The transient happiness of a passing day.
Or long experience that brings but tears,
And the sad menace of the threat'ning years;
All other things may flee me, so, Love, stay.

To be the joy of youth and prop of grey
Declining age; Love driveth off all fears;
For you and me the knowledge that we may
Love is enough.

Tho' worlds should cry, "Do this," let Love but say
"I wish it otherwise"; then Love's "Nay"
Outbalanceth the "Yes" of hemispheres;
And surely, at the Judgment, when God hears
That we have loved, He'll whisper, "Love alway,
Love is enough."

Stokes on Bachelor Tax.

Governor Edward C. Stokes of New Jersey favors the taxation of some bachelors. "Why should not I, a bachelor without a care," he asks, "be made to pay my quota of taxes, the same as the man who earns $2?"

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The registrar of deeds of a Yorkshire, England, district, writes that typewritten parchments are useless as memorials. He has examined a large number of such documents, and he finds that typewriting on parchment deeds is not durable.

She Had Her Way.

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