

Ordering a Bride.

A Greek merchant of Alexandria, in Egypt, who made a great deal of money, unable to return personally to his country, but intent upon choosing a Grecian maiden for his wife, writes to his correspondent in Corinth, at the bottom of his usual business letter: "Finally, I request you to remit me by returning steamer, a young lady who might feel inclined to be my wife. She need not be in possession of any money, with which I am sufficiently blessed; but a good reputation of the age of 24 or 25, a respectable family, good looks, health and temper and middle-sized figure. If the lady will bring the inclosed note with your kindly acceptance, you may feel assured that I will honor the same and make the bearer my wife."

Although somewhat astonished at this singular order of his Alexandria correspondent, the merchant at Corinth, a good business man, thought best to fill it like any other received from so reliable a customer and to send the merchandise demanded at short notice. Having found a lady possessing the required qualities and willing to transmit with the accepted check on her unknown countryman her hand and heart, the Corinthian took her aboard the next steamer going to the country of the Pharaohs. At the same time he notified his friend by telegraph of the precious shipment.

As soon as the boat anchored in the harbor of Alexandria the matrimonious Greek boarded it, to hear himself called by name and see a pretty young damsel stepping up to him, saying: "I have a check signed by you and hope you will duly honor it." "Never yet a note of mine has gone to protest," replied the blushing groom, "and I shall not permit this to happen to the one you hold. I shall be happy if, in compensation, you will honor me with your hand."

A fortnight later the note was redeemed and the payer a happy husband.

She Agreed With Him.

Miss Summit—"I presume, Mr. Dashaway, that you will welcome the flannel shirt again this season? It must be such a comfort to you gentlemen during the hot weather."

Dashaway—"True; but as a matter of fact, Miss Summit, I can't say that I like the innovation. It is too leveling. When I have on a flannel shirt how are you going to tell me from—er—well, for instance, from a common brakeman?"

Miss Summit (artlessly)—"Do you know, I have often thought the same thing?"

Literary Item.

Book Reviewer—I can find no motion in "The Spectre of the Inn." He should delegate the task to the spectre.

FASHIONABLE COIFFURES.

A most becoming style of low coiffure is shown on No. 2 in Figs. 90-96, where a fringe of loose curls is allowed over the brow, and the rest of the hair combed back to form a graceful knot, into which a switch may be easily introduced if the hair is not sufficiently thick. The hair is divided into three strands, and the fastening done with shell pins. Or the hair may be rolled in a small flat coil, if thin, and a false twist pinned on.

No. 6 represents a dressy style, suitable for the evening and consists of a long, loose braid, looped low on the neck, with a short curl on either side. The front locks are loosely waved, and the long hair on the sides is brushed back to make a second loose braid loop from the crown of the head. Flowers finish the decoration.

"And beauty draws us with a single hair," Pope tells us in the "Rape of the Lock," a very evident truth, as a becoming coiffure adds more to personal beauty than even the all-important dress. The plainest of women, if she will only study the subject, can render herself infinitely more attractive by skilfully arranged tresses, be they black, brown, or the ruddy, yellow tint now so much seen. Mistress Nature invariably resents our playing tricks with her handiwork, and in the commencement gives us the tints of skin suitable to the color of our hair. To alter this is obviously a mistake, as how can a blonde head accord with a brunette complexion? but centuries ago the wise Seneca told us "As the world leads, we follow," and so it will continue to the end of the chapter.

A very becoming coiffure is a mixture of the catogan and Empire style. The front hair falls over the brow in loose fluffy curls, and the hair on the top of the head is combed up loosely to give it a wavy air. The catogan knot or loop of braided hair is quite low on the neck, has a few short curls finishing it off, and is held by a shell clasp.

A knot of braided hair just escaping the collar, and of an oval shape set lengthwise, is a neat and becoming style. The front hair may be dressed in any becoming style, though it is always worn loosely, does not curl beyond the temples, and shows a good space of brow above the eye-brows.

Shell, silver, gold, jet, and diamond-set clasps are shown for knots and twists of hair, and the long, fancy-headed pins remain a legion in number and styles. The side combs worn are remarkably convenient little things for keeping short hairs in place.

Bands of shell, gold, or silver are worn with the fashionable Grecian-draped evening gowns, in a coiffure of loose short curls over the head, and a low knot



FIGS. 90-96.

mixed with curls above the neck. Every one wears this style, but in reality it is only becoming to a woman with a perfect profile and poise of head and shoulders.

A very good hair restorative is made by pouring a pint of boiling water on two tablespoonfuls of dried rosemary leaves, with a wine-glass of rum added. Washing the hair in salt-water once a week is said to keep it from falling out.

Soda and cold water will clean hair-brushes without softening them, as warm water will; rinse in clear cold water and dry in a cool place, standing them up on the handles. Any shell ornament worn in the head loses its polish from the natural oil of the hair unless wiped off when taken out of the hair, and occasionally polished with a chamois skin.

LINGERIE.

In Figs. 90-96 No. 1 shows a dainty apron of Medici lace and insertion and French nainsook; the latter forms three panels divided by the insertion and the upper gathered portion, which is cut in one piece with the rest, the material beneath the insertion being cut out. On the sides the insertion runs to the top of the nainsook belt, which ties in the back, and lace edging surrounds the whole affair.

No. 3 represents a cravat and bow of silk muslin, with hemmed and embroidered ends.

No. 4 illustrates a fichu becoming to a slender figure. It is of crepe, with hemmed ruffles gathered to a ribbon band, turned over and arranged very full down the front, so that they hang like a jabot.

No. 5 consists of a ribbon collar, with a straight piece of crepe laid in folds and passed around it, as illustrated, crossing in front and caught with a fancy pin. Moire ribbon forms bows, back and front, and bretelles under the folds of crepe. No. 7 is a cravat of silk muslin having vandyke ends painted or embroidered, according to the taste and purse.

For morning, with high-necked bodices, the old cambric or muslin collar, with a side hem, has returned into fashion. Some are embroidered, however, and others are trimmed with lace. Cuffs to match are worn round the wrists. All this is very much prettier than the high collars like the dress, which have been too long seen and worn in soldier fashion. Collars and cuffs of vandyke embroidery are to be worn with cotton gowns.

Vest plastrons to wear with any plain basque have a full plastron of silk muslin, white, yellow, pink, lavender, or laid in fine pleats, and a pleated jabot down the centre, ending in a short belt, laid in pleats, with a

The Wardrobe of Queen Bess.

An inventory taken in the year 1600 of the wardrobe of Queen Elizabeth enables us to estimate the sumptuous attire with which the Virgin Queen at once delighted and astonished her subjects. She had at the date named, 99 robes, 126 kirtles, 269 gowns (round, loose and French), 136 foreparts, 125 petticoats, 27 fans, 96 cloaks, 83 safeguards, 85 doublets and 18 lap mantles.

Her gowns were of the richest and costliest materials—purple, gold tissue, crimson, satin, cloth of gold, cloth of silver, white velvet, cloth and satins of dove color, drake color, horse-flesh color and a very popular color known in those old times as "lady blush." Some of the queen's dresses are worthy of special note, says the London Lady. A frock of silver cloth, checkered with red silk like birds' eyes, with demi-sleeves, a cut of crimson velvet twisted on with silver and lined with crimson velvet. A French kirtle of white satin, cut all over, embroidered with loops, flowers and clouds of Venice gold, silver and silk. The forepart of one dress was white satin embroidered very fine with border of the sun, moon and other signs and planets of Venice gold, silver and silk of sundry colors, with a border of beasts beneath, likewise embroidered.

Other gowns were adorned with bees, flies, spiders, worms, trunks of trees, pantries, oak leaves and mulberries; while some were resplendent with rainbows, suns, clouds, fountains and flames of fire. Her buttons were of fantastic device, some being in the shape of flowers and butterflies, and those on one gorgeous dress were in the similitude of birds of paradise. Altogether, the Virgin Queen, when arrayed in all her glory, must have resembled a preliminary edition of "The History of Animated Nature."

Appropriate Selection.

"Before we take up the collection this morning," remarked the good pastor, as he looked mildly over the congregation, "I wish to say that we have in the church treasury already two quarts of nickels that appear to have been punched through and afterward plugged with lead. These coins, I am informed, will not buy stamps, groceries or fuel, and conductors on street-cars refuse to take them. The choir will please sing 'O, Land of Rest, for Thine I Sigh.'"

No Flies on Her.

Spooner—"Why, Laura, what did you hold me so tightly for? Your mother saw you in my arms."

"Laura—"I meant that she should. I wanted to have a witness to the affection you profess for me. When shall we be married?"

rosette or long bow of ribbon on one side. The collar-piece is in single or double pleated ruffles, turned over.

Dotted veils are frequently worn only to the eye-brows, as they are the bane of weak eyes. In Paris they wear long scarf veils with large-brimmed hats, which are of net, enveloping the hat and wound around the neck like a boa.

Mourning dresses for the house are finished with white crepe or silk muslin ruffles in fine pleats, which is bought ready-made by the yard, that form outside cuffs, turned-over collar, and a jabot when sewed thickly down the lapped front edge of the basque, narrowing to nothing at the point.

Various other fripperies are shown to "gar the auld claes look anaist as weel as the new." The freshest of these are, perhaps, the shirt frills and jabot of lisse and gauze, a pretty example of which is a simple wide frill of gauze, gauged on to a narrow black velvet, so that it may be twisted about the figure at discretion; while another frill of the same kind has a reversed trimming of point d'Alencon. A becoming collar, or gorget, of Venice point fits closely to the figure, being peaked so that it almost reaches the waist, and is fastened down the Charles I. fashion, with little love-knots of cream ribbon. A dainty device has a narrow falling collar of pleated lisse in front, edged with wide, long, straight-falling ends of lisse in front, and with a pleating.

Some new fancy-edged ribbons for the necks and sleeves of dresses are edged with tassels or fans of loose silk strands. Satin ribbons in plaid designs are pretty as a finish for dark gowns. Flat folds or a shell ruching, also quite flat, are worn, as is a fold edged with a silk cord. Cream-colored folds are more worn than those of a clear white shade.

A Dreadful Affliction.

"Oh, Cholly, I'm broken-hearted!"

"Why, old man, what's up?"

"I wead that mustaches were going out of fashion, and I've just waised one awfter faw years hard work, and it's horwible to give it up."

The Safest Side.

Milkman (to applicant for situation). "You have had experience, have you?"

Applicant. "Oh yes, sir."

"On which side of a cow do you sit to milk?"

"The outside, sir."