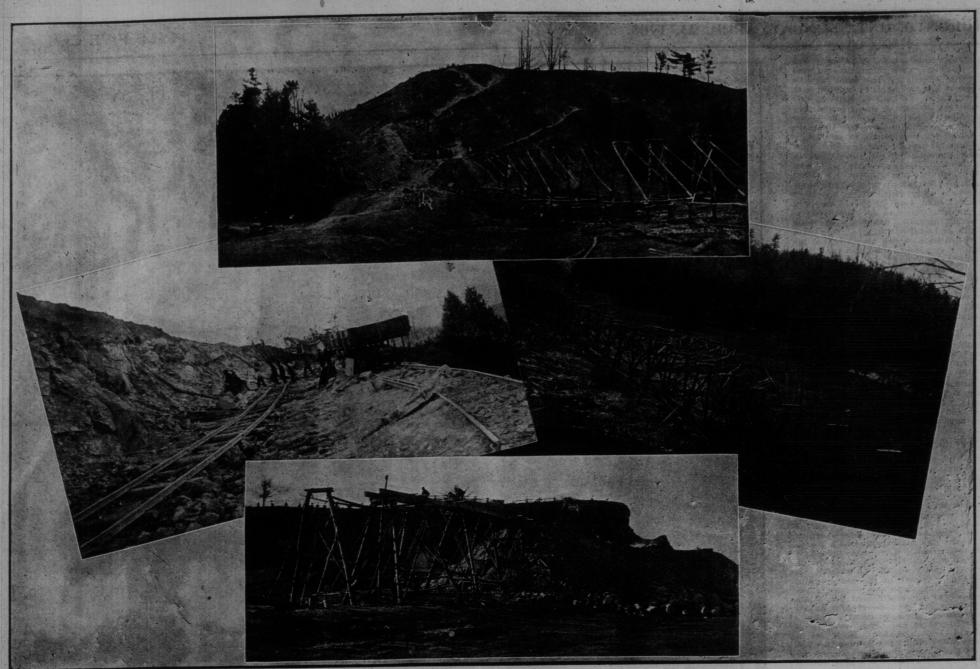
A New Railway in the Picturesque Valley of the Don River.



SCENES IN THE DON VALLEY ALONG THE ROUTE OF THE JAMES BAY RAILWAY

few people, however, are familiar with its scenic attractions. When "the Don" is mentioned the average citizen of Toronto thinks only of its mouth at the east end of the city and the two or three bridges that cross the muddy canal it is at that point. But north of the character of the work necessary to the canada.

of fitting a princess dress may substi-tute the suspender or bretelle waist. This involves a skirt built in close imi-tation of the princess with straight flowing lines. The waist has a high smooth-fitting girdle with bretelle over the shoulders which grow wider frem the waist line as they approach the shoulder, where they fall, like epau-lets, half way to the elbow. With this is word a suimpe or blouse of very

lets, half way to the elbow. With this is worn a guimpe or blouse of very fine handwork. The blouse must be absolutely plain and tight fitting under the girdle, the pouch part appearing above the girdle.

If a girl wishes to make such a dress particularly effective and is an expert needle-woman, she can give it the little stamp of exclusiveness so desirable by adding embroidery. Around the bottom of the skirt she may have stamped a large florid pattern in lilies or jeris, or if she prefers, the patterns may run up the front gore of the skirt with a maller design on the bretelles and down the front of the jacket. This she embroiders in self-tone silk and the larger the pattern the more quickly will her

broiders in self-tone silk and the larger the pattern the more quickly will her embroidery work move. Exquisitely dainty little blossoms are not effective on skirts.

Not less than fifteen yards of material should be purchased for a silk frock made on princess or suspender lines, even when another material is employed in the bodies or deep guimme. These even when another material is employed in the bodice or deep guimpe. These full sliken skirts should not be stiffened, but they are held out by means of silk drop skirts, with deep flounces on which narrow, very full ruffles are sevent closely. Drop skirts are semetimes stiffened slightly with crinoline, but never the dress skirt proper. If the guimpe is made from silk, the sleeve linkog has narrow ruffles of taffetas at and just below the shoulder seam to make the sleeve stand out a bit stiffly. It the sleeve stand out a bit stiffly. If a transparent material is employed for the guimpe, such as very thin China silk, or dotted net or lace, a full narrow ruffle of silk in self-tone is used instead

ruffle of silk in self-tone is used instead of a sleeve lining.

Pictures herewith give an excellent impression of the picturesque beauty of much of the early season millinery; and likewise, of the elaborate embroid-deries and lavish trimmings which are demanded by fashion of the dress-makers. The accompanying group of hats represents some of the prettiest London patterns, bright flowers predominating in the choice of ornamentation.

The costumes shown are from Paris

The costumes shown are from Paris designs. They are particularly effective and the stamp of exclusiveness may be given to each by the choice of embroidery. The dress on the left is of pink rajah silk. The upper part of the skirt is tucked in clusters: it is plaited between the clusters. The plaits are cut away in curved namels at the VERY STYLISH TOILETTES FOR THE HORSE SHOW AND THE STREET.

Particle describing the fachlouse of a house-to-house dressmaker. Thront secure the desired effect, particularly and the apparent measurements of some summer will be desired freely maintain appearance, the papear in measurement of some secure of the papear in measurement of some secure of the papear in measurement of some secure of the south of the papear in measurement of some secure of the papear in measurement of some secure of the south of the papear in measurement of some secure of the south of the papear in measurement of some secure of the south of the papear in the papear are cut away in curved panels at the upper part; the panels are lapped over

Story of the Willow-Pattern.

A Pretty Love Tale in Old China Pottery-Was Designed by Chinese Centuries Ago.

which we eat our dinner are tho they be embellished with does not connect them with fairy tales of the mystic order where every one lived happily "forever afterwards." Yet there are unexpected romances, even in a china-closet, if one would only seek them out; and on the blueand-white willow-ware plates, so familiar in many a home where love of the old-time patterns lingers, will be found a love-story photographed in

tho good and fair in the eyes of men, was not a prince.

This was in the time of the Emperor Hwang, and his chief Mandarin, the father of the love-lorn princess, was wroth when he heard the tidings, and said, "Ye shall not marry this youth who is not of a royal house; my daughter of the Orient must wed a prince."

Look at the right-hand of the plate and see the stately house where lived this cruel Mandarin, and his daughter, the Princess. Back of the house is a marvelous fruit-tree, and in the shade of this bountiful orange-tree-if oranges it bore—the lovers held secret converse, and walked when the stars came out in the blue willow-ware sky. In front of the house is a lattice fence cutting across a straight path from the Mandarin's house to the "border" land. To the left of this path is a quaint little bridge, and leaning over the water beside it is a quaint willow-tiee, which gives the willow-ware its name.

THE LIGHTSHIP.

She lies far out along the bar.
A ghost by day, by night a star
That sways and swings and dips:
Tho chained. she knows no anchored ease—Tho tides are full and fresh the breeze, She rides, but may not sail the seas.
This sentinel of ships:
Hers but to watch by ruin's lair.
And lift her warning light in air.
Her sides are oak of triple strength, Her mast, a pine-tree's sturdy length, Unhelped of boom or spar.
The lantern bears, her only sail:
Yet naked thus she dares the gale, With plunging prow and buried rail, Or breasts the breakers' war—An amazon of courage high Who may not fight and will not fly.

Her sister ships their wings have spread,
Perhaps by dark Magellan's head Or to Ionian seas:

HE work of building the James

He water bestie it is a quantit willow-were its appear.

On the lacket is shirted on che side of the front be work the lacket is shirted on the side of the prince of the prince will be a build a railway thru them. There are children the lacket is shirted the prince of the build a railway thru them. There are children the lacket is shirted the lacket is s

here they have lived and loved in bird form "ever afterwards," setting the blue sunrises and sunsets to music with their songs. There are many differences, even in the genuine willowware. If the bills of the birds touch each other, the plate is very old. Sometimes the fruit tree bears more of a harvest than on other plates; sometimes the bridge does not show the lovers passing, or it may show one man, which is of course the cruel father gone on his quest; sometimes not. But whatever the little differences, this pathage is a seen of men no more will rive, and she, unchained, alert, alive, will on her one mad voyage drive, will on her one mad voyage drive, while heaven and earth commingled roar.



found a love-story photographed in "blue print," so to speak, that has come down thru the centuries.

These were Chinese centuries, for the pattern is very old, but the first willow-ware was made in England in 1780, the Caughley potterty making the first from Chinese designs. Nowadays other potteries have adopted the style, and the Chinese love-story of the Princess and her Youth, and their refuge island, are copied even on the cheapest imitation china, but the design is often varied, and differs in several slight respects.

Look for a blue willow-ware plate in your china-closet and trace out the story which it tells you as follows:

Once upon a time there lived a beautiful princess in the land of China, and of course she was in love, as all maidens in that mystical long ago should be; but she loved a man who, tho good and fair in the eyes of men, was not a prince.

This was in the time of the Emperor I wang, and his chief Mandarin, the

CHINESE POLITENESS.

The occidental editof makes it a point to be as polite as possible in returning unaccepted manuscripts, but he does not reach the oriental skill in making his would-be contributor of fortable. The Chinese editor says: fortable. The Chinese editor says:

"We have read it with infinite delight. By the holy ashes of our ancestors we swear that we have never seen so superb a masterpiece. His majesty the emperor, our exaited master, if we were to print it, would command us to take it as a model, and never publish anything of a less striking quality. As we could not obey this order more than once in ten thousand years, we are compelled to send back your divine manuscript, and beg a thousand par-

Easter Song.

What the watching angel
Unto Mary saith.
"Be not now affrighted.
Ye that sorroweth.
(Thrist disdains the sepulchre;
Love has conquered death."

Vaulted rock that held Him,
Cerements that bound,
And holy things, with pulsing
wings
To guard Him all around,
Sing ye Easter caroling,
Christ is risen! He is King!

What unto His brethren
The risen Master saith,
"I go before to Galilee
Yo that marveleth,
Christ disdains the sepulchre;
Love has conquered death!"

Swathings that had wrapped Him, Tomb too narrow grown. And angel might to come by aight And roll away the stone! Sing ye Easter caroling. Christ is r!sen! He is King!

What to doubting Peter
The kindly chiding saith,
"Touch ye now my riven side,
Feel my living breath.
"'r'st disdains the sepulchre;
Love has conquered death!"

Doors that could not bar Him-Sudden radiance shed, And smile of white, with halo bright, Drawn round about His head! Sing ye Easter caroling. Christ is risen! He is King!

What to us His people
The Easter dawning saith.
"Know the mighty mystery,
Out of Navareth!
Christ disdains the sepulchred Love has conquered death!"

Love that live for ages.

Wounds on hands and feet,

No chastening rod, but love of God,

Rose up with Jesu sweet!

Sing ye Easter caroling.

Christ is risen! He is King!

Esther Powel.

Forecast of Spring and Early Summer Fashions





SOME OF THE MOST STYLISH SPRING CREATIONS OF LONDON MILLINERS.