



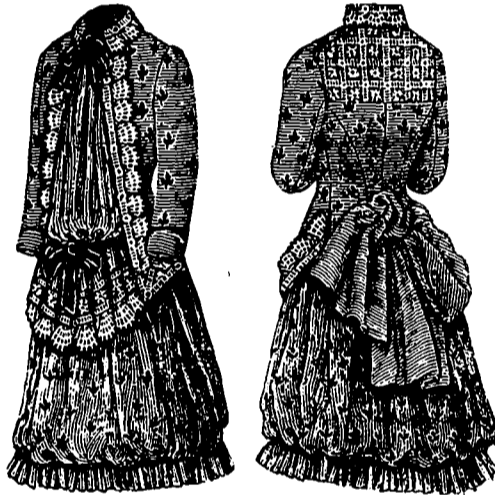
LADY'S COSTUME.

This engraving represents the "Eska" polonaise made in brocaded grenadine of a rich brown color, the skirt being of changeable silk, brown and gold, with two narrow plaitings on the lower edge headed by three tucks each two inches in depth. Extra fullness is imparted to the skirt by an additional back breadth. The fronts, side gores and side forms of the polonaise describe a pointed basque which falls over a draped apron, but the back pieces are cut the entire length of the garment and are very handsomely draped. The apron and basque front are trimmed with brown Spanish lace, for which embroidery may be substituted on some materials. For all light summer fabrics this is a most appropriate model, and with these goods "Kursheedt's Standard" Spanish or Oriental laces will be found an attractive garniture. Woolen goods that are not too heavy to drape gracefully also look particularly pretty made after this design. Price of patterns, thirty cents each size.



MITTIE DRESS.

Novel and attractive, though quite simple in construction and trimming, this pretty little dress is made with a box-plaited front attached to a square yoke, and has short side gores and back pieces to the bottom of which a deep kilt-plaiting is sewed to furnish the required length. A scarf drapery is gracefully arranged across the front, its ends being concealed by a handsome bow at the back. Cashmere, flannel, cambric, and all kinds of washable make up nicely in this fashion, and a contrasting material can be used for the collar, cuffs and sash, if preferred, or the sash may be of ribbon. Patterns in sizes for from six to ten years. Price twenty cents each.



IVREA DRESS.

A plain, half-fitting Gabrielle dress, with a single dart in each front, side gores under the arms, and side forms in the back, is the foundation of this dressy little design. The front has cutaway jacket fronts disclosing a Moliere vest, and the back is faced to represent a yoke; while the skirt is edged with a plaiting above which is a puff covering the entire skirt, and a graceful sash bow is placed below the waist line in the back. Light summer materials make up prettily in this way, and also woollen goods. It is a model that may be selected for all seasons, and it is sufficiently dressy to answer for all occasions. The sash may be of ribbon or of the material of the dress. Patterns in sizes from six to ten years. Price, twenty cents each.



SATINE DRESS.

The "Clarice" waist and "Clelia" overskirt combined with a kilted skirt, the lower edge of which is tucked, are shown in this pretty costume, which is represented made in flowered satine. The yoke of the waist is of "Kursheedt's Standard" Oriental lace. The front of the yoke is pointed and the back is square, the body portion is tucked both in the front and back, and the sleeves are set in high at the shoulders. The overskirt is laid in plaits in front, at the belt, which causes it to fall full, the sides are caught up high and the back is prettily draped. It is trimmed with lace matching that in the yoke. For slender figures this is a desirable model. It is suitable for all light qualities of woollen goods, and the yoke is exceedingly pretty made of velvet if the waist is used to complete a costume of cashmere, camel's hair, silk or any other of the materials which are serviceable during all seasons of the year. Price of waist pattern, twenty cents each size, Overskirt pattern, thirty cents. Skirt pattern, thirty cents.

SOME VIEWS OF WOMAN.

Woman, owing to her proposed enfranchisement, occupies at the present moment a considerable share of public attention, and all that relates to her, says the *St. James' Gazette*, is of especial interest. Man, although he has had the pleasure of her acquaintance for nearly six thousand years, is, or professes to be, entirely ignorant as to her political temperament, and apparently knows very little about her beyond the fact that she was originally produced from one of Adam's ribs. Some interesting observations on this point were made by Jean Raulin in the beginning of the sixteenth

century. "Observe the result," he preached. "Man, composed of clay, is silent and ponderous; but women gives evidence of her osseous origin by the rattle she keeps up. Move a sack of earth and it makes no noise; touch a bag of bones and you are deafened with the clatter." Woman, however, was not without an advocate of her rights in those days. The following remarks made on the "Excellency of women," written by Cornelius Henry Agrippa in 1509, are such as might have been uttered by Mr. John Stuart Mill: "Unjust laws," he says, "do their worst to repress women; custom and education combine to make them nonentities. From her childhood

a girl is brought up in idleness at home, and confined to needle and thread for sole employment. When she reaches marriageable years she has this alternative—the jealousy of a husband or the custody of a convent. All public duties all legal functions, all active ministrations of religion are closed against her." Agrippa looked upon women as the practical sex. "What arithmetician," he asks, "could deceive a woman in a bargain?" and anyone who has had experience of a modern British landlady, at a seaside lodging-house will confirm Agrippa's opinion on this point. Whether woman will ever get into parliament remains to be seen; but that Eve would

have found some difficulty in entering the house as at present conducted is beyond a doubt, if any reliance is to be placed on a calculation made of her size by the French Orientalist Henrién, member of the academy. In a table given by him of the relative height of several eminent historical personages, he puts that of our great mother at 118 feet 8.65 inches. The dwindling of woman's stature is probably owing to her wrongs. When she obtains her rights she will perhaps regain her former somewhat formidable proportions.

When a miner strikes a lode it lightens his labor,