

the feathers weaved in patterns to form flowers or odd designs. Rose buds of pink ostrich feathers are exquisite as a trimming for an evening gown of pink or pale gray tint. This Spring, fringes of all kinds are to head the trimming list.

The swell dress-reform young woman is wearing a Grecian robe gown. These robe dresses come in all the delicate shades of cashmere, and are deeply embroidered in silk the same color as the dress. One exquisite creation was of gray cashmere, with deep gray silk embroidery in the daisy pattern. Under the embroidery, was a flounce of pink chiffon embroidered in silver. On the waist, was a narrow chiffon trimming. A combination of green and violet made another very striking robe dress.

The silken petticoat is the special pride of every girl's heart. The most desirable ones are now being made of a new silk called the Amour. It is thicker and softer than the Tafetta and wears better. A pretty skirt is made of striped Amour silk, black and rose. There are two ruffles, a narrow one on the bottom and a wine inch ruffle with a pinked edge above.

The very newest thing for mourning wear is the crepe cloth, with its dull, crinkled effect. For half mourning, the satin in the sombre black bowknot pattern is much worn. Large black and white plaids are also very popular.

The latest Paris opera coat is a long garment of tan ladies' cloth, which has just a faint tinge of rose about it. There are three capes, graduated in length, each outlined with mink fur. The collar is a high Medici, just edged with mink. The garment is lined throughout with a changeable silk of a greenish pink hue.

There are wrappers and wrappers, but the ones that are the most popular just now are dainty, airy creations to be worn over the night robe. These are of India silk, accented plaited from top to toe. A bow, made of wide satin ribbon with long ends, is tied at the collar, and the ends should fall to the bottom of the wrapper.

The armor of jet always gives a

style to any costume. Butterflies of jet constitute the sleeves. The front effect is in the shape of the pointed bodice.

Now that the bow-knot has grown into startling prominence, such things as bow-knot dresses are being fashioned.

The material of the bow-knot dress on exhibition was pink crepe de Chine made over a foundation of pink silk.

The crepe de Chine was put on the skirt loosely, and all around the bottom was a flounce formed of bow-knots. Each bow knot was made of the material, and the effect of the bows made an unusually soft, pretty trimming.

The waist was cut V-shape, back and front, the corsage being formed of a large bow-knot. At the end of the waist in the back another bow-knot of the soft crepe acted as the finish.

The sleeves were made entirely of ribbon, and from the wrist to the shoulder were a succession of pink bow-knots.

Mary A. Livermore, aged seventy, tells a little joke which will bear repeating. "About four years ago," says she, "I was at a little gathering of people in which were Dr. Holmes and Mr. Whittier. They began to talk about ages, and Dr. Whittier and Dr. Holmes confessed to almost eighty. 'By the way,' said Whittier to me, 'you have not said how old you are.' I was then approaching sixty-seven, and when I told them Whittier said: 'Get thee along. Thou art but a giddy girl.'"

Cohasset, Mass., boasts a school-marm who has taught in the same school-room in that town for seventy-two consecutive terms. Almost every man and woman in the village has been to school to her. She is now taking her first vacation.

Annie Besant, who is in London again, has made the mistake of announcing that she prefers American to English audiences. Commenting upon this, an English periodical remarks, suggestively: "The explanation is simple. In Mrs. Besant's case the American audiences were the larger."

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Joshua Davies,

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