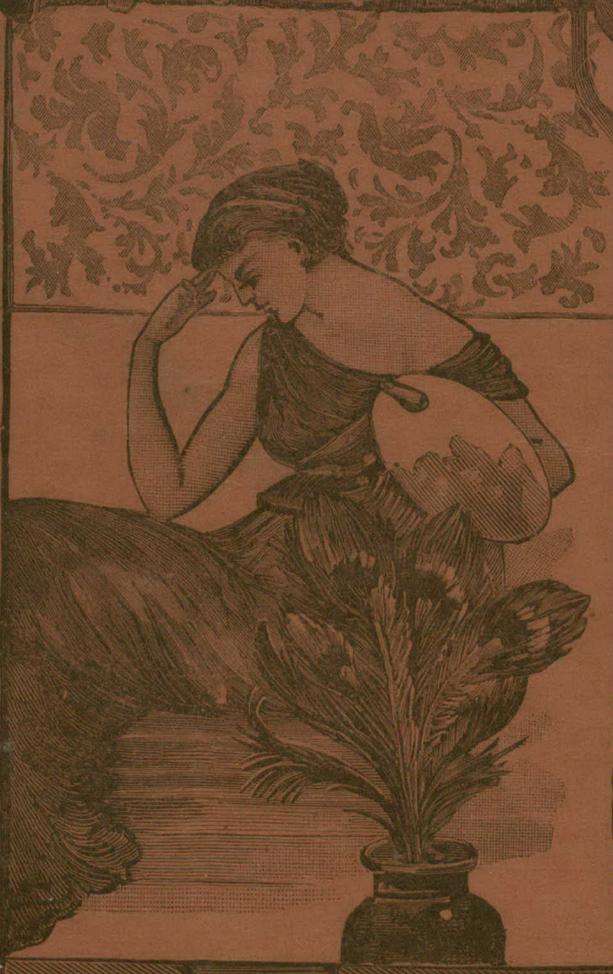
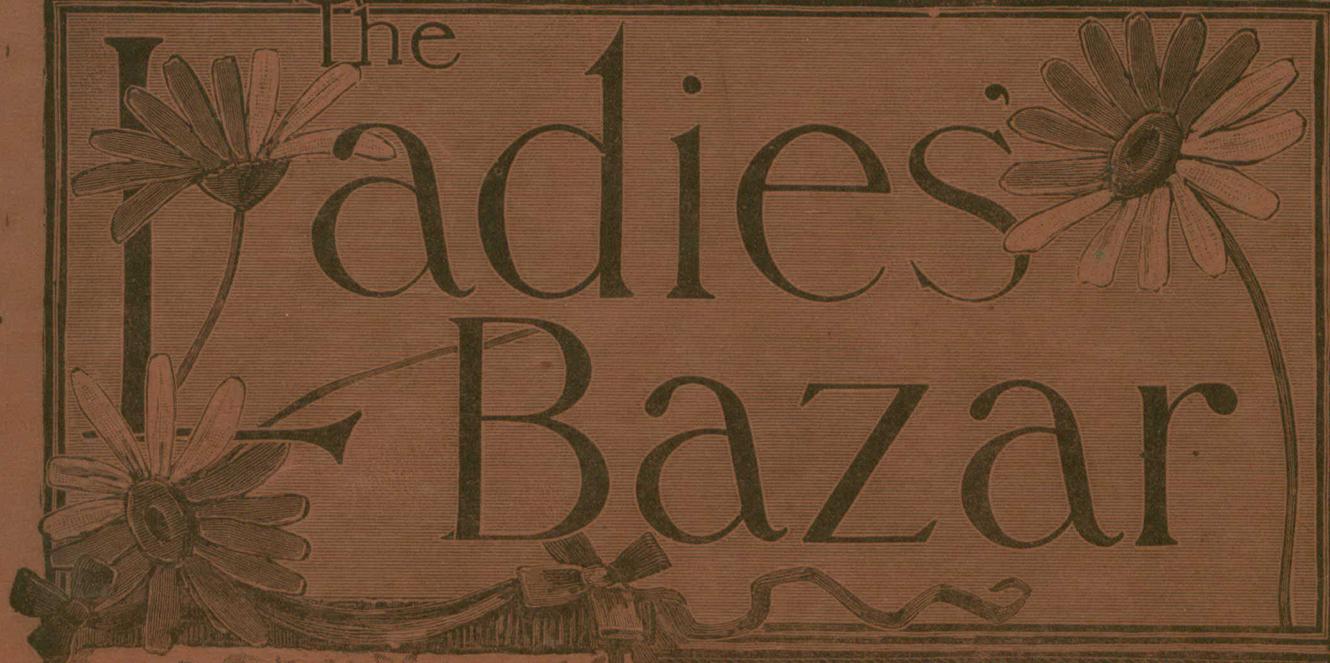


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The Ladies Bazar



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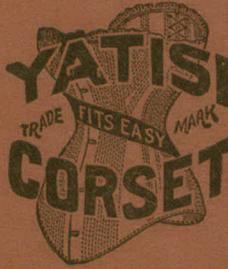
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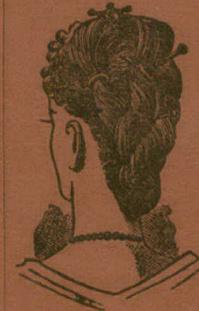
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THE Ladies Bazaar

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DRESS FABRICS.

BAREGES AND GRENADINES are summer fabrics made much of by ladies who suffer from the heat. For them they are the perfection of summer costume fabrics. In "ye olden tyme" they were worn plain and unadorned, but now they are scattered with woven bunches of delicate flowers, or striped with velvet, satin or silk. They are very beautiful in black with the woven design in gold, dark red or blue as they often come, but they are more youthful and just as handsome in all the beautiful new shades in such colors as green, heliotrope and tapestry blues and reds. The gauze grenadines in their new guise are very fascinating. Some are brocaded all over with a floral design in green, heliotrope, copper, or some other shade on black; some are striped with a thick vandyked point, which meets in the centre; and others, again, have silk ribbon borders, edged with soft silk tassels in a distinctive color. But newer than all is a lemon color, with a feather woven on in a very thin texture, it has a most pleasing effect. It is repeated in a variety of colorings.

INDIA SILKS remain as they were, one of the most popular materials for general wear. They are shown in dark grounds with flower patterns of various design. Exquisitely pretty brocaded patterns of "all-over" vines are shown in white with dark leaves introduced at intervals in the pattern with broche stitches. These silks will make soft, beautiful fronts for tea-gowns or matinees. Shanghai surahs closely resemble India silk, but are said to be stronger. They are printed in a variety of pure cashmere patterns like the designs of shawls, in old Damascan pattern, and in French flower designs; and they are to be found in plain goods. The best manufacturers of India silks have endeavored this season to make all their colors wash-proof, so that the light silks which are easily soiled may be readily washed. The regular wash-silks are heavier goods than India silk, though soft as surah. They are

found in a variety of patterns in which color is sparingly used. These silks make excellent house dresses and matinee jackets, and in cream and other light colors are used for underwear.

SATINS in shaded cameo effects are shown in several tones of one color and in subdued mixtures in stripes. In some cases the alternate stripes are figured with tiny buds or with several rows of narrow fine stripes in another color. These stripes are also often covered with an all-over leafy pattern. Such satins are especially admirable in rose, green, the new Saxon blues, or the new shade called "Congo," in honor of the success of Stanley in Africa. It is a subdued silvery purple shade. Again, some of these satins are sometimes crossed twice only in a width with a mossy line in black. Lustrous black satins, figured at intervals with gay little bouquets of flowers, are chosen for matinee gowns and for little French jackets to be worn with black silk skirts.

MAGNIFICENT BROCADES are shown for long trains and fancy fronts. A tender green ground displays pink convolvulus intermixed with sedgy grasses and leaves. Another with blue flowers had a background of feathers in the weaving; a gray had huge bunches of white snow-drops with corresponding leaves in a darker tone of gray. Silver brocades on gray, white and green grounds are also new and beautiful. For unique evening gowns jonquil and buttercup yellows vie with the heliotropes and the new lime and lichen greens. These brocades are combined with faille Francais and armures to complete the costumes and toilettes.

BLACK SILKS are preferred in subdued lustre. The new satin regence is a soft satin with an almost invisible stripe in the weave. Like a rich faille Francais silk they have a dead lustre. This is the newest material for black silk dresses of one material, though faille Francais, which has become a standard silk, and which has entirely super-

seded the old-time gros-grain, is still used. Satin regence and faille are both silks that can be safely recommended for wear.

At the same price may be found a black Shanghai surah, which is as light as an India silk, but free from the unevenness of weave that characterizes that goods. Black brocades in small, set patterns, are always in demand for entire dresses which are made up plainly for house wear. Poulte de soie, the new high lustre gros-grain, is shown in plain goods and in brocades for combination with wool or silk.

FANCY SILKEN Fabrics resembling canvas are printed with beautiful floral design in satin patterns in crescents, discs and oblong shapes, and are meeting with deserved popularity as summer materials. Their colorings are rich and varied, and some designs in manifold ways remind one of Joseph's coat of many colors. These fabrics must not be confounded with the grenadines mentioned before. They differ decidedly and are more like a silken cloth.

FANCY WORS-teds are shown in great variety for tailor-made costumes, and are very rarely soiled, and are said to wear everlastingly. They have a shot effect, showing amalgamated colors as if seen through a white mist brought about by means of a

white weaving apparently above the colors. The same class of cloth has been brought with checks and lines

and silk mixtures mottled and flaked. With the flaked worsteds there is often a sort of rope stripe in distinct colors, the favorite mixture being brown and pink, light and dark gray, and steel fawn and reseda.

LACE WOOLLEN materials are a marked feature in our markets. White lace stripe effects appear on solid gray, pink and green grounds, as well as over fancy grounds covered with floral sprays. Many panel robe patterns have open work lace like stripes, and are so pretty, especially in the new heliotrope shade, with no admixture of color. The panel, which is woven on to the wool, is all silk, with satin stripe at the edge that meets the wool. It takes about a yard and three-eighths of this expensive portion of the dress, the rest may be all wool. A new tone in this panel is a fawn that shades to orange. In these lace borders there is a great variety.

One imported material is so arranged that the entire front is covered by hand embroidery in silk. These come in different shades, there being but one design in each shade, so they may not become common.

Many Paris robe patterns have stamped leather vandyke points for trimming.



(3145—2972)

Figure 1.—Lady's Costume.

Lady's Waist (3145). Cut in five sizes, 32 to 40 inches bust measure. Price 20 cents any size.

Lady's Drapery (2972). Cut in five sizes, 22 to 30 inches waist measure. Price 25 cents any size.

For full description see page 6.

LADIES' BAZAR FASHION NOTES.

IF there is one especial time of the year when the stores like Nature put on their brightest aspect, surely it is in the spring-time just before Easter. Be it in city, town or village, each shopkeeper seems to put forth his or her best efforts to render windows and show-rooms attractive; and, as a rule, the feminine populace turn out nobly in full force to learn "what is to be worn during the coming season." "Have I attended the Spring openings?" Oh! yes. Note-book in hand I have religiously "done" the stores, bothered the clerks, and worried the milliners; but what is that compared with the blissful sense of duty performed, and the knowledge that within that fat note-book is a store of information which I am sure cannot fail to interest and be of profit to the readers of the LADIES' BAZAR.

To begin. The two impressions I first received are as follows: Women possessing good taste will dress more quietly and elegantly than ever this season, while she who goes in for "the latest" and most "striking" effects irrespective of good taste, or what may be most becoming to her (and unfortunately this latter class embraces the great major-

ity), will positively revel in the checks, plaids and stripes in brilliant and variegated hues which crowd

the shelves of even our finest stores. Lovely goods? Yes, in plenty, if you can once impress the clerks that you do not care for the "latest from Paris" or

"the newest New York style." Not that I would give my readers the impression that goods to be pretty must be last season's. No! The manufacturers are every season discovering new processes by which they obtain richer effects that consequently render their fabrics more lovely than ever. One exquisite pattern dress I saw in a Yonge Street store that is rapidly becoming noted for the charming costumes it turns out, was a peculiar maize-colored woolen fabric, ornamented by a deep border of heavy cream silk, with maize and brown flowers woven in the goods. This is the first season that goods of this class have been made, borders of silk woven in with the woolen threads have been no rarity, but this band was of pure silk and rich indeed was the effect.

Woolen fabrics are to be made up with silks this season, and one of the most charming combinations I saw was a soft grey Henrietta cloth with panels of a rich silk striped with alternate bands of moire and faille Francaise; these silks are reversible, and are indescribably soft and lovely.

Cheviots are more beautiful this season than ever, and are reigning favorites with ladies who desire richness combined



(2927—3147)

Figure 2.—Lady's Costume.

Lady's Basque (2927). Cut in five sizes, 32 to 40 inches bust measure. Price 25 cents any size.

Lady's Trimmed Skirt (3147). Cut in five sizes, 22 to 30 inches waist measure. Price 30 cents any size.

For full description see page 6.

with plainness and elegance. Some of the leading Toronto houses are showing lovely patterns in these goods, heather, réséda, grey and a peculiar green being the accepted shades. These gowns should be made very plainly, a favorite mode being the "princesse," with shirt gores and leg o' mutton sleeves of a dark shade of velvet. They are as a rule forty-four inches in width, and run from \$1 to \$1.50 per yard in price.

A very popular addition to a lady's wardrobe this summer will be the new "skirt blouse." They are to be worn with plain dress skirts either of wool, gingham or any washing fabric; and while they will be seen on the street are not quite *de rigueur* for other occasions than boating, tennis, pic-nics, or out-door expeditions, while for the seaside and mountains they will be found both picturesque and convenient. On page 10 in this month's number of the BAZAR will be found a very stylish model for this class of garment, and while Chinese and Indian figured and plain silks will be greatly used for their construction, the daintiest and prettiest model I have yet seen was composed of silk striped Ceylon.

And oh! the millinery! Surely nothing lovelier than the Paris models I saw to-day could be devised. The hats are all large and the bonnets very tiny, many of them having semi-open

crowns revealing the arrangement of the hair. Lace hats are held in great favor, but the Spanish lace *en regle* last summer is entirely superseded by fine Vandyke point in both black and white; black net finely dotted is also greatly used.

One dainty bonnet was composed of dotted black net over a wire frame, the crown being entirely of forget-me-nots, and the front trimmed with black Vandyke points and three puffy rosettes of pale blue tulle. The ties were of narrow black velvet ribbon a yard and a half in length, and three or four slender stalks of black jet gave a charming finish.

These flower bonnets are quite the rage, and many were composed entirely of flowers with very little trimming, while several lovely hats had semi-high crowns of roses, forget-me-nots or buttercups. One I noticed in particular, a wide Directoire shape, was of black Mechlin with a forget-me-not crown and upright stiff loops of rich pale blue satin ribbon both back and front.

A "buttercup" bonnet was greatly admired. The crown was of tiny black flowers (simulating buttercups) edged with yellow, while the slightly flaring rim was a network of exquisite yellow buttercups, stiff loops of two-inch yellow velvet ribbon, and a half-a-dozen nodding jets decorated the front, and the ties were also of yellow velvet ribbon.



3154

Figure 3.—Lady's House Dress.

Cut in five sizes, 32 to 40 inches bust measure.
Price 35 cents any size.

For full description see page 7.

A charmingly pretty hat for a little girl of five or six was a moderately wide Leghorn with a full ruche of lace underneath. Next the face huge rosettes of very narrow white ribbon and a wreath of tiny daisies decorated the crown, while the ties were wide and quaintly bowed under the chin. Just one more model of a novel kind of toque I must give. It consisted of two rows of braided bias velvet folds, the first a lovely shade of green and the next pale pink. The crown consisted solely of a large spray of delicate pink blossoms with green leaves, and two loops of the braided velvet and a large osprey placed in front completed a most unique but pretty article of headgear.

Special thanks are due to Messrs. W. A. Murray & Co., King Street; Messrs. H. S. Morrison & Co., Yonge Street; R. Hunter & Son, King Street, and Mrs. A. Black, of the French Millinery Emporium, King Street, for information supplied.

New goods are more striking than pretty.

Debigé has coin dots in lighter shades or different colors. Some have woven side bands.

Scotch and Tartan plaids, Scotch homespun, shepherd's plaids and cheviots in pinhead checks are all popular. The pretty China printed silks are seen with black backgrounds with colored figures.

A novelty consists in taking a pattern of the beautiful figured faille and embroidering in the colors of the flowers the pattern in heavy silk. This is used as side effects, fronts or panels.

Double width camel's hair cloth has large polka dots of different shades or colors.

Plaid silks are very peculiar, and some of them are known as "ice plaids." They have very large figures in old gold or black, or old rose and pale blue, or some of the heliotrope and amethyst shades, and are all covered with a frosty bloom.

Punjum silks are very much sought after. They are the handsomest of all this class of goods, and are quite novelties this season.

Henrietta cloth in light colors is to be much worn for ordinary dresses. Many of them come in patterns with side bands, and trimmings of white or black escurial lace or Vandyke point lace.

For children green is a favorite color. Cloaks are of dark green cloth with darker green velvet yoke. Connemara cloaks in light materials will be much worn for demi-season.

Many fancy wraps will be made of lace and ribbon only. The

body of the wrap will be of net, bordered with frills of lace, and this headed by a garniture of the narrow satin ribbons sewn on flat and closely together.



3149

Figure 4.—Lady's Costume.

Cut in five sizes, 32 to 40 inches bust measure.
Price 35 cents any size.

For full description see page 8.

DESCRIPTIONS OF ILLUSTRATIONS.

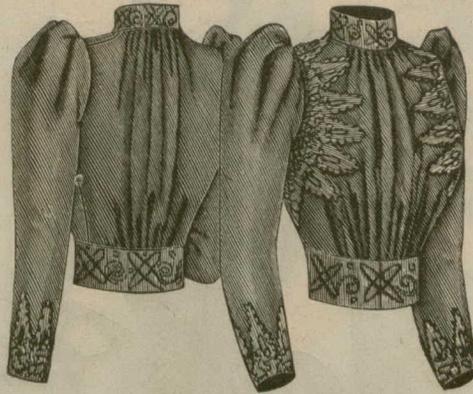
FIGURE 1—(3145, 2972). Lady's Costume. Lady's Waist, No. 3145, and Lady's Drapery, No. 2972, are the designs associated in this charming costume. The waist pattern being cut in five sizes, thirty-two to forty inches bust measure, requiring one and three-quarter yards of material forty-four inches wide, or three yards twenty-seven inches wide, twenty-two cord vandykes (if they are of the average size and adjusted singly), or one and five-eighth yards of vandyke trimming, one yard of four-inch velvet ribbon for the belt, and one-third of a yard of two-inch velvet ribbon for the collar, for the medium size. Price of pattern 20 cents any size. The drapery is also cut in five sizes, twenty-two to thirty inches waist measure, and to cut a medium sized garment four yards of material forty-four inches wide, and three and three-quarter yards of vandyke trimming will be required. Price of pattern 25 cents any size. An exquisite brown and pale grey striped cheviot, decorated by deep vandyke passementerie trimming, was the fabric selected for this model which is both quaint and stylish. The arrangement of the waist to the figure is performed over a tight-fitting-waist lining (adjusted by means of the usual bust darts, under-arm and centre back seams) by but one under-arm and shoulder seams. The front and back are alike cut with extra fulness, which is gathered at the neck into the collar-band both back and front. They are also arranged in the same manner at the waist band. Sewed in with the shoulder seam, and extending around the fronts to simulate a Figaro jacket is a unique garniture of the new vandyke passementerie so fashionable this season. The full coat-sleeves, cut on the bias and raised very high at the shoulder, are also thus decorated. A semi-high collar and deep belt of brown velvet, decorated by a hand-

some cut steele buckle, harmonize charmingly with the prevailing brown and grey tones of the cheviot. The drapery is adjusted over an ordinary four-gored foundation skirt and is very simply arranged, the front being quite plain and the back gathered and very full, and falling perfectly plain. The right side is laid in a box-pleat, is cut rather shorter, revealing in a graceful

fashion the underneath foundation skirt which is also visible at the left side. On page 6 may be seen back and front views of this costume as it appears made of fawn-colored cashmere, with a garniture of velvet ribbon and cord passementerie, but it would be a charming model after which to make up many sorts and classes of goods ranging from Henrietta cloth to gingham, and instead of cord passementerie lovely vandykes of lace or embroidery could be used, a tan colored French suiting decorated with black point vandykes or an old-blue sateen with embroidered white vandykes would either for their respective uses make exquisite and extremely fashionable costumes.

FIGURE 2—(2927, 3147). Lady's Costume. This costume is composed of Lady's Basque, No. 2927, the pattern of which is cut in five sizes, thirty-two to forty inches bust measure, and Lady's Trimmed Skirt, No. 3147, also cut in five sizes, from twenty-two to thirty inches waist measure. For the basque one and three-quarter yards of material forty-four inches wide, and five and one-quarter yards of velvet ribbon and twenty buttons will be required for the medium size. Price of pattern 30 cents any size. For the trimmed

skirt eight and one-half yards of material forty-four inches wide, or thirteen and one-quarter yards twenty-seven inches wide will be required for the medium size. Price of pattern 25 cents any size. The model of this charming costume shown on page 3 was constructed of fancy plaid of graduated green tones of color, with a garniture of velvet ribbon

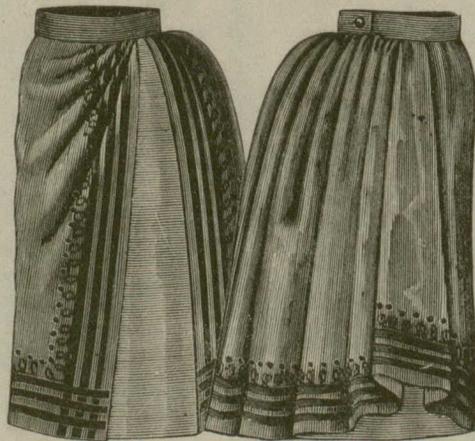


3145

Back and Front View.

Lady's Waist. Cut in five sizes, 32 to 40 inches inches bust measure. Price 20 cents, any size.

For full description see page 9.



2972

Front and Back View.

Lady's Drapery. Cut in five sizes, 22, 24, 26, 28 and 30 inches waist measure. Price 25 cents, any size.

For full description see page 9.

of the darkest shade of the green, and by its graceful simplicity will undoubtedly become a favourite mode for the construction of all sorts of cloths, cheviots, and summer suitings. The basque, which has the new, approved, postillion back and sharp pointed stomacher front, is cut very short at the sides and is fitted perfectly to the figure by double bust darts, under-arm seams, side back forms and curving centre back seam, and is closed by means of buttons and buttonholes placed very close together. The decoration of prettily-edged velvet ribbon consists first in bands sewed in with the shoulder seams, extending to the edge of the waist, two shorter lengths being stitched in with the sleeves near the under-arm seam, passing sharply into a point at the edge of the basque, a pretty finish being given by a band of velvet laid smoothly over the hips and forming an exact point below the fastening of buttons; the backs are simply trimmed with a V of the velvet, of which material the high collar and cuff-bands also consist; the sleeves are of the full coat-sleeve variety, gathered and raised at the shoulder. The skirt combined with this basque is made over a four-gored foundation skirt of lining, the side and front portions being laid in deep kilts, a prettily draped *tablier* giving the required slightly *bouffant* effect over the rigorous lines of the kilts. The full back is gathered and falls perfectly straight to the edge of the skirt. This style is one, we are sure, will be welcomed warmly as coming in vogue during the reign of puffs, shirrs, huge sleeves and complicated fastenings, and surely (as a fashion review recently remarked) in the wardrobe of every lady of taste should be found at least one plain but graceful gown made in the severe tailor style, which can never be surpassed for street wear. On page 7 may be seen two smaller cuts giving back and front views of this costume as made of amethyst fougé cloth with stitching and velvet

ribbon for garnitures, but many modifications to suit individual tastes could be suggested, for instance, a rich shade of egg plant purple French suiting, with a trimming of passementerie replacing the velvet, would be an exquisite combination, or one of the lichen-hued cheviots (now so popular), with a decoration of handsome silk braid, would make an exceedingly rich costume. It will also be found an admirable mode after which to make light-weight flannels or serges for seaside or mountain wear.

FIGURE 3—(3154). Lady's House Dress. A lovely shade of old blue Henrietta cloth, combined with a fancy plaid, the prevailing tone of which is old blue, were the fabrics associated in this charming home toilette. The rounded guimpe-like yoke, collar, high gathered sleeves, and a tapering skirt panel being of the plaid, while the other portions of the costume are of Henrietta cloth. The under-arm forms and side back portions of the bodice part are perfectly plain, while the fronts arranged over a tight fitting lining (adjusted by double bust darts) are gathered around the yoke of the plaid by means of two rows of shirring, the heading forming a pretty ruche. Just at the waist line eight graduated rows of shirring give the fronts a tapering effect and the bodice a pretty rounded finish. The arrangement of the shirred back is precisely the same as that of the front. The yoke and lining are fastened up the front by means of hooks and eyes, while the shirred front portion is fastened around the yoke and shoulder and down the left side by the same method. The skirt portion is

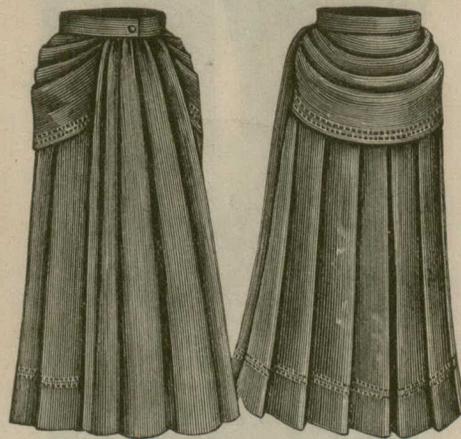


2927

Back and Front View.

Lady's Basque. Cut in five sizes, 32, 34, 36, 38 and 40 inches bust measure. Price 25 cents any size.

For full description see page 9.



3147

Back and Front View.

Lady's Trimmed Skirt. Cut in five sizes, 22 to 30 inches waist measure. Price 30 cents any size.

For full description see page 9.

full and gathered to the bodice, hanging perfectly straight and plain, the only variation being the long tapering panel of plaid on the left side. On page 8 may be seen back and front views of the costume as it appears made of merino and figured delaine. But this will be found a charming way in which to make up white goods, lawns, piqué, etc., with all-over

embroidery replacing the plaid. Chambrays, Scotch gingham, sateens and many kinds of washing goods would also be suitable for its construction, while in heavier goods light flannels, cashmeres, lady's cloth, or many of the lovely plain and figured materials shown in the shops would be suitable. We have pattern No. 3154 cut in five sizes, thirty-two to forty inches bust measure, and for a medium sized garment five and one-half yards of material forty-four inches wide, or nine and one-half yards twenty-seven inches wide will be required; and if two materials are shown as in our illustration three and one-half yards of the plain material forty-four inches wide, and four and a quarter yards of the figured twenty seven inches wide will be requisite. Price of pattern 35 cents any size.

FIGURE 4—(3149). Lady's Costume. Deep hem-stitched nun's veiling in the new shade of Edison blue, with deep pointed belt and high collar of velvet in a darker shade were the materials combined in this dainty model. The arrangement of the bodice part is particularly unique, laid over a tight-fitting waist lining (adjusted by the usual bust darts, under-arm forms, side back gores and centre seam), the material is arranged in a graduated series of fine perpendicular tucks, deep-pointed, meeting the pointed peasant belt both back and front, and becoming shorter until the armhole is reached, concealing the termination of the tucks is a very narrow machine-stitched band of the material, and below this tucked yoke the extra fulness falls into gathers, confined at the waist by a waist band, the union to the skirt being concealed by the peasant belt of velvet which is quaintly laced up the front. The sleeves are full and high at the shoulder and finished off at the wrist by a little upturned cuff of lace or embroidery. The skirt is of the plain, round, full variety, gathered to the waist, and decorated solely

by three deep hem-stitched tucks. On page 9 this costume may be seen as developed in polka-dot challis, also having velvet for garniture. For a more elaborate dress foulard, Indian silk, China silk, or even surah will be found appropriate materials, while it will also be found an admirable model after

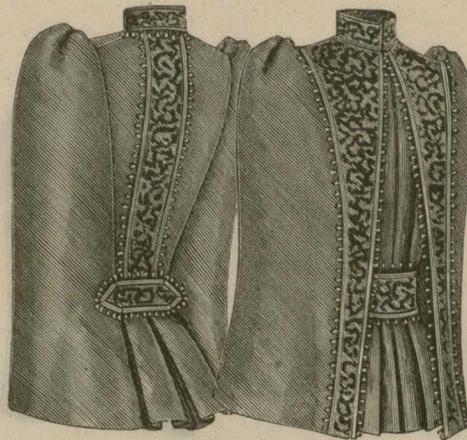
which to make up washing dresses. We have pattern No. 3149 cut in five sizes, thirty-two to forty inches bust measure, and for the medium size five and one-quarter yards of material forty-four inches wide, or eight and one-quarter yards twenty-seven inches wide with three-quarters of a yard of velvet will be required. Price 35 cents any size.

SOME CHOICE RECIPES.

HALF MAYONNAISE.—Bruise to a paste the yolks of two hard-boiled eggs, mix them with a raw yolk, season with pepper, salt and cayenne; add one teacupful of pulverized white sugar; stir in gradually half a teacupful of oil or thin cream or whipped butter; then the juice of two lemons, or two tablespoonfuls of lime-juice; pour over the salad, mix it all up, scatter minced olives and capers over the top, and serve. The whites of the eggs can be minced, or stamped into patterns, and used in dressing the salad or one of the dinner entrées.

RUSSIAN SALAD.—Take twelve small, hard-boiled eggs, cut six in halves, lengthwise, and put aside for garnish; mix six up very finely, shred up endive, brown Cos lettuce hearts, Spanish onion—about half a pound each. Mix all these together with two tablespoonfuls of refined sunflower seed oil; mince two large pickled lemons and

incorporate with the salad; season with salt, cayenne, and black pepper; sprinkle over it a little vinegar, or anchovy sauce mixed with vinegar; decorate with the sliced eggs and pickled mushrooms, and serve.



3150

Back and Front View.

Lady's Wrap. Cut in five sizes, 32 to 40 inches bust measure. Price 25 cents any size.

For full description see page 9.



3154

Back and Front View.

Lady's House Dress. Cut in five sizes, 32 to 40 inches bust measure. Price 35 cents any size.

For full description see page 10.

DESCRIPTIONS OF SMALLER ILLUSTRATIONS ON PAGES 6, 7, 8, 9 AND 10.

No. 3145—Lady's Waist, page 6. A detailed description of this waist will be found on this page where it is delineated as made up with Lady's Drapery, No. 2972, and is shown on page 2, in Figure 1. We here represent it as fashioned of fawn colored cashmere with a garniture of cord passementerie and broad belt of figured ribbon. Many varieties of material beside those named would develop handsomely after this model, such as cheviots, flannels, French suiting, nun's veiling, or many classes of washing fabrics. We have the pattern of this garment in five sizes, thirty-two to forty inches bust measure, and for the medium size one and three-quarter yards of material forty-four inches wide, or three yards twenty-seven inches wide will be required with twenty-two cord vandykes, or one and five-eighth yards of vandyke trimming, and one yard of four-inch velvet ribbon for the belt and one-third of a yard of two-inch velvet ribbon for the collar. Price of pattern 20 cents, any size.

No. 2972—Lady's Drapery. This pretty drapery may be seen on page 2, in Figure 1, in connection with Lady's Waist, No. 3145, and the full description of it as there shown will be found on page 10. In the smaller illustrations on page 6 it will be found depicted as made of fawn-colored cashmere with a border of deep vandyke passementerie. But foulé cloth, challies, French suiting, etc., would also make up charmingly after this design, and many modifications in garnitures will suggest themselves. We have the pattern cut in five sizes, twenty-two to thirty inches waist measure. For the medium size four yards of material forty-four inches wide, and three and three-quarter yards of trimming will be required. Price of pattern 25 cents any size.

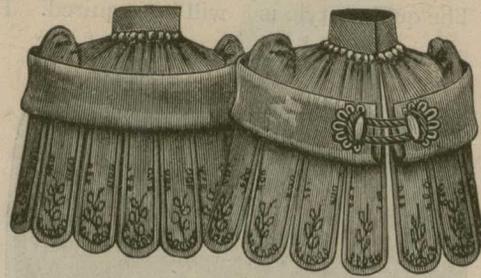
No. 2927—Lady's Basque, page 7. This basque

may be seen as it appears constructed in different materials on page 3, in Figure 2, and the detailed description of it in connection with Trimmed Skirt, No. 3147, will be found on page 6. It is here shown made of amethyst foulé cloth with a trimming of velvet ribbon, but other combinations could be just as happily selected, it being adapted to both silk and woollen goods. The pattern of this basque is cut in

five sizes, thirty-two to forty inches bust measure and for the medium size one and three-quarter yards of material forty-four inches wide and five and one-quarter yards of velvet ribbon, with twenty buttons, will be required. Price 25 cents any size.

No. 3147—Lady's Trimmed Skirt, page 7. This stylish design for a lady's skirt is here represented as made of amethyst foulé cloth, ornamented by stitching. This skirt is also shown in Figure 2, on page 3, in connection with Basque, No. 2927, is fully described as there depicted on page 6. Serges, flannels, silks, velvets, Tartans, etc., could also be used for its construction, and trimming could be added to obtain a more dressy effect. The pattern is cut in five sizes, twenty-two to thirty inches waist measure, and eight and one-half yards of material forty-four inches wide, or thirteen and one-quarter yards twenty-seven inches wide will be required for the medium size. Price of pattern 25 cents any size.

No. 3150—Lady's Wrap, page 8. A very dainty addition to a lady's wardrobe is here shown, and the model from which our illustration was taken is of dark tan colored cloth, the fronts, back and belted-in portions being decorated by French appliqué brocade in light tan and seal brown. The fronts, which fit closely to the figure, are laid in pleats, as are also the back portions below the waist line which are cut with extensions. The cape is gathered and raised very high at the shoulders, and a high military collar gives a dainty finish to a most stylish garment. We have the pattern cut in five sizes, thirty-two to forty inches



3151

Back and Front View.

Lady's Cape. Cut in five sizes 32 to 40 inches bust measure. Price 25 cents any size.

For full description see page 10.



3149

Back and Front View.

Lady's Costume. Cut in five sizes, 32 to 40 inches bust measure. Price 35 cents any size.

For full description see page 10.

bust measure, and for the medium size two and three-quarter yards of material fifty-four inches wide, or five and one-fourth yards twenty-seven inches wide will be required. Price of pattern 25 cents any size.

No. 3154—Lady's House Dress, page 8. This charming home toilette may be seen on page 4, in Figure 3, as composed of Henrietta cloth and fancy plaid, but it is here depicted as constructed of old rose merino and figured delaine. The quaint style is in the early English mode so fashionable this season, and on a slim, girlish figure the effect is particularly pleasing. India or Chinese silks, Tamise, or many varieties of woolen goods, would also make up prettily after this fashion. The pattern is cut in five sizes, thirty-two to forty inches bust measure, and for a medium sized garment five and one-half yards of material forty-four inches wide, or nine and one-half yards twenty-seven inches wide will be required. Price of pattern 35 cents any size.

No. 3151—Lady's Cape, page 9. For spring wear, when the regulation jacket is found oppressively warm, nothing will be found as stylish or as comfortable as a shoulder cape. The novel model here shown was made of light-weight grey suiting to match a costume, each slashed section being ornamented by a simple but effective pattern in black braid. Many other combinations will suggest themselves, but if the cape is intended for general wear, a tan-colored cloth with black braiding or an army blue with black embroidery would be very stylish. We have this pattern cut in five sizes, thirty-two to forty inches bust measure, and for the medium size one and one-quarter yards of material fifty-four inches wide, or two and one-half yards twenty-seven inches wide, with one fancy clasp, will be required. Price 25 cents any size.

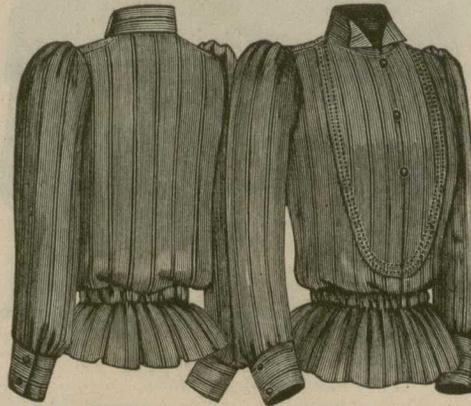
No. 3149—Lady's Costume, page 9. On page 5, Figure 4, a large illustration of this stylish indoor costume may be seen, and the full detailed description will be found on page 8. It is here shown as made of fine polka-dot challis, with peasant belt and collar

of velvet. It will be found an admirable mode after which to make up delaines, India robings, Paisley patterned flannels, and also washing fabrics. We have this pattern cut in five sizes, thirty-two to forty inches bust measure, and for a medium sized garment five and one-quarter yards of material forty-four inches wide, or eight and one-quarter yards twenty-seven inches wide, with three-quarters of a yard of velvet will be required. Price of pattern 35 cents any size.

No. 3146—Lady's Shirt, page 10. We here present a very simple and charming model for a new and fashionable article of feminine attire. These shirts are constructed precisely on the same principle as those of a man and are going to supersede the blouses so much worn last year. Silk striped Ceylon was used in the fabrication of our model, the ground being cream and the stripes alternate pale blue and pink. Although no goods will be found quite as pretty as the Ceylon in making these shirts, cambrics, fine lawns and crick-eting flannels will be much used and they will be worn with plain and white skirts for tennis, picnics, rowing, and any outdoor expeditions where picturesque semi-negligée is *en vogue*. We have the pattern cut in five sizes, thirty-two to forty inches bust measure, and for a medium sized garment three yards of material twenty-seven inches wide will be required. Price 25 cents any size.

No. 3148—Lady's Nightdress, page 10. This new design for a nightdress is composed of white linen lawn and all-over embroidery, but fine cotton, Lonsdale, cambric, etc., with Torchon, or other varieties of lace for trimming would

be suitable. We have the pattern cut in five sizes, thirty-two to forty inches bust measure, and for the medium size six yards of material thirty-six inches wide, one-half a yard of all-over embroidery and two and three-quarter yards of ruffling will be required. Price of pattern 25 cents any size.

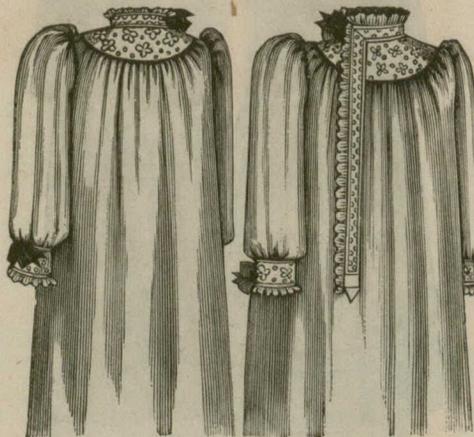


3146

Back and Front View.

Lady's Shirt. Cut in five sizes, 32 to 40 inches bust measure. Price 25 cents any size.

For full description see this page.



3148

Back and Front View

Lady's Nightdress. Cut in five sizes, 32 to 40 inches bust measure. Price 25 cents any size.

For full description see this page.

What friends thou hast and their affection tried
Grapple them to thy soul with hooks of steel.

STYLES FOR MISSES AND CHILDREN.

FIGURE 5—(3153). Misses' Dress. This illustration shows a charming design for a toilette for a young girl between the ages of eleven and fifteen, the pattern of which is cut in five sizes, suitable for those years. And for the medium size four and one-quarter yards of material forty-four inches wide, or five and three-quarter yards twenty-seven inches wide will be required. Price of the pattern 25 cents any size. Arranged over a tight-fitting waist lining, adjusted to the figure by the usual single bust darts, under-arm forms, side back gores and centre back seams, this dainty and stylish costume was shown in our model as composed of French suiting in a lovely shade of Amethyst called Persan, while the deep band (decorating the skirt), the sleeves, and V-shaped vest, are of the new brocaded French suiting designed to combine with the plain material. In the present instance the ground of the brocade was in a darker shade of "Persan," while a delicate tracery of the palest pink blossoms, with leaves of a peculiar shade of pale green almost covered its surface. The distinguishing feature of this mode is the arrangement of the bias fronts which are so cut as to produce the gathered surplice effect so much admired this season. A cut steel buckle giving a unique and dainty finish to a most novel garniture. A V of the brocaded goods is seen between the surplice fronts and a pretty turned-down collar, faced with silk of the lightest shade of Amethyst, finishes off the neck. Each back portion is arranged in an out-turned pleat revealing tapering under backs of brocade. The sleeves are of the coat-sleeve type, gathered and high at the shoulder, while the fastening of the bodice is accomplished behind by means of buttons and button-holes. The skirt, which is in the

usual round style, is gathered full at the top, and completed at the bottom with a hem surmounted by a deep handsome border of the brocade. On page 15 may be seen back and front views of this costume as made of Fife plaid and cashmere, but it would also develop handsomely in various other combinations and shades. Or, if preferred, nun's veiling, challis, foulé, brilliantine, and other seasonable dress fabrics would make up well in this way, either alone or in combination with surah, china or brocaded silk, etc., etc.



3153

Figure 5.—Misses' Dress.

Cut in five sizes, 11 to 15 years old.
Price 25 cents any size.*For full description see this page.*

FIGURE 6—(3152). This charming dress for a young girl was composed of cream colored silk-warp Clairette cloth with a worked garniture of mixed silver and pale blue cord. The bodice is fitted to the figure over a tight-fitting waist lining (adjusted simply by bust darts, under-arm forms, side back gores and centre-back seam), the front and back being each cut in one section. The extra fulness shaping itself to the figure by means of four sections of shirring, three in front and one in the back, a few gathers in the front at each shoulder seam giving a corresponding effect. The fastening is invisible and accomplished after the mode used in fastening princesse costumes, down the left shoulder, around the left arm and down the left side. The sleeves are in coat-sleeve style, gathered and raised very high at the shoulders by means of stiffening placed between the lining and material. The skirt is simple, being of the regulation round, gathered variety and is decorated by a deep vandyke pattern of embroidery executed in silver and pale blue cord, which gives a very elaborate effect to the entire costume. A like garniture on a smaller scale decorates the space above the waist line, between each shirred section, the sleeves and semi-high collar are also ornamented in like manner. A handsome sash of soft pale blue surah, arranged in a deep looped

bow, gives a charming finish to a most dainty and girlish costume. This will be found a most admirable mode after which to make up dresses for "commencements" and "closing exercises" occasions when mothers are often greatly worried as to what would be at once simple, girlish and appropriate. But many other classes and varieties of material would be quite as suitable, Challies, India muslins, light silks, armure, or even sateens, lawns, or cambrics developing quite as prettily if not as richly. Again, many modifications in the way of garniture will suggest themselves to individual requirements, lace or embroidered vandykes, rows of velvet ribbon, braid, etc., being quite appropriate. On page 15 two smaller cuts may be seen illustrating the costume as made of nun's veiling, and we have the pattern cut in five sizes for girls from eleven to fifteen years, and for a garment of the medium size three and one-half yards of material forty-four inches wide, or five and one-half yards twenty-seven inches wide will be required. Price of pattern 25 cents any size.

FIGURE 7—(3142). This dressy little costume for a child from two to six years of age was composed of white striped muslin with a garniture of fine Hamburg embroidery and ribbon, and is cut in five sizes, suitable to those years. For the medium size one and three-quarter yards of material forty-four inches wide, or three yards twenty-seven inches wide, and five yards of embroidery will be required. Price of pattern 25 cents any size. A revival of the quaint, pretty style of the last generation is given in this dainty model, which reminds one of the little dresses seen on the children in Joshua Reynold's pictures: It is arranged very simply to the figure by under arm and shoulder seams, and the entire dress is cut on the bias. The short sleeves, tapering revers, and

neck, as well as the bottom of the short, gathered skirt, are edged by the embroidery and a band of Old Rose velvet, conceals the union of the waist and skirt sections, terminating in pretty loops at the front; on each side of the revers is placed a huge rosette of ribbon exactly the same shade as the velvet. On

page 17 may be seen two smaller cuts giving back and front views of the costume as made of army blue merino, with velvet ribbon, silver braid, and ribbon for garniture. But many other fabrics would be quite as suitable, cashmere, Henrietta cloth, nun's veiling, or for more elaborate occasions India or china silk, soft printed foulard, etc., would make lovely garments.

FIGURE 8—(3143). The quaint costume here illustrated is composed of cashmere and Fife plaid and is cut in five sizes suitable to a child of from two to six years of age. Price of pattern 25 cents any size. For the medium size two yards of material forty-four inches wide, or three and one-quarter yards twenty-seven inches wide will be required. The waist portion is adjusted simply over a close-fitting lining the backs being cut plain, and the fronts with extra fulness, which is gathered in a frill at the neck by means of one row of shirring; the fulness at the waist being arranged in like fashion. A tiny over-jacket of the plaid, cut away at the bottom and rounding at the neck, forms a unique and pretty garniture extending but half way across each back, where the fastening is accomplished by means of buttons and button-holes. The sleeves are full and gathered to a tiny wrist-band, a slashed over-sleeve of plaid adorning the upper portion. The skirt is short and very full, the deep



3152

Figure 6.—Misses' Dress.

Cut in five sizes, 11 to 15 years old.
Price 25 cents any size.

For full description see page 11.

hem being surmounted by a bias border of the Fife plaid. A narrow bias fold of plain material being stitched over the union of the skirt and waist sections to conceal the gathers. While the combination shown

in our model is particularly stylish, many other kinds of goods would develop just as prettily. On page 17 may be seen two smaller cuts giving back and front views of the garment as made of opera flannel and plush, the plush replacing the Fife plaid shown in the larger illustration. For summer wear all varieties of washing fabrics could be used, all-over embroidery taking the place of the plush, merinos, cashmeres, velveteens, chequed and plain goods also would develop handsomely.

DESCRIPTIONS OF SMALLER ILLUSTRATIONS OF MISSES' AND CHILDREN'S GARMENTS.

No. 3153—Misses' Dress, page 15. In this instance this graceful dress for a young girl of from eleven to fifteen years of age is made of cashmere and fancy plaid, while on page 11, in Fig. 5, it may be seen as it appears constructed of French suiting with brocaded woolen material decorating the skirt, and replacing the fabrics shown in the smaller cut. A detailed description of it as it there appears will be found on page 11. Any of the pretty combination suitings shown in such great variety this season would develop handsomely after this mode either in chevots or in the exquisite new French bordered goods, or if preferred, it could be constructed entirely of plain material. It will also be found an admirable mode after which to make up washing fabrics. We have the pattern cut in five sizes for girls of from eleven to fifteen years of age, and for the medium size three and one-half yards of material forty-four inches wide, or five and one-half yards twenty-seven inches wide will be required. Price of pattern 25 cents any size.

No. 3152—Misses' Dress, page 15. We here show a graceful model for a young girl's dress constructed of nun's veiling with soft sash of surah, the full, round skirt being decorated by a band of embroidered canvas. This fashion is particularly well adapted to a slim girlish figure, and will, no doubt, be welcomed as a quaint, dainty and appropriate model after which to make up challies, foulards, china and Indian silks for summer wear, as well as the heavier materials suitable

to the present changeable spring weather. It will also develop quite suitably in any of the numerous washing fabrics shown in such great variety. In Figure 6, on page 12, it again may be seen, and the detailed description will be found on page 11. We have the pattern of this garment cut in five sizes for girls from eleven to fifteen years of age, and for the medium size three and one-half yards of material forty-four inches wide, or five and one-half yards twenty-seven inches wide will be required. Price of pattern 25 cents any size.

No. 3155—Misses' Jacket, page 16. A very new and stylish pattern for a light-weight cloth jacket for a young girl is here shown. It is made of fawn-colored English melton. The back fits closely to the figure, while the fronts are half-fitting; a very graceful effect being obtained by the notched revers, which taper gradually to the bottom of the jacket and reveal the entire front of the bodice, as they are confined simply by a strap buttoning on either side. The sleeves are full and high and gathered to a deep cuff at the wrist. These jackets when made by a ladies' tailor have the seams sewed up in "lap-seam" fashion, the two rows of silk machine stitching appearing on each seam, giving a very pretty finish. Bedford cord, velvet, diagonal and soldier's cloth, as well as fancy suitings would develop handsomely after this mode. The pattern is cut in five sizes suitable for young girls of from eleven to fifteen years of age, and for the medium size one and three-quarter yards of material fifty-four inches wide, or three and one-half twenty-seven inches wide, will be required. Price of pattern 25 cents any size.

No. 3144—Misses' Corset Cover, page 16. A corset cover that is a perfect fit, and yet does not require too many seams, darts, etc., to complete the adjustment, is the acmé of desirability in such a garment. In No. 3144, we pre-

sent such a model, the front and back are cut square valenciennes lace and insertion partially filling them in. Lonsdale cambric was used in the model we show, but linen lawn, fine cotton, or as is the prevailing mode, white Indian silk, could be used as well, while to suit individual tastes, Hamburg, or hand



3142

Figure 7.—Child's Dress.
Cut in five sizes, 2 to 6 years old.
Price 25 cents any size.

For full description see page 12.

embroidery, crocheted lace. Torchon or other edgings could be used for trimming. The pattern is cut in five sizes for girls of from eleven to fifteen years of age, and one and one-eighth yards of material thirty-six inches wide, one and one-quarter yards of insertion, and two and one-eighth yards of lace will be required for the medium size. Price of the pattern 20 cents any size.

No. 3156—Girl's Apron, page 17. A very useful style of apron is here shown, it being cut in five sizes, suitable for girls of from six to ten years of age, requiring one and three-quarter yards of material thirty-six inches wide and four and one-half yards of trimming for the medium size. Linen lawn was the material selected for this apron with a fine ruffled frill as garniture, but hair-striped muslins, hollands, or any material appropriate could be used with embroidery, lace or other edging for trimming. Price 20 cents.

No. 3142—Child's Dress, page 17. Army-blue merino with silver braid, velvet ribbon, and ribbon rosettes were associated in the design which will again be seen on page 13, and a full description of it as there shown will be found on page 12. In this case the skirt, revers, short sleeves, and waist front, are decorated with braid, a band of dark velvet ribbon terminating in deep loops at the union of the revers at the waist line. A huge rosette of quilled ribbon placed on either side of the revers, giving a dainty finish to the whole. We have the pattern cut in five sizes for children of from two to six years old. One and three-quarter yards of material forty-four inches wide, or three yards twenty-seven inches wide and one roll of braid will be required for the medium size. Price of pattern 25 cents any size.

No. 3143—Child's Dress, page 17. A rich combination of opera flannel and plush is here shown, the skirt, over-sleeves, and little figaro jacket being of plush, while the body of the costume is of opera flannel. This is a design that would look remarkably well developed in washing fabrics such as gingham, chambray sateen, etc., with all-over embroidery as an accessory. On page 14, in Figure 8, it will again be seen as developed in plaid and cashmere, and the full description will be found on page 12. We have

the pattern cut in five sizes, suitable for girls of from two to six years of age, and for the medium size two yards of material forty-four inches wide, or three and one-quarter yards twenty-seven inches wide will be required. Price of pattern 25 cents any size.

THE WOOING OF THE PRINCESS.

A RABINICAL LEGEND.

WHO could be happier than Solomon? His land was at peace; his treasury full; his power acknowledged by the nations; his fleet covered the seas; his court attracted the best and wisest.

Learning and science, art and the industries, flourished. Jerusalem, the capital, shone with unexampled splendor; its Temple and edifices were the glory of the age, and thousands of strangers drew near from all corners of the earth.

Yet Solomon was ill at ease, despite his grandeur. His wisdom, the source of his strength, was also the secret of his weakness. He knew all languages, spoke three thousand proverbs, and sang a multitude of songs. He knew the speech of birds and beasts, and the mystery of trees and flowers. If his knowledge had not passed these limits, all would have been well, but it transcended things of earth and penetrated the secrets of the spheres above. It was his familiarity with the stars that gave him poignant unrest. What, then, did the stars tell him? What dreadful catastrophe was threatened his house? Those golden-eyed forget-me-nots shining in the firmament of blue so peacefully and trustfully, could they presage woe?



3143

Figure 8.—Child's Dress.

Cut in five sizes, 2 to 6 years old.

Price 25 cents any size.

(For full description see page 12.)

Solomon was blessed not only with power and wisdom, but also with a daughter of surpassing loveliness. When the evening shadows fell upon Zion's hills he loved to sing to her his choicest song. In the morning hours his converse with her was his sole recreation. His soul was knitted to hers. She was his inspiration and solace, as was her mother in the days of his youth, when to wed the maiden of his heart he left throne and people, and wandered, a foot-sore pilgrim, until he met Naama and plighted his troth. The years had passed rapidly since then—as rapidly as the shadow of a bird in flight; but Solomon lived

again his old time romance as he saw Naama's eyes in his daughter's countenance. And the princess repaid the father's love by a daughter's devotion.

One evening as Solomon was observing the stars the thought occurred to him to discover who was destined to be the princess' husband. Long and intently he gazed at the constellations. Silent and profound were his meditations in the watches of the night; and then, just as the first dim light spanned the far east, and the morning stars were singing their cradle-song for the new day, the monarch's heart felt an unaccustomed pang. He read the secret of his daughter's fate. There it stood blazoned on the fiery constellation—she was to wed the poorest man in Israel!—she, a princess, and his daughter!

With agonized soul Solomon left his watch tower. For once the rising day possessed no charm for him. Bird-note, flower-fragrance, the music of rippling waters, the magnificence of his surroundings, his books and songs and favorite pastimes, palled upon him. His lovely daughter in vain strove to soothe his disturbed spirit. Each fresh endearment only increased his irritation. Her voice, once so gentle, seemed to him as harsh as the scream of the condor. The maiden's heart was troubled indeed as she withdrew, weeping, from his presence.

"It shall not be!" Solomon exclaimed. "My daughter wed a beggar! A pauper's child to sit upon the throne of David! Nay, I shall defeat the Almighty. I shall—"

And there fell a deep silence on his spirit. A picture from the past arose before his vision. It was a king hurled from his throne on account of his pride, and doomed to wander unknown, and to suffer severe privations until he had learned to control himself and trust the Almighty. He saw the ring which he gave Ashmodai, and heard the fierce yell of triumph as the demon ascended the throne, while he—Solomon the Great—sank down, down into an unfathomable abyss. Then another picture arose in memory—the weary fugitive spurned on all sides, famine-

stricken and sick at heart, until the lesson of peace was learned.

"Forgive me, forgive me, Almighty!" he cried. "Must I learn again the cost of mortal pride? Forgive me for doubting Thy purposes and measuring my puny powers with the Infinite! Let Thy will be done. I shall watch Thy wisdom and abide by the result. My heart has lost its anguish and its fear.

Upon the rocky sea-coast Solomon had a lofty tower constructed. Walls high and inaccessible surrounded it on all sides. People wondered at the building, but Solomon continued the work until it was completed. Thither one night he had the princess brought, and placed her in charge of seventy aged custodians.

"This shall be your home," said he to the eldest and trustiest. "It is provisioned for years to come. There is no door to the fortress, so no one can enter without the sentinel's knowledge. Be vigilant. Your head shall be the price of your remissness!"

The days, the weeks, the months flew by. One night a poor traveller was wandering along, tired and hungry, his clothing tattered, his heart utterly cast down. At last he could walk no farther, such was his exhaustion, and seeking a spot to rest, he saw the skeleton of an ox in a neighbouring field. Thankful for the shelter from the wind, he crept inside, and with a silent prayer to God, fell asleep. The elements raged without, but he cared not for the storm. He forgot his cares and sufferings in blessed, restful sleep.

While the traveller thus slept, all unconscious of what was preparing for him, a huge bird with mighty pinions alighted from the distant hills, and lifting up the skeleton with the youth at rest, bore them aloft to the very top of Solomon's tower. The burden then proving too heavy, it was set down on the roof before the door of the beautiful princess. Then the bird flew away with a shrill scream that awakened the young traveller. He arose in terror, gazed about him, and began to walk up and down the roof, from



3153

Back and Front View.

Misses' Dress. Cut in five sizes 11 to 15 years old. Price 25 cents any size.

For full description see page 13.



3152

Back and Front View.

Misses' Dress. Cut in five sizes, 11 to 15 years old. Price 25 cents any size.

For full description see page 13.

which he could descry only the rocks below and the clouds above. In the distance he saw the fast-disappearing pinions of the bird that had brought him there, and a sharp pang smote his heart as the full measure of his wretchedness was realized.

Suddenly he descries a woman advancing toward him. She is young and beautiful, and with a commanding air, yet gracious and kind. It was the princess taking her daily stroll on the roof, who, astonished at the sight of the youth, exclaimed, "Who art thou? How camest thou here?"

"I am a Jew of Acco," was the reply. "It was a bird that brought me."

"But you are tired and tattered," she continued. "Your face bears the marks of misery. You look troubled and suffering. Come tell me your history."

He told her of his wanderings, and how he had sunk to rest in the skeleton of an ox, and then of his flight through the air. And she listened entranced to his story, admiring his courage and sympathizing with his sorrows. She had him clothed in new garments. Her servants bathed and anointed him. Then his eyes shone with new radiance and his whole being assumed a lovelier aspect. As they spoke and strolled together kindred tastes were revealed. For the first time the princess realized the beauty in her father's words which he had written decades before: "My friend is mine and I am his," while the youth, as he contemplated the solitary tower and the imprisoned maiden, exclaimed with Solomon, "A locked-up garden is my sister-bride, a locked-up spring a sealed fountain!"

The north wind blew and the south wind blew. They loved, for both were beautiful to each other, and the world was before them. What should they do? Fly, and seek happiness in some distant spot, far away from the king?

"Nay, nay, beloved!" she exclaimed. "My father's wisdom would discover our hiding-place, and his chieftain Benaiah would drag us back to Jerusalem."

"There is one resource, dearest," he rejoined, after a pause. "Marry me here."

"Marry you? Yes, that I will; but how can we marry according to the law of Israel? Where is the ink with which to write the marriage certificate?"

"Despair not, beloved. I am prepared for every emergency." He bared his arm, and opening a small vein, used his blood as ink, and the marriage was secretly solemnized, with the words, "May God be my witness to day, and the angels Michael and Gabriel."

Their spell of happiness was brief. The custodians of the princess were thrown into the wildest consternation when they discovered what had taken place. They stormed, they raged, they threatened. But it was too late to argue with the pair. No more time was to be lost, so they hastily sent the swiftest-footed of their number to the royal palace, and the story was soon told.

Solomon at once ordered his mantle to be brought. It was of green silk, interwoven with fine gold and embroidered with images of all kinds. He sat upon it, and swiftly was borne on the wind to the solitary tower.

"Where is the youth," he cried, as he gained entrance, "who has dared marry my daughter?"

"Nay, father," the princess pleaded, "be not angry with him. Reproach me, but spare him, for love is our master, and thou didst write in thy 'Song of Songs,' 'love is as strong as death.'"

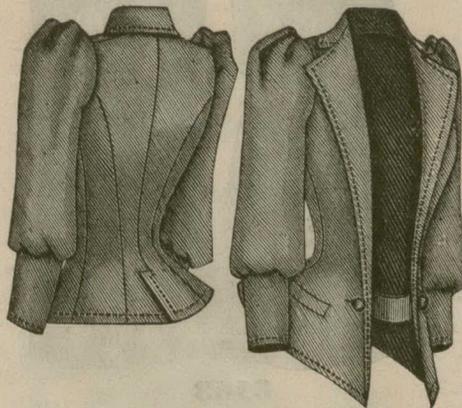
"So thou art the man who has presumed to marry a princess!" he exclaimed, scornfully,

as the youth was brought to him.

"Oh, king, be not too severe. I but obeyed the words of Solomon: 'Many waters are not able to quench love, nor can the rivers flood it away.'"

"Who is thy father, and where thy dwelling-place?" inquired the king.

"I am the son of a poor Jew of Acco," was the answer. "Altamar is his name." And the youth's heart grieved as he thought of his family's poverty.

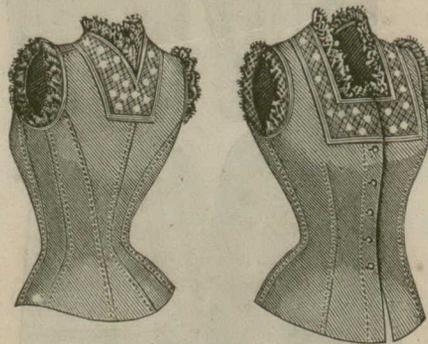


3155

Back and Front View.

Misses' Jacket. Cut in five sizes, 11 to 15 years old. Price 25 cents any size.

For full description see page 13.



3144

Back and Front View.

Misses' Corset Cover. Cut in five sizes, 11 to 15 years old. Price 20 cents any size.

For full description see page 14.

"What?" quickly rejoined the king. "The son of Altamar of Acco, the poorest man in Israel?"

"Yes, O king;" and the youth trembled, but regained his courage as he saw the princess step forward and take her place proudly at his side.

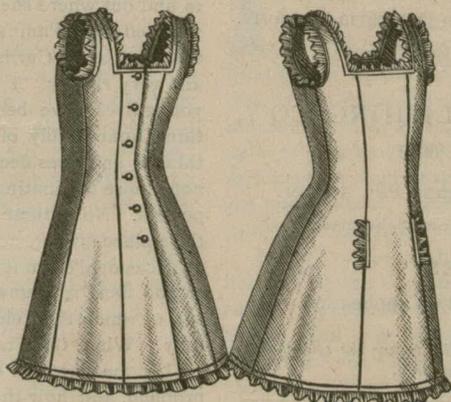
"He is my husband," she exclaimed, "according to the laws of Israel. With his blood he has sealed our troth."

"He is indeed thy husband and my son," said Solomon, beckoning both to approach his throne. "Thou art the very man who the stars told me was destined for my daughter. Thy name, thy lineage, thy estate proclaim thee the same. God is the ruler of the universe. Blessed is He who giveth a wife to man."

SOME PRETTY FANCY TRIFLES.

A PRETTY work-bag may be made of alternate lengths of silk and velvet ribbon joined together with fancy feather-stitching, lined with some pale-colored satin, and finished off with a rather wide drawstring. The ribbons may be of any width from two inches, and any length from ten inches; ten strips are generally required. When joined together to form the bag, and lined, they are gathered at one end, and sewed to a piece of cardboard previously covered with velvet or some harmonizing material, of about five inches square, to form the base. The drawstring is run at some little distance from the upper edge, so that the contrasting lining shows above. The fashionable green ribbon, with velvet of a darker shade, and a lining of pale pink satin, looks well, also fancy ribbon and black satin or velvet ribbon, with a green, red, or blue lining.

Some novel pincushions take the form of single pansies of good size. The flower is the ordinary artificial one, and the pincushion is cut to the same shape and size, and sewed to the back, the pins being put in all round the edge. Other pincushions are quaint; they are small and round, in dumpling form, and fixed by glue to the centre of the bowl of a wooden spoon. The spoon is tied up by ribbons. This is called a "Norfolk dumpling."



3156

Back and Front View.

Girl's Apron. Cut in five sizes, 6 to 10 years old. Price 20 cents any size.

For full description see page 14.



3142

Back and Front View.

Child's Dress. Cut in five sizes, 2 to 6 years old. Price 25 cents any size.

For full description see page 14.



3143

Back and Front View.

Child's Dress. Cut in five sizes, 2 to 6 years old. Price 25 cents any size.

For full description see page 14.

The decoration of fireplaces during the summer months is already exercising the ready ingenuity and skilled fingers of the principals of the Artist's Guild. Burnt wood engraving, or poker work, is much used for the decoration of fireplace screens; the newest are in the form of a large wooden heart resting in a slanting position on an easel, and decorated with a female head surrounded by a frame, the whole executed in poker work.

The most delightful little Tuck-away and other tables are made in all shapes and sizes, the top being decorated with the burnt wood engraving in a host of different artistic designs. The pretty enamelled over-mantels, specially designed here, are now ornamented with reproductions of delicate Louis XVI. designs, copied from originals in the Trianon, more especially in Marie Antoinette's boudoir. Nothing could be better suited for the purpose than the graceful little wreaths of flowers tied up in festoons with bows of blue or pink ribbon.

Douglas Jerrold once wittily remarked, "A wife at forty should resemble a bank note, so that she might be exchanged for two twenties."

The Ladies' Bazar,

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TORONTO, MAY, 1890.

A PLEA FOR AMUSEMENT IN THE HOME CIRCLE.

"I DON'T know what to do to keep Colin and Walter at home in the evenings," sighed a mother of my acquaintance recently. They are just of an age when boys confined to the office all day begin to look for some amusement, excitement or outing with young fellows of their own age, to counteract the "pokiness and stuffiness of that old office." And quite right they are, for we all know that "all work and no play makes Jack a dull boy."

"Cards are such a questionable amusement," continued my friend, "and chess and draughts require too much thought to afford the necessary relaxation to young minds. And they do not yet seem to find that pleasure in ladies' society, which I trust they will ere long; so although I honestly try to render home as bright and attractive as possible, I feel that those evenings they do spend with us are so employed more to give pleasure to 'dear little *madre*,' than from any great enjoyment they find there." I sighed over that mother's wail, and wondered if my own small sons would find the outside world more pleasant than home in the years to come. Now Mrs. — is a most excellent woman (and when I use that term, I do not mean it in the abused sense in which it is generally used, a commendatory phrase applied to a person of thoroughly good, if not brilliant qualities, possessing amiable stolidity, coupled with not too quick perception). No, my little friend is bright, clever, lovable, and, *in toto*, a regular boy's mother; one to whom they can go with all their woes and vexations, knowing and feeling sure that she understands and sympathizes with them, has just the right word to soothe a wounded spirit, and just the tact necessary to smooth over a boyish difficulty. "It is so hard," continued my friend, "to feel that mere boys of seventeen or eighteen are gradually becoming estranged from the home circle; but what can be done! After they leave school and go into the office, bank or business house they are so jealous of their newly acquired rights, that the utmost delicacy must be used in handling the reins of home government, but the curb may be felt, and—snap—half a mother's control (which must be so gentle and unfelt) is gone, never to be quite the same. Of course, when a lad leaves his home for college, a mother has to trust altogether to home training and the influence of letters. Not forgetting that He who is the All-wise will surely keep the footsteps of her darling, in answer to the incense of daily prayer, which arises surely from every 'true mother's heart.'"

I took my friend's words home with me; and before long found myself pondering deeply over all she had said, and trying to find out where she had erred in their early training. First, I summed up the amusements she had enumerated as being suitable for boys. Cards she spoke of as a questionable amusement, and very rightly. I have known too many cases where bright young lives have been ruined by this habit to do other than think unfavorably of it. Chess. Yes, very well, if a boy is a thinker and goes deep into the intricacies of the game, there is none more fascinating or calculated to develop the reasoning powers. Now, these means of enjoyment are all very well in their place, and form a very entertaining way in which to pass an occasional evening; but to expect lads of seventeen or eighteen to find their sole amusement in sedentary recreations, the pursuit of which their elders frequently find monotonous, is sheer folly. What, then, is to be done?

Let me describe to my readers how one mother solved the problem, and how the young people of a large family found a never ending source of enjoyment in their own home.

When a young girl, I spent a winter with a very dear school friend in Quebec. I was quite unknown to any of the other members of the family, and felt not a little shy on entering a strange household. It was late in the evening when I arrived, too tired even to partake of the refreshments so kindly sent up to my room. When I joined the family next morning, I found that Mr. L— had already gone to his office, and that Charlie, Herbert and Eddie, aged fourteen, seventeen and nineteen respectively, had left the house for their different occupations some time previously. "Now for a jolly day," announced my friend Grace; "but first I must run up to the Athenæum, for I have a distinct recollection of a big rent in one of the curtains that has to be attended to before I am free to devote my day to you. Oh! those boys!" Gracie continued as we walked up stairs, "how they could compass such a tear when they were only fencing with foils is quite beyond me." Here we paused, quite out of breath, having mounted rather quickly two pairs of stairs. "Where are we going to, and what in the world is the Athenæum?" I wonderingly inquired, as we walked along a dark corridor and arrived at a green baize door. "You will soon see, and I will tell you all about it, as I darn my curtain." We were greeted on our entrance to a large, broad, low ceilinged apartment by a flood of light, which proceeded from four large windows. The floor was bare and stained in imitation of cherry wood, and at the farthest end of the room was a raised platform like a small stage, arranged with drop curtain, wings, flies, etc. The walls of the room were almost covered with masks, foils, Indian clubs, boxing-gloves, cricket bats, swords, fishing-rods, tennis racquets, and all the hundred and one accessories of the paraphernalia of boys' sports. In one of the sunniest nooks of the room was a Warden fernery and an aviary on a small scale, while a pretty work-table, low rocking-chair, easel and painting materials showed that Gracie, too, had her own especial corner in this surely young people's paradise.

Drawing the rocking-chair for me close to the window which was decorated by the torn curtain, Gracie drew from her work-basket thimble, needle, thread, etc., and looking rather ruefully at the long jagged rent, which meant, at least, a good half hour's labor, she curled herself up on the broad window-seat as comfortably as circumstances would admit and entered on the following explanation. "You see, Georgie, it was this way. A couple of years ago, when Herbert and Eddie were just at that mischievous age when boys seem to fairly tear down the house with their noise and racket, mamma determined that out of the two courses which had long seemed the only ones open to her with regard to the treatment of the boys (namely, either letting them have the complete run of the house, thereby causing frequent crusades

with a belligerent housemaid, or else trusting to the doubtful out-door companionship of casual school friends) must evolve another third and wiser course. So she and papa laid their heads together and, after much consultation with carpenters, joiners, etc., papa resolved to give up the entire top flat of the house to the forming of a sort of club-room, which was to be kept in order by the boys, furnished and fitted up by them, and where they and I should reign supreme, inviting the other members of the household and our outside friends to visit us as we might desire. The adornment of the walls needs no explanation; the boys fence, box, and practise with their clubs and dumb-bells as they will, and are quite at liberty to ask as many of their friends to participate in their pleasure as they desire to extend invitations to." "And, oh! Georgie! the jolly evenings we *do* have," Gracie continued; her sparkling eyes testifying to the delight the bare recollection gave her. "Sometimes we have Edith May, Vera Roche and some of the girls over, and we always get up at least two or three plays in the course of the winter. Then there is Herbert's microscope, which is a never-ending source of enjoyment and wonder; and greatest delight of all, there is our home orchestra for, you know, each one of us plays some instrument fairly, and although we are certainly not a musical family, meaning by that that we none of us shine particularly. Mother insisted that each one of us as children should take up an instrument as a means of amusement for the future, and she certainly was right, for playing in concert is one of our greatest delights. Of course, in the summer all is different; there is tennis, cricket, fishing, etc., and the boys are out a great deal; but papa having taken care that they should join only *nice* clubs, we feel no apprehension as to their coming under bad influences." Here Gracie jumped up, and announcing that her work was done and that the pony would be waiting for us, away we flew, leaving the charm of the Athenæum until the evening, when all the members were to be there.

And oh! the delights of that winter! What a good time we did have, evening after evening passed, and save when we attended an entertainment elsewhere the Athenæum proved a never-failing resort. "Oh! yes," I hear some one say, "a plan of that kind is quite easy to generate, but unless a person has a pretty good balance at the banker's it is well-nigh impossible." One word to contradict that idea. The L—'s were far from being a wealthy family, and as my friend in Quebec said, it only required the sacrifice on the part of the family of the upper or garret portion of the house, and, of course, a little outlay had to be made in the shape of carpentering work, etc., but any mother knows that the saving in wear and tear of the house generally would in less than a year far outstrip that outlay, not to mention the sense of security and happiness brought about by the knowledge that her dear ones were safe and enjoying themselves under their own roof. Years have passed, my own wee tots are growing around me, but I have never forgotten that happy winter in Quebec, and, please God, when they are old enough I shall have an "Athenæum" for them, perchance on a more modest scale, but still resembling, I trust, in the simple spirit of healthful enjoyment and recreation, the old days in the ancient city of Quebec.

I would be much pleased to receive and publish in these columns letters from any of our "BAZAR mothers" who may be interested in this vital question, and heartily invite correspondence on the subject from any subscribers, who, like myself, have the welfare of "our boys" at heart.

A New York stonemason received the following epitaph from a German, to be cut upon the tombstone of his wife: "Mine wife Susan is dead, if she had lived till nex' Friday, she'd been dead shust two weeks. As a tree falls so must it stan'."

HINTS ON RENOVATION.

AS Spring approaches thoughts of the regular semi-annual house-cleaning begin to flit spectre-like through our minds, indeed, as old Sol grows gradually stronger and peeps through our windows, lighting up some article of home decoration (which in the firelight and gaslight of the long winter evenings looked so well), he discloses to us the unwelcome fact that, in spite of Jane's or Mary's daily ministrations, dust and the general wear and tear of the winter have played sad havoc with our pet knick-knacks. Heaving a big sigh, we are forced reluctantly to acknowledge that "something *must* be done to that room."

It is all well enough for madame of the plethoric purse; to her it is (if she has good taste) an easy matter to renovate her rooms, the stores and art depositories abounding in pretty things. But to us less favored mortals of moderate means it is a more serious matter. It requires considerable thought to be able to reproduce inexpensively some costly effect that may have pleased our eye. It is my intention, therefore, to give the readers of the BAZAR the benefit of some of my recent researches in that quarter, and to tell them of some of the latest pretty and dainty conceits of fashion for the adornment of our homes.

In the drawing-room of a friend, the other afternoon, I saw a lovely sofa-pillow. It was made in the shape of a large water-melon, of a greenish shade of moiré silk, shot with canary color. Six slender oval-shaped sections joined on the wrong side formed the melon, while on each end a rosette of the moiré hid the pointed ends, and gave the cushion a dainty finish.

All chairs should have head-rests of some kind; they are so pretty and comfortable, and can be made so easily, which is not always the case with fashion's freaks, that these cosy additions to home comfort surely should not be overlooked. They can be made of velvet, Harlequin patchwork (now so greatly in vogue), or even of simple cretonne. They should be prettily shaped to fit the chair which they are intended to adorn, and if a little powdered orris root or fragrant sachet powder be sprinkled between the lining and outside cover it will add not inconsiderably to their desirability. A very pretty one I saw recently was perfectly round and consisted of seven V shaped sections of vari-colored silk and velvet sewed together, the joints being concealed by feather stitching, while a quilling of ribbon gave a pretty finish to the whole.

I wonder if many of the readers of THE LADIES' BAZAR know how easy it is to re-cover a chair which has grown shabby. The essentials are: first, pretty cretonne (and who would wish for anything prettier than many of the lovely art patterns to be seen hanging in the King Street windows), a package or two of furniture tacks with tiny heads, a small hammer, an upholsterer's needle, and a quick eye to observe how the covering was arranged before, a little care, an hour's work, and the thing is done. While for restoring the dulled and scratched frames and woodwork, Aspinwall's enamel will be found invaluable.

For brightening up carpets that have begun to show signs of wear and tear, mix one ounce of spirits of ammonia with one quart of water, with which (after sweeping thoroughly) go over the entire surface by means of a soft brush, rubbing any faded or soiled parts particularly well. This will be found a wonderful restorer, and also a preventive of moths.

Sofa pillows are now made very large and decidedly more for use than ornament, although the canons of good taste must never be offended by such a thing as jarring colors or injudicious combinations. In these days, happy am I to be able to say it, infinitely more admiration is gained by a pleasing contrast, or carefully planned effect, even though it may be produced at trifling cost, than by expensive and elaborate ideas carried out inharmoniously.

GEORGIE.

OUR FANCY WORK PAGE.

" COMMENCE WORK."

CANADIAN ladies will welcome warmly this new and exquisite embroidery on linen designated by the above name by our American cousins. Mary C. Hungerford, in the April number of the *Home-maker*, gives the following simple instructions concerning this new "Art embroidery" with directions for making a table centre and finger-bowl doyleys:

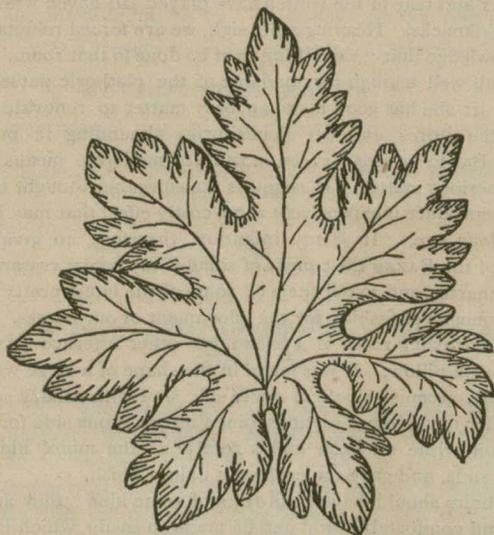
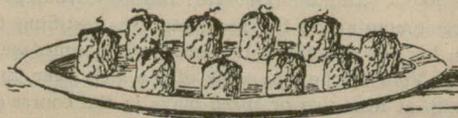


PLATE MAT.

"We have gone back, those of us who can afford it, to the sumptuous days of our courtly great-grandfathers, and with the table cloth removed, after the solids are eaten, we take our dessert and coffee on bare and polished tables whose lustre, although darker, is as bright as silver.

"The rattle of plates, or the unsightly defacement the rough under ring of a plate may cause to the polished wood cannot be endured, so in front of each person the waiter lays a little mat which serves as protection and decoration. The little mats may be squares, circles or the pretty leaf form our artist has drawn. The large grape leaf should be drawn upon linen and cut out after working. It should be 8 inches long, and $7\frac{1}{2}$ across the widest points. The edge should be finished in button-hole stitch, with a line of long and short stitch following the edge. The veining is done in outline stitch. The material should be thick white linen and the silk of the embroidery may be white or colored. A medium shade of green for the edge, with a lighter green for the veining makes a beautiful leaf.

"To accompany the dozen of plate mats in the form described, the mistress of the shining dinner table should possess herself of a central piece to correspond. The one in the drawing has a border of grape leaves which should be worked like the large single leaves with the outer edge cut out after button-holing. The form is oval and the size is a matter of taste. The same color of silk used for the mats should be chosen for the centre piece. The dark leaves which underlie the white ones are covered with a stitch which is shown more distinctly in the small cut. If the dining table has not the smooth and polished service which warrants its appearance without a cover, the centre piece will find a use, and the leaf mats may be converted into doyleys to put under finger bowls.



EGG COSIES.

"A dish of eggs disguised each in its individual hood or cosy is a pleasant sight to a breakfaster who abhors cold or lukewarm eggs.

"To make a cosy, crochet a chain of six and join in a ring. Work into the ring twelve double crochets. Then work four trebles into the space between two double crochets, keeping the one loop on the hook all through till the fourth treble is made, then pull the thread through the loop kept on the needle and the treble will be drawn up into a little puff. Chain one and repeat the four trebles in next space between double crochets of first row. Do this all around, and then make the succeeding rows in the same way, always putting the cluster of trebles between the clusters of preceding row. Six rows of trebles, if single zephyr is used, will make the cosy large enough to just cover the egg. The leaves at the top are made by making a chain with dark green worsted and working double

crochet over it, and either sewing or crocheting it together in the form of a leaf. The stem is made of two rows of single crochet. The effect is good if some of the cosies are yellow or red and some white, with the same green leaves or calyx on both kinds."

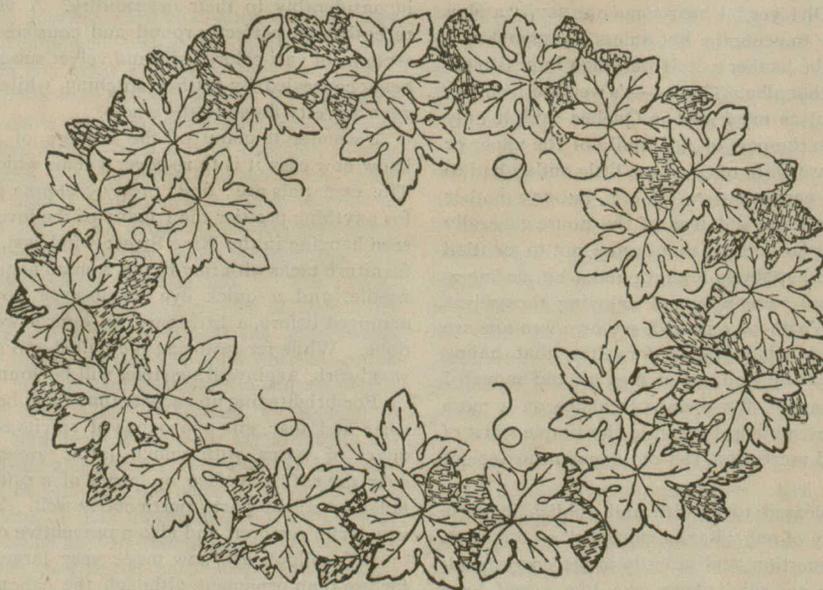


TABLE CENTRE PIECE.

CROCHETTED RINGS.

Little brass rings crocheted over in short stitch in bright colored silk, and sewed together, form a favourite decoration for chair scarf ends. Sometimes through the rings is drawn baby ribbon in a con-

trasting or darker shade, and they are often arranged to form pretty patterns. A diamond or oval pattern formed by these rings is a new and pretty decoration for the top of a pincushion, while they may be seen edging headrests, and often form entire chair decorations in the old antimaccassar style.

TALK ABOUT FLOWERS.

WINDOW GARDENS.

WINDOW boxes filled with luxuriantly growing, free blooming plants will prove things of beauty which will give pleasure to the inmates of the house, the chance guest, and the passer-by.

Plants thrive much better when the pots are sunk in boxes than when kept on shelves or stands, where the sides of the pots are exposed to the sun, which bakes the earth and tender roots. The lover of flowers will find herself well repaid for the time, labor, and money expended in providing these snug receptacles for her plants by the growth, vigor, and lavish bloom they will show.

Our aim is only to tell how to provide some pretty and inexpensive boxes for the better keeping of the plants already housed. But we stop a moment to urge that in each home some bit of greenery should have a place. Because means are limited, choice plants hard to obtain, or the time to be devoted to their care short, the plants which will yield pleasure and carry a bit of summer through the long months of cold and snow storms should not be given up.

It is far better to have plain boxes filled with easily grown plants than to have none at all. Because Mrs. Highfly has window boxes which are creations of art in pictured tile and carved wood, filled with rare plants and tended by an experienced gardener, is a very poor reason why some one else who happens to be blessed with a lesser share of riches should not try to have the more inexpensive boxes and easier grown flowers within her reach.

It is a happy fact that ordinary flowers can be bought for a trifle, and will grow and bloom so luxuriantly that they will rival the rare exotics in their grand surroundings. The window space at command and the means of the owner will decide to some extent the kind of boxes to be used. Really attractive ones can be made, put in place, and filled for a trifle, and even under the care of an inexperienced hand the plants will yield full return in flowers and foliage.

The Gladiolus is the most showy of all flowering bulbs; in fact, no flower equals it for brilliant display, and none are more easily grown. Bulbs should be planted in the open ground, from last of April to first of July, and they will bloom from July to October. Plant three inches deep and four inches apart. In October the bulbs should be lifted, dried and stored in the cellar over winter. They produce the finest effect when planted in clumps or masses, and a bed of a hundred or more is a grand sight.

To make window boxes which will be positively handsome and show no trace of their plebeian origin requires but little skill or artistic ability. The boxes may be made of pine or any kind of inch-thick board. They should be as long as the window is wide, one inch deeper than the largest pot to be put in them is high, and one inch wider than the pot is broad.

Any ordinary carpenter can put the boxes together, but he

should be instructed to use screws in place of nails for joining, since if nails are used the seams will soon show unsightly gaps. The top of the box may be finished by a narrow moulding, or by an inch-wide strip of thin board. The carpenter can either fasten it on or only fit it and leave it to be put on later, according to the decorations decided on. It is a good plan to have all window boxes furnished with a zinc lining, but as this adds quite an item to the expense, it may be left out, and the boxes made perfectly water-tight by covering the cracks up the corners and around the bottom on the inside with putty.

When the boxes are ready for decorating, location, the kind of flowers to be grown in them, and the colors in the furnishings of the room where they are to be placed must all be taken into consideration before deciding how they are to be ornamented.

Bright colors should not be used for an entire box, and bright red in quantity should be avoided, unless the box is intended for holding ferns in a north window. Bright green is a color also to be omitted.

The most simple way to finish a box is to stain and oil it. A good staining fluid for imitating walnut is made by adding powdered burnt umber to boiling vinegar until the desired shade is procured. Apply the stain to the wood while hot, using a brush to put it on with, and rubbing off well with a woolen cloth. After the stain has dried in the wood, oil with boiled linseed-oil, rubbing long and well.

A very fine imitation of mahogany may be obtained by rubbing the wood with a solution of nitrous acid, then apply with a soft brush one ounce of dragon's-blood dissolved in about a pint of alcohol, with a third of an ounce of carbonate of soda, mixed and filtered. This will have a great brilliancy of polish. If it becomes marred it can be restored by the use of a little cold-drawn linseed-oil.

More elaborate effects can be obtained by painting. A pretty box can be made by marking off the ends and sides into three inch-wide perpendicular stripes, and painting with pale blue, creamy brown, very light

pink, and soft pale gray, using one color to a stripe, and taking them in the order named. Two coats of paint must be used, and one of varnish, after the last coat of paint is perfectly dry. The stripes must be carried up over the moulding around the top of the box, so that the stripes will show on the upper edge.

Instead of stripes, the box may be marked off into three-inch squares, and the squares painted with the colors named. The effect is much better than would be imagined.

With the exception of ferns, it is better to keep the plants in pots, and set the pots in the boxes, filling in the spaces with moss or with sand, and covering the top with growing moss. The plants can then be changed without disturbing them, and when one plant gets out of bloom, the pot can be lifted out, and another put in its place.

The plants should never be crowded too closely together. It is more satisfactory to possess a few free-growing plants than three times as many struggling with each other for room to grow.

Thanks are due Messrs. Steele Bros. & Co. for information and cut.



NEW SNOW-WHITE GLADIOLUS.

THE TRAGIC FATE OF A HAT.

A PITIFULLY TRUE TALE—A WEST POINT OCCURRENCE.

'Twas just out, a Parisian beauty,
A marvel of delicate grace.
The straw from Milan was the finest,
While Brussels laid claim to the lace.

I had worn it during that morning,
The team almost equalled the hat
For style was Harry's great hobby
And I had remembered the fact.

The drive was long and delightful,
One always finds so much to say
When one's companion's congenial
And June does contribute the day.

But the best of companionship wearies
(The season is "full" don't you know)
And Nature, that gentle restorer,
Does sometimes pity our woe.

So, remembering the dance in the evening,
I threw my hat down on the bed
And Pedro—misfortune! He saw it.
Imp, "Mischief" then entered his head.

Pedro's my dog,—he's a spaniel,
Of very pure breed, it is said,
With a glossy and satiny coat
And eyes that plead and beg.

Woo'd by gentle Morpheus,
I slept and dreamed of him,
Who on that bright June morning
Had made himself "My King."

I awoke with a start and a tremor,
My hat! It was *gone* from the bed
Pedro had claimed its beauties
They now adorned *his* head.

He had respected the flowers and laces,
Like a delicate shroud they lay
Covering with mocking splendor
My Pride! The hat of a day!

The straw was gone, like my dream,
Torn and shredded in bits.
Do you wonder, readers dear,
My awakening gave that dog *fits*?

H. MACF.

STUART DAWSON'S REVELATION.

THE fire was blazing on the nursery hearth. There was a fender in front of it, a high, old-fashioned fender, made of a sort of wire net-work, painted green and surmounted by a brass rod. On this fender hung the night-clothes of a little child.

The child himself, a little boy of about four, stood at the rug by his mother, who was undressing him.

She was a slender little woman, with a sweet, sad face. She wore a plain black dress, and her yellow hair was half hidden under a widow's cap.

The boy's loosened clothing fell in a little heap on the floor. She lifted him to her lap, and rubbed the plump little legs and feet, which he stretched toward the fire, kissing him, and talking to him all the time in that half-tender, half-foolish language which falls so easily from a young mother's tongue. Finally, when he had been dressed again in his warm little night clothes, he knelt by her knee, and repeated after her, his little prayer—

"God bless papa and mamma," he said in conclusion, "and help me to be a good boy,"

She kissed him again when he had finished, and said:

"Now go and say good night to papa."

The child walked across the room to a large oil-painting,

which, resting upon a low foot-stool, leaned against the wall. In this position it was about on a level with the child himself. It was the portrait of a young and handsome man, with black hair and eyes like those of the little child who faced it. The boy went up to it and kissed the painted lips.

"Good night, dear papa," he said. Then he walked gravely back and re-seated himself in his mother's lap.

"Why doesn't papa ever kiss me?" he asked.

A spasm of pain passed over the mother's face. She bent her head down close to the boy's curls and kissed them.

"Mamma must do it for him, now," she said, but he loves you, Stuart, all the time, just as much as I do."

"Can he see me!"

"Yes, darling, he sees you and watches over you. You are his own little boy just as much as you ever were. He is sorry when you are hurt, and glad when you are happy, just as mamma is."

"What's an orphan?" asked the child.

"What?" said his mother in a startled tone.

"An orphan," repeated the child. "Charley Brady called me that to-day. He said I was an orphan 'cause I didn't have any papa, but I told him I wasn't. I guess he's one himself," he added, with the easy contempt of childhood.

"An orphan," said his mother, putting both arms around him, "is a child whose mamma or papa dies, but you have mamma on earth, darling, and papa in heaven. You have a papa, you must never forget it. I will talk to you about him every day. He was such a good, noble man, and you are going to grow up like him, Stuart. You are going to be the little boy he would be so proud and glad to have. Do you remember him?"

"I don't frink I do," he answered.

Then holding him in her arms, and rocking him, she began to talk to him of his father. She told him little stories, full of descriptions of his looks, his ways and words. The child listened eagerly at first, then his eyelids drooped heavily, and presently he was fast asleep.

She carried him into an adjoining bedroom, and put him in her own bed. Then she came back into the nursery, and stood a few minutes by the fire, which was dying away. She went over to the picture as the child had done, and knelt in front of it. Her lips moved, and she seemed to be praying silently. After a little she said softly:

"Oh Stuart, Stuart, he *shall* know you and love you! I will not let you pass out of your child's life. We will love you and think of you together. I *will* keep you with us, Stuart, my darling, my darling!"

And so all through his childhood, this was the aim of Stuart Dawson's mother. She kept ever before him the thought of a loving, noble father, and the boy grew up with a more vivid sense of the personality of his dead father than many children have of their living parents.

His mother and he were always together. She was his nurse in childhood, his teacher afterward, his dearest friend and companion always. The very love and reverence which he bore to his unseen father was a bond that bound him all the more closely to his mother, for she, of all the world, understood it. As he grew older, she gave him, a few at a time, his father's things; little trinkets and keepsakes, not of great value to anyone else, but sacred to these two. On his twelfth birth-day she gave him his father's watch, later, his father's books, and finally his desk with the pen and paper that he had used last.

"To be a good boy and please papa," was the aim of Stuart Dawson's childhood. To be an honest man and worthy to bear his father's name was the ambition of his young manhood.

He and his mother were much alone, but childhood accepts its environments unquestioningly, and it never occurred to him

to wonder at this. When he was twenty-one, his mother put into his hands all of her property. It was not much, but it had been enough to take care of them comfortably, and to give him an excellent education. He and his mother even took a little trip abroad, after he left college, and travellers who met or journeyed with them, remembered long afterwards the timid, gentle little woman, always dressed in black, and her tall, handsome son who gave her the devotion of a lover.

But even in this trip they carried the memory of the absent father with them. Mrs. Dawson had gone abroad with her husband soon after their marriage, and she re-visited with Stuart every spot hallowed by those happy days. The trip was like a series of pilgrimages to different shrines.

To Stuart, all these reminiscences were very sweet and sacred. He was now nearly as old as his father was when he married, and he had a strong sense of companionship with this young, gallant father, standing upon the threshold of his life.

When they came home Stuart went into business, working hard and earnestly.

He was a quiet reserved man, almost shy in the presence of women, a man of deep emotions, and of strong, but well-controlled passions. He was a son of whom any woman might be proud, honest, loyal and pure. The two deepest feelings of his heart were a tender reverence for the name and personality of his dead father, and a love that was almost idolatry for the little mother, who seemed dearer to him than any other woman could ever be.

The picture of his father hung higher on the wall now, but the loyal little woman could stand before it, as she had done that night in the nursery years ago, and feel that she had kept her vow. His son loved him as few fathers are loved.

Stuart Dawson was in his twenty-fifth year, when one day he was suddenly summoned by the senior member of his firm and requested to go to New York at once and attend to some business complications that had arisen there. He had only about two hours in which to get ready.

He rushed home, told his mother, and ate a hasty luncheon while she packed his bag. Then he kissed her very tenderly, and telling her that he would write, and when to expect him home, he ran down the steps, turning to look back as he went up the street. She was standing in the window as he knew she would be, a little, slender, black figure outlined against the white curtains. He smiled back at her and waved his hand.

There were no drawing-room cars in the train which he had chosen, and the seat which he at first took, was, he discovered later, on the sunny side of the car. So leaving his bag in the little rack overhead, he seated himself across the way. At the first station two men entered, and took the seat directly in front of him. Stuart had finished his newspaper, and was leaning back half drowsily when he was surprised to hear his own name mentioned.

"Stuart Dawson," said one of the men, "that's the name on that bag over there, and somehow it sounds very familiar. I must have known that man somewhere."

"Stuart Dawson!" his companion repeated, "why, that was the name of the cashier of the —th National Bank in New York, don't you know? His accounts were forty thousand dollars short, and he shot himself, I believe. It was over twenty years ago, but I was with Baldwin & Co. at the time, and happened to know all about it."

"Yes," said his friend, "I remember now. Strange, isn't it, how many men in that position do that thing? The sight of money seems to be to them like the smell of whiskey to a drunkard; they can't help taking it."

Stuart Dawson sat perfectly still. It did not seem possible at first that their talk could have any reference to him. His brain seemed to become so numb that he received impressions

very slowly. It was quite a little time before he realized that it might be his father, his loved and honored father, of whom they were speaking. When he did realize it a great wave of indignation swept over him. He longed to rise and confront these men, to hurl at them hot, bitter words of anger and abuse. But he did not; he sat still, and then his hands and feet seemed to grow quite cold as he said over to himself the words that he had just heard.

"Stuart Dawson!" It was not a common name. It was his father's name, the name that he had tried to bear pure and blameless for his dead father's sake.

After all, no one had ever talked to him about his father but his mother. He realized it now for the first time. But could she—that sweet, saint-like woman—have deceived him all these years? Oh, no! His heart leaped with love and trust when he thought of his mother. He could have laughed at the thought of doubting her. This was some ridiculous mistake, some confusion of names, that was all. He would not even grieve his mother by repeating to her what he had heard. He determined to put it all out of his mind, but it was a vain determination. He found himself brooding over it, and wondering if such a thing were possible. Even when his mind was full of other things something weighed upon him and depressed him. He returned to it again and again. He tried resolutely to throw it off, but it was as impossible to evade as a fog or darkness. It surrounded him quite against his will.

He was glad to get through with his business in New York and return to his mother. He had made up his mind now to tell her. It seemed to him that it would be a great relief to see her look of scorn and disdain. He could not expect that she would laugh with him over it, but he thought that her indignation, when she knew that the name of her idol had been assailed, would be very pleasant to see.

So, as he sat by the fire with his mother after his first dinner at home, he determined to tell her. He had been smoking, but he tossed the stump of his cigar into the grate and leaned across and took her hand.

It was a very little hand, slight and thin. The wedding ring on it looked hardly large enough for a child. He stroked it softly.

"Mother," he began, "I overheard a queer talk on the cars." He was surprised to find that his voice trembled a little.

She looked at him, responsive and interested.

"What was it, Stuart?"

"It was about me, or rather about my father. At any rate, it was the same name. One man said that Stuart Dawson was cashier of the —th National Bank twenty years ago, that he stole forty thousand dollars, and then killed himself."

He had tried to speak lightly as if it were almost a joke, but his voice failed.

There was silence in the room. His mother did not answer him, or move, but the interested, expectant look faded from her face and she grew very white.

"Mother!" he exclaimed, his voice sounding harsh and unnatural, "why don't you say something?"

He held her small hand so tightly that it must have hurt her.

"Mother!" he repeated, "speak, tell me—was it so?"

"No, Stuart," she said slowly, "It was not so."

But her words gave him no sense of relief. Her whole manner was so different from what he had expected that the terrible doubt seemed to be crystallizing like ice about his heart.

"Mother!" he said sharply, "tell me the truth about my father!"

"I do, Stuart," she said sadly. "I have always told you the truth."

If he could only have believed her! But it was not like this that he expected her to deny it. Where were her surprise, her indignation, her righteous wrath?

At least it was evident that he had not told her a new story.

"Was my father the cashier of the —th National Bank?" he asked, trying to speak very calmly.

"Yes, Stuart."

The bands of ice closed in around his heart. They were so palpable and tangible that he could almost touch them.

"Did he take forty thousand dollars?"

His breath came short and fast. He had risen and stood in front of her, looking directly at her.

She threw up her arms a little, and her hands seemed to flutter feebly toward him.

"Oh, Stuart," she cried, "I will not have you doubt him; he was the truest, noblest man in the world!"

"Mother," he said sternly, "you'd better tell me the truth now."

She looked at him a second, and for the first time in all his life she felt his nature antagonistic.

"Tell me!" he repeated, "did he take forty thousand dollars?"

"He did not take it, Stuart," she said eagerly, "he never touched a penny. It was —"

"Who," he asked quietly.

"Oh, I do not know," she cried in a sort of dumb despair, "I never understood. It was—all too horrible."

"Why was it not investigated?"

"It was—that is, they were just beginning, and then, oh Stuart—he died!"

"Did—answer me mother, did he kill himself?"

"No!" she almost shrieked. "No Stuart, no! He died in his own bed. I was with him. It was apoplexy. They brought him home, and I was there. He did not know me, but I never left him. Oh, Stuart, you are cruel, cruel, to say such things!"

She broke down completely, and began to sob. She rocked to and fro, making a little moaning sound.

He looked at her sadly, but he did not offer to comfort her.

"So the investigation stopped with his life?" he asked.

"Yes," she said between her sobs, "I gave them all that I could, and they didn't do anything more."

"You gave them," he repeated after her, in amazement, "you gave them money! To hush the matter up? Is that what you mean? Did you buy them off?"

She took her handkerchief from her eyes, which seemed to dry suddenly, as if the indignation which had arisen within her stopped her tears.

"Stuart," she said harshly, "you are his son, but not even you shall talk like that. I gave them money,—all that I could spare,—because I would not see his dear name dragged through the mud and mire. I *knew* he was innocent; why should I want it proved? I was alone, and I could not have borne the agony of having him,—his life, his deeds, his very thoughts, perhaps, picked to pieces and coldly criticised by men who believed that he might be guilty. No, I saved his name from that, at least."

He looked at her coldly.

"A strange way to save it," he exclaimed. "If my father was innocent, all the investigations in the world would not have hurt him. If he was guilty, it would have been time enough then, to buy off his accusers, as you seem to have done. How much did you give them?"

"Thirty thousand dollars."

"Why didn't you make up the whole amount?" he asked bitterly.

"Because I could not. I had to save a little for you. You were his child. I had to educate you and take care of you, as he would have done."

They looked at each other silently. It was the most miserable moment in Stuart Dawson's life. Not only was he full of

shame for his father, whom he had so revered and honored, but he felt that he had been tricked, deceived and played upon by the person whom he had most loved and trusted in the world.

He looked at her, with her sweet gentle face, and thought how she had made his life one long lie.

"My God!" he gasped, "if there is a God! is there nothing true in the world?"

He was staggered and dazed by the blow, and by the revelation of what seemed to him his mother's deceit. But you cannot detach love, all in a moment, from the object around which it has grown for years. You must unclasp the tendrils one by one. Should the object fall, love falls too, clinging as it falls.

He loved his mother still; it was the habit of his life. He longed to fling himself before her and bury his face in her lap, and be comforted. Then, with a great wave of bitterness, the thought came over him, that never again could she comfort him. He could not trust her any more. He might love her in a sad, blighted sort of way, and be tender of her, for the old love's sake, but the sweet companionship that had been the biggest part of his life, was over forever.

Then it occurred to him suddenly that she might have deceived herself. Perhaps she did not know what she was doing. If he could make her see the hideousness of her long deceit, she would recoil from it as he had done. She would be filled with remorse. She would beg him to forgive her; and though life would never be quite the same to them, they might go on, at least together, and not divided from each other, as they were now.

"Do you see, mother," he said gently, "what you have done? You have brought me up to believe in things that were never true. All my life has been founded on what was false. I have lost my father over again, or rather—I never had a father. I have lost my faith in you. I am ashamed among men, my father's name—"

"Stuart!" she interrupted, "I will not listen to you! You are my boy, my own, my one baby, but do you think I can let even you raise your voice against him? I have never deceived you, never! Every word that I have told you about your father was true. There was nothing in his life to be ashamed of, or in mine either; until to-day when his son, his only son, doubts him, insults his memory and tramples on his name!"

She stopped; she was trembling all over.

He looked at her hopelessly. Would they never come any nearer together than this? Then a great feeling of pity for her came over him; pity for her anguish and for her wasted love and loyalty.

He put his hand on her shoulder.

"Poor little mother," he said, "we will never speak of it again. Promise me never to mention my father's name again, and we will let it all pass."

But she did not yield to his touch. She was rigid and impassive.

"Not mention his name!" she cried; "Why should I promise you such a thing as that? It is as though I acknowledged that there was something shameful about it. I will not promise!"

He took his hand from her shoulder and looked at her. Then, after quite a long time, in which neither of them spoke, he left the room.

He stopped irresolutely at the door, and said, "Good-night," without turning.

"Good-night," she answered quietly, but her heart beat fast. He had never left her like this before.

She heard the hall door slam.

(To be continued next month).

OUR INVALIDS.

CLEANLINESS and system are the first essentials of nursing, yet the carpet must be swept by the noiseless carpet sweeper, or with a dust-pan and whisk broom, never in any way that will raise a dust. The room must be cared for carefully, yet in such a manner as not to annoy the patient. Perfect ventilation is a necessity, and in winter if possible an open fire should be in the sick room, both because this is the most wholesome way of warming the room, and for the sake of the ventilation. Towels and bed lines used by the sick should be aired and warmed in winter after they are taken out of the linen closet. The tray of food brought to the invalid should be as attractive as dainty china and spotless napery can make it, and if possible the edibles should be garnished in some delicate manner. Whenever possible bring up a cluster of flowers with the salver, if only a rosebud, to brighten the room. Do not allow flowers to remain more than a day, but replace them with fresh ones. Make the sick room as lovely as neatness and perfect ventilation can make it, and add anything that will make it brighter and more cheerful, any fresh ornament or picture at your command. These are little matters, but they lessen pain by turning the mind of the sufferer, if for a moment, from his sickness. It is important in infectious diseases to have a disinfecting fluid to use for cleansing china, clothing and bedding. All articles which are to be laundried should first be wrung out of some disinfectant fluid and flung out of the window to air, rather than be carried through the house. If such a course is followed the contagion of the disease may be kept in one or two rooms. The dress of the nurse should always be of some material that can be washed. The nurses of training schools wear dresses of striped blue and white seersucker, a white apron and white caps. The dress is pretty and dainty, and every part can be put in the wash boiler if necessary. A cap that completely covers the hair is quite necessary in case of infectious diseases. Quiet is indispensable in the sick room. It is a mistake to maintain an oppressive silence except in certain cases; but there should be no rustling of stiff skirts, jarring of the bed, rattling of dishes or jarring of windows and doors. A cheerful manner and perfect self-control in case of emergency are a necessity for a successful nurse, whose care in many diseases accomplishes more than the medicine of the most skilful physician.

I heard a lady say the other day, "I wanted to carry something to Helen to-day, but everything I have is so common!"

Dear friends, do not wait for uncommon things. Remember in how great measure it is the common things, the dear, common things of life, from which sufferers are so sadly shut in. Carry your friend a sod of violets, placed in a shallow bowl where they can be freely watered. They will grow and blossom in her window for days and days. Carry one of your blossoming house plants and leave it there a week. Carry your canary and let him sing there. Send her your photograph album, your scrap book, your box of stereographs some dreary winter day. Carry your precious silk quilt or your new afghan, and let it lay awhile on her bed or lounge. Even though she has one equally pretty, yours will be different, something new to look at.

Memory would fail me to recount the many gifts and favors that have brightened my own sick room, but, as I try to recall them, I find it is the little things that come most readily to mind. May flowers from the April woods of the Kennebec; a handful of pond lilies; a curl from a child's head; a comic picture or verse cut from a newspaper; a pitcher of new milk; a big red apple. But most precious, first and best of all the things that came to me, were letters. If you have a sick friend at a distance, write to her. Write often. Never, until you have yourself known the loneliness of long illness, can you understand

how much comfort there is to an invalid in a cheerful, newsy, chatty letter.

It is pleasant to note that in the matter of furniture for invalids which add to their comfort, there are a few new contrivances. In the matter of bed rests alone, instead of the old one which can merely be slanted at will, there is a most comfortable apparatus, padded in such a way that it gives support to the lower part of the back; and to those who know what protracted illness means, that point alone must be a great recommendation. There are also side-pieces at the top for the head to rest against, and arm-rests. These can all be folded back, if not required. Then, owing to some sliding arrangement in the bottom of the frame, it is not only possible to obtain the right incline, but also to alter the position of the patient, moving him higher up or lower down in the bed, as may be required.

Invalid carriages in great variety are to be seen. One especially is worthy of notice. It is constructed that it may be used as, and has the appearance of, an ordinary bath chair; but it has a leg rest and a moveable back, so that the occupant can sit up or recline, as most comfortable. These chairs can all be fitted with hoods, which remove quite easily, and are so well provided with India-rubber tyres, Cee springs, etc., that they are absolutely free from any jolting or shaking. There is, too, a very light wicker chair, fitted with self-guiding front wheel, obviating the necessity of raising the front part of the chair to turn it round. The latter is now also fixed to the spinal carriages. One of the chairs is constructed exactly on the same principle, but to be drawn, if desired, by a pony.

And this brings us to the end of our list, which we will close with a reminder that everything that can possibly tend to alleviate pain, or add comfort to weary hours of enforced rest, is to be seen and obtained nowadays. The minor appliances—minor in size, though not necessarily in usefulness—such as leg-rests, bed-cradles, crutches, etc., certainly need no description, and are to be had at prices to suit every pocket.

LIME WATER.

LIME water is very useful in the household, and a bottle of it should always be in readiness.

To make it, place a piece of unslaked lime in a clean bottle and fill with clear pure water. Keep it in a dark, cool place. It is soon ready for use. As the water is poured off more may be added.

A teaspoonful in a cup of milk is an excellent remedy for delicate children whose digestion is weak; it is also beneficial to persons suffering from acidity of the stomach. It gives no unpleasant taste to the milk or other articles of food in which it is put. When a little lime water is added to cream or milk which must stand some time, it will prevent its souring. In cooking, where milk is used, a few drops will prevent curdling. Some cooks add two or three table-spoonsful to bread sponge in very warm weather to keep it sweet.

Bottles, jugs or jars that have become impure from long standing, can be thoroughly cleaned by washing in lime water.

A mixture of one part lime water and two parts linseed oil applied at once to a burn will be found excellent. Lime water is a good wash for sores, and when thrown into sinks or other foul places will cleanse and purify. It is also a remedy for poison.

It being very easy to prepare and no expense, a bottle should be found containing it in every household.

For a burn or a scald try a single application of baking-soda slightly damped. It draws out the heat and pain wonderfully.

OUR GRANNIE.

FOR "THE LADY'S BAZAR."

She allus gives us cake for tea,
 With jam an' honey too;
 An', of course, we love our Grannie,
 It's natur'l that we do
 When she mends our gloves an' stockings,
 An' makes our winter coats.
 She can make us kites an' dollies,
 An' little wooden boats,
 That are jest as nice as any
 You'd purchase in a store;
 If the dollies have rag faces
 I like 'em all the more.
 An' when we tear our pinnies up
 Till they are full of holes,
 She takes an' sews 'em every one,
 An' never, *never* scolds.
 Then of'en when we hurt ourselves,
 An' think it best to cry,
 Do you know Grannie's cure for us?
 It is a piece of pie.
 Then, of course, we love our Grannie,
 An' Grannie loves us too;
 But then she is so good to us,
 It's natur'l that we do.

Peter St.

E. W.

OUR FOREIGN CORRESPONDENCE.

THE present fashion for tartan garments of every sort and kind naturally owed its origin in the first place to the marriage of the Duchess of Fife, and her determination to use the Macduff tartan for some of her most important gowns. The fashion, which was thus commenced in London, was speedily taken up with enthusiasm on the other side of the Channel, and French ladies have been wearing tartan gowns and cloaks, both in wool for daytime and in silk or poplin for evening wear. This being the case, it is only natural that English ladies should be interested in the tartan question. There are tartan poplins in almost every clan, sold by the yard, for making up into gowns, as well as silk sashes for children's wear, and silk squares and handkerchiefs to correspond.

London tradesmen are also making a great feature this year of their handsome reversible cashmeres, which are soft and rich in texture, and suitable, in their various colourings, both for day and evening wear. A silver-grey cloak is lovely, for instance, with a pale pink inner side, while for more useful purposes a brown reversible cashmere cloak, with a fawn-coloured inner side, looks very handsome with a brown collar and cuffs and brown feather trimming down the centre of the front. A circular evening cloak of this reversible material is of dark red cashmere with a brown lining. This cloak is fully gathered round the shoulders, made with a turn-down collar of the same material, and tied in front with long loops and ends of dark red ribbon.

New evening bodices are cut either with very short points in front, or else quite round, the waist being very often outlined with a girdle of silk cord, knotted on one side, and afterwards falling almost to the hem of the skirt. Draperies and puffings of *chiffon* round the bust and on the shoulders appear to be indispensable from these new bodices, while trimmings of ribbon and flowers are profusely used. There seems to be a tendency to revive the long sleeves of *chiffon* or *crêpe de chine* full to the elbow but twisted round the arm tightly from the elbow to the wrist. Should these sleeves come back into fashion, we shall have to adopt at the same time the one-button gloves of some five and twenty years gone by.

For house dresses the draperies and sleeves are bordered throughout with a fine silk fringe of exactly the same shade, while round the waist there is a deep belt of mingled gold and silver passementerie.

Softly puckered chiffon sleeves down to the wrist are now made by the leading firms for fashionable dinner dresses. This modification makes no difference whatever to the measure of the *decolletage*, but with this new fad, red or angular arms may with good taste be kept, not exactly out of sight, but so deftly veiled as to appear nearly quite white and softly round—two great advantages. Young ladies, think what a boon that will be, and what an economy in gloves, as only two buttons are necessary with these Sarah Bernhardt sleeves, the first that were seen having been worn by the famous *tragédienne* in the French translation of *As in a Looking Glass*.

M. Carolus Duran, in his handsome studio of the Passage Stanilas, has just completed a superb portrait of the Princesse de Wagram, a piquante blonde, whose dainty russet head, large bright eyes, and pearly skin are set off to great advantage by a background of old-gold plush. The pretty aristocrat is depicted standing, life-size, and wears a delicious gown of pure white satin, with Marie Louise up-standing epaulet of lace above the right arm, the waist made somewhat short. The left shoulder is hidden by a drapery of mauve satin, lined with soft citron yellow so arranged by the artist as to form a kind of Court train behind and come forth across the lower part of the figure in front. The Princess holds lightly open an antique fan of lace, a ruby and diamond ring sparkles on the third finger above the wedding circlet, and is the only article of jewelry worn. This portrait will certainly rank, not amongst the best, but as the very best the celebrated artist has yet painted.

The fashion of dress, which gained greatly in artistic effect after the abolition of the "dress improver," is threatening fresh aberrations, which it is to be hoped good taste will keep in check. The prevailing shape of small Zouave jackets, so narrow in front as to produce the effect of a bit of patchwork rather than a real over-bodice, and cut quite short under the arms, is far from becoming, and there is a tendency to loose, baggy draperies—untidy, overgrown relations of the sash family, and distantly connected with the waistbands—which would effectually spoil the most graceful figure. Bonnets, too, their little crowns filled with spite against the faces they are supposed to adorn, have entered into a malicious conspiracy to lie flat in front and rear themselves haughtily and hideously behind.

A typical London tailor dress is one of those serviceable Scotch tweeds which are appropriately denominated as heather mixture. The jacket is cut away at the top and also at the basque to reveal a hunting vest of white cloth, checked with faint lines of red and blue, and is completed by a smart little breast pocket, from which peeps a glimpse of a scarlet handkerchief with blue borders. The fourreau skirt, quite plain in front, with a slight fulness at the back, promises to be the popular skirt until the spring inspirations evolve something new. Bodices are made double-breasted, and brown seems to be a favorite color. A pretty costume in cinnamon has facings of crimson, and for travelling, an effective costume is of blue cloth handsomely braided with a little zouave, formed entirely of the braiding. Velvet is still much used in combination with cloth, a brown check Glasgow, made by a designer of authority, having not only revers of the velvet but panels of the same introduced into the skirt.

In evening dresses there is still diversity and novelty quite worthy of recording. A pretty dancing frock worn at a grand ball in Rome was of black net, with long streamers of red, green and primrose ribbon fluttering from the left shoulder, while belted corsages, usually full on the shoulder, and crossed, or at least shirred or pleated, in the front, will continue to be worn with light dresses. Belts of all kinds are worn—of ribbon with a deep buckle; of braid sewed together and fastened with a rosette of the same; and finally sash belts with long fringed ends, which are as popular as ever.

DRESS ACCESSORIES.

PRETTY nearly all of the beautiful street and theatre dresses are braided. If the color of the cloth is not particularly pleasing against the face, the whole basque is striped with a darker or contrasting shade. There are braids and braids in trade, and if the buyer wants to make sure of the beauty of her gown the braids used on military uniforms should be procured as they will not shrink. The infantry tubular braid is made in a criss-cross pattern of mohair and silk and wears well. The artillery braid is another excellent trimming and for both there are netted frogs and olivettes as ornaments.

Among dainty adjuncts of the toilet are full under sleeves of mull dotted with red polka dots and finished at the waist with full frills of pointed embroidery in red.

Ribbon sashes, varying from a wide sash ribbon to a narrower width, in delicate color or tartan plaids, will encircle the waist of young ladies' house gowns.

At one or two recent weddings it was observed that dainty muffs, all but covered with rare and odorless blooms, have been affected by some of the smartest dressed guests. And I hear that these are but the forerunners of muffs to be almost entirely made of real and artificial flowers for summer wear. The idea is, of course, not a new one, as it is not long since that these pretty fancies were in vogue, but doubtless we shall find some way of improving upon the old idea; at all events, we shall certainly discover some means of making them more costly. That is a characteristic of latter-day fashions of all kinds. The craze for flowers is a very pardonable one, and the floral muffs ought to be very popular. It is certainly a charming way of carrying a posy, and the effect of spring gowns will be greatly enhanced by these beautiful accessories.

Flower panels are a new form of decoration, and flower borders still ornament dainty dresses of gauzy materials. A white satin skirt has a panel of poinsettias gleaming through its two tulle overskirts of different shades of crimson.

Flowers, despite rumors to the contrary, bid fair to be more worn than ever, both with evening and morning dress. Spring blossoms are just now greatly in request, and the leading modistes are using them in profusion on young girls' gowns. The floral border is still popular, but the newest way of all of trimming ball gowns with flowers is to arrange a trail from the left shoulder across the bodice and dress to the bottom of the opposite side of the skirt. Huge floral epaulettes of upstanding blooms, such as lilies of the valley, mimosa, and lilac, are very much used, and even necklaces of real sweet-smelling flowers are making their appearance. These are charming, especially if the wearer be very young and her gown simple. I saw the other evening a charming fair haired *debutante* in a gown of white silk gauze with soft silk pendant sleeves of lime green. Huge bunches of real lilies of the valley were scattered over the skirt and bodice, and round her neck she wore a thick fringe of the same fragrant little flower. It was the most delicate, reposeful looking gown I have seen for some time.

The butterfly bodice is quite the latest invention, and consists of a single large butterfly in front made of passementerie and beads so skilfully fashioned that it adapts itself exactly to the lines of the figure. A small butterfly decorates each shoulder and larger ones embellish the skirt. One handsome bodice of this kind is of ruby velvet, with the butterfly worked in gold and terra cotta, with a suspicion of turquoise blue, and another of black has the butterflies worked in jet. The same fertile inventive brain which evolved this marvel has designed a gown which promises to produce a sensation in the near future. It is of dahlia-colored velvet, with an elaborate train of the same material falling from the one shoulder, and lined with the richest Ottoman silk in a lighter shade. The entire front of the dress

is of pearl-colored corded silk, embroidered in the most beautiful flowers in silk and beads, and garnished with pearl and crystal pendants at intervals.

A lady not long since attempted to wear a dress with no trimmings, no pleats, no ruffles of any kind. The fad was not an entire success, it is recorded. Men and women stared at her with a sort of wondering pity, evidently taking her for a sister of the lady of whom we are told:—

Melissa Melinda McCann
Projected a laudable plan
To reform woman's dress
On a standard no less
Than the models affected by man.

Never a trimming she had;
For her no chimerical,
Cheap, millinerical,
Passementerical fad.

No doubt such an absence from frills and frivolities is admirable in its way, but I fear that it is as yet far from being admired—a distinction *with* a difference.

Kid gloves rival the long-famed Suedes in popularity in London, and four buttons are quite as correct as six. They are more easily fastened and more comfortable to wear under a close sleeve. There are no new colors, but lighter shades of the colors worn during the winter are employed. For street wear heavy kid gloves, with overlapped seams stitched with a contrasting color and fastened with heavy metal buttons, are very much used. Silk gloves are shown in fine French sewing silk, woven in one piece so that they fit perfectly to the fingers, and in the strong English glove which is made with seams. For evening wear Suede mitts are the newest thing, and they will be adopted by the women that have pretty hands and handsome rings, though they are rather ugly in themselves. The backs of some evening gloves are elaborately embroidered with steel and gold beads.

I spoke in a former letter of the growing favor of white cloth in Paris. It is considered the extreme of elegance for carriage and home toilettes. Of course white cloth is not used for street dresses, but it begins to appear in combination with other colors for such dresses, and while still exclusive and confined to a few, promises to become more popular for cool days as summer advances. Thus a brown cloth dress is made with a flat front of white cloth, buttoned at each side by numbers of small gilt buttons. The wrap of this dress is a double or triple cape of the brown cloth, edged with white. In another costume the entire front of white cloth in corsage and skirt is cut in small rounded points at the edges, and each point fastened down with a metal button. Another way in which white cloth is combined is the following: this costume has a skirt of gray bengaline, bordered with a thick pinked ruche of gray taffeta; the bodice and the inner part of the sleeve are of white cloth covered with beading of steel beads; in the front of the corsage are crossed draperies of bengaline, the outer part of the sleeve the same, and the deep cuffs are of beaded cloth. Young ladies are fond of wearing a Breton plastron or vest of white cloth embroidered in red, yellow, and green silks. Young ladies are also using much white woolen braid for trimming their spring and summer dresses. It is employed in one or several widths, and in a great variety of ways. Several rows border the skirt, or the three sides of a square tablier. On the bodice it outlines a square or round yoke, while on the sleeves it frames a puff or forms a deep cuff.

CRUEL.—Old gentleman (calling from the head of the stairs at a late hour)—“Susan! I wish you'd tell that young man down there that he'd do us a favor by telling the milkman to leave an extra quart if he meets him on his way home.”

MILLINERY.

THE Easter bonnet has come and when the weather permits is still worn. It was a gay, light and airy construction to be so venturesome, but it met the longings and desires of woman's heart for prettiness and becomingness. It was as a rule a perfect nest of laces, ribbons, flowers or feathers, the whole tendency being for smaller bonnets. "Ah," sighed one woman, "they will end by making a bonnet of two sprays and a rose." "They were crownless, brimless little bits of vanity and lace," said another, but she smiled approvingly at the same time.

The first bonnet illustrated on this page is about as small as was worn. It consists of a crownless shape fitted neatly over the hair; the frame was covered by a jetted net, and across the front was placed a large Alsatian bow of handsome ribbon. From the back of the bonnet narrow black velvet strings are brought forward and tied under the chin. The side effect is similar to that shown in our second illustration so far as the ties are concerned. The hair is softly massed within the frame, and a high fancy comb is tucked in just back of the ribbon bow. This bonnet is duplicated in all colors and trimmings, and is most favored as an evening bonnet. It is especially becoming to round full faces that have youth on their side.

The second bonnet is one worn by young matrons and for reception and carriage wear, and looks quite in good form with elaborate street costumes. There is a green velvet foundation bonnet with full pleated front, over which is laid a deep embroidered edge, the work showing delicate opal tints peculiarly Spring-like and pleasing. The bonnet is completed with a soft bow of ribbon, and a fine stiff aigrette. Velvet strings tie under the chin in short ends.

The third picture shows a charming toque, the crown of which is composed of roses. The brim is made of a rouleaux of different shades of green velvet. It is quite as handsome with the crown made of Neapolitan violets, mignonette or lilies of the valley and the rouleaux made of three different colors that blend, for instance, heliotrope, green and yellow.

The fourth hat is one that may be worn for travelling or to match a blue or gray street costume, for it is a beautiful gray

straw shape with low crown and gently rolled brim. The latter has a wide facing of Saxon blue velvet, and on the right side there is a full knot of the same velvet massed at the back and extending forward. On the left side is a large gray gull with head and furred wings. It is one of the most elegant street hats shown this season.

The last hat is a black straw toque extending well over the face, while it is short at the back and over the ears. The brim is faced with black velvet, and under the same, resting on the hair, is a pretty roll of velvet and narrow ribbon loops. The crown is a low round one covered by long loops of wide ribbon extending from the back toward the front brim.

Sprays of purple and crimson fuchsias, placed on a large black lace straw, the crown circled by a broad band of fuchsia crimson velvet, veiled with fine black lace, is a novel combination much appreciated by new bonnet seekers. Small bonnets

and very large hats appear to be the dominant note in coming fashionable head-gear. Bonnets of gold and silver openwork gimp, with cut crystals set here and there like jewels, have small rolled brims of velvet and a panache of feathers in front. Large manilla straws, with marmotte crowns of China crêpe or velvet finished off with bows of velvet or garlands of flowers, are also among the coming fashions. Lace hats, openwork straws or wood shavings, mixed with silken cord, and made up into rough-looking, though picturesque shapes, are all to be patronized as



the season grows older.

Toques are no longer flat round the brim, but made with a twist of some light material, such as tulle or crêpe; the strings are always at the back, and, crossing over, are tied on the left side near the ear. To sum up, the toques and capotes are very small and flat on the top, with a tiny tuft of flowers or feathers in front, and sometimes a wreath.

In the discussion of millinery, a loud and imperative demand is heard for weather-proof ribbons, feathers and aigrettes. Flowers and plumes will not be considered, owing to their perishable character. The straw turbans are faced with gold or silver lace; metallic, galloon or beaded bands encircle the crowns of walking hats, and jauntily perched up in a clump of jet or rubber stems are small blackbirds, sparrows and larks, made of pieces of glossy plumage.

RETROSPECTION.

AT SET OF SUN.

If we sit down at set of sun
 And count the things that we have done
 And, counting, find
 One self-denying act, one word
 That eased the heart of him who heard ;
 One glance most kind,
 That fell like sunshine where it went,
 Then we may count that day well spent.

But if, through all the livelong day,
 We've eased no heart by yea or nay ;
 If through it all
 We've done no thing that we can trace,
 That brought the sunshine to a face ;
 No act, most small,
 That helped some soul, and nothing cost,
 Then count that day as worse than lost.

SILVER WEDDINGS.

QUESTIONS are frequently reaching us regarding silver weddings, and we are happy to furnish the following information concerning them, which has been given us by a recognized authority.

To celebrate twenty-five years of married life, and to call it a "silver wedding," is essentially a German custom, and is followed throughout Germany, both in castle and cottage, from royalty downwards. Few reach fifty years of married life in comparison with those who arrive at twenty-five years, and, even when they do, are hardly equal to celebrating the event in a joyous manner as befits a golden wedding. The infirmities of old age and the sorrows incidental to a long life militate against such rejoicings. Not so with regard to a silver wedding; the bride and bridegroom have presumably but reached the meridian of life, and are capable of taking part in any festivities consequent upon the occasion; but whether silver weddings will ever become popular in general society is very problematical, for many reasons. Royal personages and prominent people can afford to celebrate publicly this interesting epoch of their lives; again, married people of the well-to-do classes, and who lead quiet domestic lives in their own small circles, are pleased thus to remind their friends that they have enjoyed twenty-five years of married life, that they have reached a certain age, and that their sons and daughters are marriageable, or even married; but these are precisely the facts that men and women in general and in fashionable society are not too anxious to impress upon their friends. A husband, as a rule, shrinks from the congratulations that the announcement of his silver wedding would bring upon him, and a wife, still young-looking and in the zenith of her popularity, is loth to confess to the world that she is within a couple of years of fifty; or, if younger, she is still more disinclined to announce that she has been married twenty-five years. And even should her age be chronicled, she still likes to take the benefit of the doubt that few give themselves the trouble to refer to these books of reference on her account, and would infinitely prefer that this important date in her married life should be allowed to glide silently by without general notice from her acquaintances; this is a view of the subject taken by most married ladies with but few exceptions.

When a silver wedding is to be celebrated, invitations are usually issued three weeks previous to the advent in the united names of host and hostess on "At home" cards printed in silver, whether the invitation be to a dinner, dance, or At home. Each guest is expected to send a present in silver, trifling or costly, according to inclination, but silver it must be; and so many pretty, useful and ornamental things are made in silver,

that there is little difficulty in choosing something suitable. These presents should be sent within a week of the silver wedding day, and are arranged on tables in the drawing-room on the day itself, with the names of the donors attached to them. A favorite manner of celebrating a silver wedding is to give a dinner, followed by a reception or a dance, the immediate relatives and most intimate friends being invited to the dinner, and acquaintances to the reception or dance. The dinner table or supper table is decorated with white flowers and silver leaves, the centre-piece being a large wedding-cake decorated with silver and cut at dessert. The bride and bridegroom of twenty-five years standing receive their guests and their congratulations side by side. They open the dance or ball by dancing the first dance together, and together lead the way into the supper-room.

When an afternoon reception is given from four to seven in place of either of the foregoing entertainments, the same etiquette is observed, and husband and wife lead the way into the tea-room, followed by their guests, and the wedding cake is cut by the wife and handed to the company by the servants in attendance. The health of the host and hostess is proposed by some distinguished person present, and duly drunk in champagne. When a silver wedding is celebrated in England by a country gentleman, he usually gives a dinner or dance to his tenants, and also to certain of the villagers, notably the old people, and not unrequently a dance is given to the domestics the day after the silver wedding, and this brings the silver wedding festivities to a close. It is not usual to send wedding cards on the occasion of a silver wedding, even to the nearest relatives, but it is optional to send wedding cake to them if they can not be present at the silver wedding, but it should not be sent to absent acquaintances.

WOMEN.

THE Comtesse de Paris is an expert rifle-shot.

Miss Wheelock makes a living teaching whist in Minneapolis.

Mrs. M. Thomas is a practical shoemaker living in Camas, I.T.

Mrs. Lynn Linton says that the finest trait in Disraeli's character was the unflinching and grateful constancy with which he stuck to his elderly wife.

According to the Rev. Elizabeth W. Greenwood there are 2,432 physicians and surgeons, 165 ministers and 75 lawyers in the U. S. who are women.

Miss Braddon, who has written fifty novels during her fifty years of life, objects to having her portrait published.

The latest statistics from London show a marked increase in the number of women employed in the different trades.

The Marasi Maraski Society, a Vienna association of artists and art students, has decided to admit women to its membership.

One of the prominent features of Philadelphia social circles is a society of ladies who devote their attention to the study and discussion of literary, artistic and musical themes.

The widow of Admiral Dahlgren, who is a well-known figure in Washington, has iron-gray hair, parted smoothly over a high forehead, and blue eyes which gleam with intelligence.

By the death of the Duke of Manchester, Lady Mandeville, who was the beautiful Miss Yznaga, of New York, is promoted to wear the strawberry leaves, and becomes the second contemporary American duchess in the English peerage.

It is a somewhat curious fact that there are now three Duchesses of Manchester. The second of these, who became Dowager Duchess by the death of the Duke, in Naples, in March, is a remarkable woman. She is the daughter of a Hanoverian nobleman, beautiful, witty, highly accomplished, and an able and astute politician.



CURRENT GOSSIP.

JUST now it is the style to have pictures in your home, not only on the walls but in the hall, along the staircase—particularly if it is an open one and broken into landings—in the parlor and library, and in the windows. The parlor pictures are perhaps the most generally attractive and the most thoroughly enjoyed by the family as well as the guests. As a rule there is always some one corner in every sitting or reception room that attracts the inmates, whether the occupancy is for thirty minutes or a siesta as long as the afternoon or evening. In this nook, the attraction may be a bay-window, a fire-place, a reading-table with a couch or easy chair near by, or a little cabinet used as a catch-all for books, magazines, writing-material, and a *tete-a-tete* service. Seated here the eye necessarily craves relief. Hence the pictures arranged in the opposite corner. Along the two walls hung on a level with the chair—are a group of pictures—a trio of etchings of Gravesand, Seymore, Hayden, or Millet; two or three studies from the masters; a single specimen of the golden age of engraving or one of Harter's lovely cabinet portraits painted on a white ground. So much for the background. You should have a couch to cut the angle on some old colonial or Eastlake upholstered in a stuff with a round pink pillow, a square bolster of Queen Anne darning, and an oblong pillow covered with an alleged Cleopatra overskirt, to tumble about, and a little silk slip filled with balsam buds to engage idle hands and soothe the tired senses. It is on this downy couch that fashion throws herself, with the pillows piled about her head and shoulders, a little satin-lined leopard blanket thrown over her knees and feet, her bare arm folded about her forehead, and her husband sitting across the room thinking "how beautiful she is!" At her feet, perhaps, is a pedestal lamp that burns with dim color, or mayhap it is a table lamp set on the little stand where the brass kettle swings in a low crane, and where the tiny cups of eggshell china stand ready for the draft of soothing oolong. In the library, the pictures are opposite a window or in a chimney corner, with an *escritoire* of polished mahogany for a center piece. Rembrandt heads decorate the wall, and, coupled with the beautiful bust of Shelley, Byron, or Burns, are some old tiles or pieces of pottery in blue, orange, or magenta finish. For the pictures on the stairs there can be nothing prettier than a window seat cushioned with some sunlight damask, the sash being draped or filled with stained glass. There may be a console table at hand with ideal heads in photography, or an umbrella-lamp that is a piece of color by day and a thing of beauty by night. Denied space for such an arrangement, a hand mirror or a single volume of poems seemingly tossed on the cushioned seat will be sufficient to attract the loiterer on his journey up or down stairs. A nice little mother laid the foundation for a love of literature in her family by putting a different book in the window seat every few weeks. The volume contained the selected writings of the standard authors, prose, proverbs, and poetry, alternating with extracts of importance from history, familiar science, and medicine, so that he who rested might read. In the rivalry of the children to put the grown folks to shame, the little minds are made a storehouse for the very gems of literature, and their recitation at the table turns the talk from nonsense to sense.

The fickleness of American taste has almost passed into a proverb in older countries. There seems to be a restless desire for change in this country, not alone in the legitimate realm of fashion, but in every department of art and industry. The pattern of the table silver which yesterday was declared beautiful is called old-fashioned to-day. The owner of a massive table service will often turn to it with a sigh in a few years, regretting that she cannot change the fashion of her silver as easily as the fashion of her gown. People of refined taste, who would be far better content with good old-style furniture, good porcelain and silver, such as used to be sold in this country and may still be found in France and England, must be served against their will with new styles and pay extra for them. All this demand for novelty leads the manufacturer to bend his energies not toward perfecting the quality of his goods, but simply toward getting new patterns, which are more often such as startle by their novelty than those that exhibit artistic merit. The expense of changing patterns and of keeping so many patterns in stock, and the risk the tradesman runs that many of his goods will be left unsold when they have lost the charm of novelty, all tend to make prices high. There is probably no nation in the world that pays so much for the necessities and refinements of home life as the American.

It is a fashion of the hour to use a number of articles for the toilet table in richly cut crystal in place of silver. Silver toilet articles require continual care. The crystal, moreover, throws over the dainty drawn-work cover of the toilet table and over the delicate tinted hangings of the boudoir the loveliest iridescent lights whenever a stray beam of sunshine touches them. Brushes and combs, however, are still mounted in silver in old repousse and etched patterns. A Queen Anne bedtime candlestick of polished metal is preferred to one in crystal, but not to one in Berlin or Dresden porcelain or even blue Delft. The loveliest porcelain toilet boxes are made by the Berlin factory, mounted in gold and painted in realistic flower patterns of the period of Martoline at Meissen; or in fine landscapes of old Dresden. The Berlin factory does little work of original design, but makes the best reproductions from old Dresden patterns.

Table cloths continue to grow more elaborate and expensive, and to be composed of more costly and at the same time less serviceable materials. The breakfast table alone is spread with the "snowy linen" immortalized in song and story, and traces of the color innovations are seen even here, for the napkins are frequently embroidered in some small delicate flower, like forget-me-nots or arbutus, in the natural colors, and the coffee cloth is usually elaborately wrought in all-over conventional designs, either of white or pale shades corresponding to the napkins, and outline patterns in Japanese colors are also used. Lunch cloths are heavily embroidered in bright colors, following some German design in Holbein work, the serviettes being ornamented with drawn work and colored decorations. It is at dinner hour that we revel in brilliance and gorgeousness, for the entire dinner cloth is sometimes of bright silk with a cover of heavy lace. Another pretty and rather more sensible and economical fancy is to have a narrow scarf of silk covered with lace down through the centre of the table, not leaving a margin of the cloth exposed. For a round table two sashes of silk, which cross in the centre in the form of a Maltese cross and covered with lace, are a favorite decoration, or perhaps a puffed mass of bright silk surrounds the centre piece of flowers or fruit, from which radiate ribbons of the same color nearly to each plate.

The dinner scarfs are also used without the antique lace covers and are heavily embroidered with blossoms in their natural colors and are finished on the ends with fringes. A new material called silk canvas is largely used for these decorated scarfs.

QUESTION DRAWER.

RULES:—Full name and address must accompany all communications; *not for publication*, but for filing. Please write plainly, and do not ask more than three questions in any one communication. We shall be pleased to hear from our readers through this column and to answer any questions of general interest pertaining to the home, cookery, domestic economy, decorative art, music, literature, etc., etc.

A. E. B., BRANTFORD, ONT.—See figure 1, in April number of the BAZAR, for a charming fashion after which to make your cheviot and velvet dress; using the latter fabric for the sleeves, skirt gores, and collar. The passementerie shown in our engraving would not be appropriate for a tweed costume, absolute plainness being most desirable as in the days of the "tailor-made." The number of the pattern is 3140; price, 35 cents.

HYPATIA, TORONTO.—1. Yes, I think it would be very pretty. 2. The newest perambulator rugs are of satin sheeting, with a monogram in velvet outlined by silk button-holing; or one of rough colored serge, bound in leather, with monogram to correspond, would be serviceable and pretty.

MARY X., PERTH, ONT.—1. Nothing could be prettier than a wide lace crocheted of No. 36 thread for the purpose you mention; it is delightfully easy "pick-up" work, and there are many rich patterns available. We devoted some space last month to illustrating and describing some simple varieties, and will endeavor to do so soon again. 2. The song you mention, "The Power of Love," is to be found in Balfe's opera "Satanella."

MRS. ROBERT H., WHITBY, ONT.—We are very much obliged to you for your complimentary letter, and are glad you enjoy the "talk about flowers." The clematis is considered a very rapid grower, but I think you will find the wild cucumber vine will answer your purpose quite as well. It is the hardiest and quickest growing vine I know of. Your lilies of the valley will not bloom until next summer, but I should judge that the little nook you describe would be just the place for them.

ADELAIDE L.—We will be pleased to receive your contribution, and if it has the merit we foresee from your charming letter, will be glad to give it a place in our columns.

MOTHER, CITY—Lovely costumes for small boys of four can be made of white and navy-blue "duck," ornamented by feather-stitching executed in white twisted thread sold for that purpose. Use pattern No. 3133; price, 25 cents. All-over embroidery will be used more than ever this summer in children's dresses; indeed, some of the newest models are composed of it entirely, and are made after the old-fashioned "Gabrielle" style in vogue twenty years ago. No; I would not advise you to get a beaded shoulder-cape, they are going slowly "out"; those of lace, gathered high at the shoulder, are much more stylish and decidedly newer.

MARGUERITE, TRENTON, ONT.—Have you seen those quaint narrow bangles of oxydized silver with a quotation from Shakespeare engraved around them in tiny raised letters? They are very new and pretty. Why not present your friend with one of them (bearing a suitable quotation), for her birthday gift. Then there are numerous pretty things you yourself could fashion (see our fancy-work page in this number of the BAZAR), such as a pretty head-rest for her pet easy chair, a bundle of sachet bags, a perfumed glove or handkerchief case, bedroom slippers, a pretty laundry bag decorated by outline embroidery, or any other little article which says "I have not forgotten you."

MYRA H. CONSTANTIA, and E. P. are too late for answers in this issue.

REMNANTS.

A blushing young woman entered the Circuit Clerk's office in Perryville, Mo., the other day, and asked if a certain young man had taken out a license to marry a certain young woman. She looked much relieved when the clerk said "no." "Well, don't give him one," she said. "I've got the first claim on him."

Fever and Ague and Bilious Derangements are positively cured by the use of Parmelee's Pills. They not only cleanse the stomach and bowels from all bilious matter, but they open the excretory vessels, causing them to pour copious effusions from the blood into the bowels, after which the corrupted mass is thrown out by natural passage of the body. They are used as a general family medicine with the best results.

First Politician.—"There goes a man who carries New York State in his hand." Second Politician.—"What is he." First Politician.—"A map agent."

If you are despondent, low spirited, irritable, and peevish, and unpleasant sensations are felt invariably after eating, then get a bottle of Northrop and Lyman's Vegetable Discovery and it will give you relief. You have Dyspepsia. Mr. R. H. Dawson, St. Mary's, writes: "Four bottles of Vegetable Discovery entirely cured me of Dyspepsia; mine was one of the worst cases, I now feel like a new man."

Patient:—"Oh, doctor, you don't know how it worries me to think that I might be buried alive." Doctor.—"Calm yourself, Mr. Blank, you need have no fear of anything like that. Trust to me, and I assure you that you are in no danger."

"McCrackle.—"That pair of trousers reminds me of the condition of affairs in Europe." McCorkle.—"How so?" McCrackle.—"It has a *worelike* aspect."

One or two bottles of Northrop & Lyman's Vegetable Discovery will purify the blood, remove Dyspepsia, and drive away that extreme tired feeling which causes so much distress to the industrious, and persons of sedentary habits. Mr. W. E. Ellis, Druggist, Fenelon Falls, writes: "The Vegetable Discovery is selling well and giving good satisfaction."

A fly, in one of Æsop's fables, once sat upon the axletree of a chariot-wheel, and exclaimed, "What a dust do I rise!" "So," says Lord Bacon, "are there some vain persons that, whatsoever goeth alone, or moveth upon greater means, if they have never so little hand in it, they think it is they that carry it."

"Most of the action in my story takes place in a cemetery." "Indeed! Well, that's a good place for a plot."

Larkin.—"A man in Pennsylvania has a rooster trained to jump four feet high." Gazzam.—"A spring chicken evidently."

Mrs. W. J. Lang, Bethany, Ont., writes:—"I was one of the greatest sufferers for about fifteen months with a disease of my ear similar to ulcers, causing entire deafness. I tried everything that could be done through medical skill, but without relief. As a last resort, I tried *Dr. Thomas' Electric Oil*, and in ten minutes found relief. I continued using it, and in a short time my ear was cured and hearing completely restored. I have used this wonderful healer successfully in cases of inflammation of the lungs, sore throat, coughs and colds, cuts and bruises, etc.; in fact it is our family medicine."

There are many queer answers given to questions on the census slip. We read some replies written by one of our citizens this week. One was especially remarkable. Question.—"How many children, and where born?" Answer.—"Two. One in the parlor, and one up stairs in the front room." The reply was certainly explicit.

SPECIAL OFFER.

WE invite those who may have spare time at their disposal to examine the appended complete Premium List, with a view to getting up Subscription Clubs for the LADIES' BAZAR. You will see that by using a very little time, you may obtain a Gold Watch, Silver Cake Basket, Pickle Castor, or Cruet Stand. These goods are guaranteed by the manufacturers, or by Kent Bros., Yonge Street, Toronto, to be all we represent them. On receipt of post card expressing a desire to that effect, we will be pleased to send, by return mail, a handsome Circular, illustrating the Premiums we offer.

COMPLETE LIST OF THE PREMIUMS.

No. 1. Those sending us the names and addresses of 4 new subscribers, one at a time, with 60c. if preferred, all within one month after sending the first subscription, shall have their choice of No. 1 Premium, being a silver-plated napkin ring, quadruple plate, elegant design, or Premium No. 1-A silver-plated Butter Knife, quality A-1. Manufacturer's list price for each, 75c.

No. 2.—Those sending us the names and addresses of 5 new subscribers with \$3, one at a time if preferred, but the whole to be sent in within one month after the first is sent in, will receive by post silver-plated Butter Knife, quadruple plate, elegantly chased. Manufacturer's list price, \$1.

No. 3.—Those sending us the names of 6 new subscribers with \$3.60, one at a time with 60c. if preferred, but the whole to be sent us within one month after the first is sent in, will receive by return mail silver-plated Fruit Knife and Nut Pick A-1 quality. Manufacturer's list price, \$1.25.

No. 4.—Those sending us the names of 7 new subscribers with \$4.20, one at a time with 60c. if preferred, but all to be sent us within one month after the first is sent in, will receive by return mail Child's Silver-Plated Knife, Fork and Spoon, A-1 quality, on fancy card, one of the neatest design premiums we have. Manufacturer's list price, \$1.75.

No. 5.—Those sending us the names of 12 new subscribers with \$7.20, one at a time with 60 cents if preferred, but the whole to be sent us within 5 weeks after the first is sent, will receive half dozen silver-plated Tea Spoons, A-1 quality, in case. Manufacturer's list price, \$3.12.

No. 6.—Those sending us 14 new subscribers with \$8.40, one at a time with 60c. if preferred, but all to be sent us inside of 5 weeks, will have their choice between Premium No. 6, being a Pickle Cruet, with tongs, crystal, amber, blue or green glass; embossed cover, base and legs, elaborate handle, height 12 inches, or Premium No. 6-A, Child's Silver-Plated Knife, Fork and Spoon, morocco or plush case, A-1 quality. Manufacturer's list price of either, \$4.

No. 7.—Those sending us the names 16 new subscribers with \$9.60, one at a time if preferred, but all to be sent us inside of 6 weeks, will have choice of the handsome Premium No. 7, Dinner Caster, with 5 engraved bottles, quadruple plate, extra deep chased band and vase, fancy handle; height, 17 ins.; or Premium 7-A., Walnut Clock, elegant design, height, 20 $\frac{3}{4}$ ins., day strike. Manufacturer's list price of either, \$5. Or for \$1 cash extra, same design, 3 day strike. Price of clock, \$6.50.

No. 8.—Those sending us the names of 20 new subscribers with \$12, one at a time if preferred, but all to be sent in to us inside of two months, will have their choice of Premium No. 8,

Silver-Plated Cake Basket, heavily chased in high or low style; or Premium No. 8-A, handsome silver-plated and coloured crystal Berry Dish. List price of either, \$8.

No. 9.—Those sending us the names of 25 new subscribers with \$15, one at a time if desired, but all to be sent in to us within 2 $\frac{1}{2}$ months after first subscription is sent, will receive 12 fancy silver-plated Tea Spoons, A-1 quality, in handsome plush or morocco case. Manufacturer's price, \$8.50.

No. 10.—Those sending us the names of 30 new subscribers with \$18, one at a time if desired, but all to be sent in within 3 months after first subscription is sent, will have choice of Ladies' Solid Silver Hunting Watch (stem winder and setter), manufacturer's list price, \$10, or Premium No. 10-A, half dozen medium silver-plated Knives and Forks, A-1 quality, in case. List price, \$10.25.

No. 11.—Those sending us the names of 40 new subscribers with \$24, will receive Ladies' Solid Gold Demi-Hunting Watch (stem winder and setter), valued at \$15, one subscription at a time if preferred, but all to be sent us within 3 months after the first is sent in.

No. 12.—Those sending us the names of 50 new subscribers with \$30, will receive Ladies' Solid Gold Hunting Watch (stem winder and setter), valued at \$20, one subscription at a time if preferred, but all to be sent us within 3 months after the first is sent in.

No. 13.—Ladies' Solid Gold Hunting Lever Watch (stem winder and setter), valued at \$25, for 60 subscribers with \$36 in 4 months.

No. 14.—Ladies' Extra Heavy Solid Gold Hunting Watch (stem winder and setter) valued at \$30, for 80 subscribers with \$48 in 5 months.

No. 15.—Ladies' Heavy Solid Gold Hunting Stem Winder, Fine Elgin Movement, valued at \$35, for 100 subscribers with \$60 in 5 months.

No. 16.—Ladies' or Gents' Handsome Solid Gold Stem Winder with Fine Nickle American Movement, valued at \$50 for 150 subscribers with \$90 in 6 months.

NOTE. Besides the Premiums, each subscriber will receive with THE LADIES BAZAR, a Coupon, good for 25c. in Patterns any time during the year. In this way this Journal only costs 35 cents per annum to subscribers.

GUARANTEED. All premiums will have Our Guarantee together with the Manufacturer's Guarantee or the houses representing them. THE LADIES' BAZAR PUB. CO., 4 ADELAIDE ST. EAST, TORONTO.

REMNANTS.

Ted. "What a lucky fellow he is!"
Ned. "I should say so. His fiancée's birthday came on Christmas."

Smithers (reading sign). "'Hands off.'
The poor idiots! Do they think any one could look at that statue and not know the hands were off?"

Friend (to militiaman). "You'd make a good soldier—"
Militiaman (interrupting). "Thanks."
Friend (continuing). "You look as if you could run." No thanks.

"By George! that was awful! A freight train of fifty-four cars, loaded with pig-iron, ran over a tramp yesterday." "Oh, mercy! I do hope the poor fellow wasn't hurt."

Poetess. "I have here a little poem—the only one I ever wrote, and—"
Editor (grandly). "Keep it, my dear madam, keep it. I would not deprive you of it for the world."

Deaf Man (to sweetheart). "Darling Evangelina, will you be my wife!"
Evangelina (sweetly). "Yes." D. M. "What?"
E. "Yes." D. M. "Huh? Can't hear."
E. "No!"

Cadley (to supposed widow). "Mrs. Bronson, you see me on my knees, before you. Will you—won't you, be my wife."
Mrs. Bronson. "No, Mr. Cadley, I cannot; but I'll introduce you to my husband when he arrives, and maybe he'll be a brother to you."

Friend. "Miss Brown, let me introduce to you Mr. Garlay." Garlay (bashfully). "I think I've met you before, Miss Brown."
Miss B. "Indeed! I do not recall it."
Garley (still more bashfully). "I think I pushed you down stairs about thirty years ago, when I was young."

It is related of Bishop P—that he was once taken to task by a few of his denominational brethren on the charge of exhibiting a conceit of himself at variance with the spirit of humility. "It is not conceit," said the bishop, with that ponderous bearing that silenced opposition—"it is not conceit, brethren; it is the consciousness of superiority."

"Well, mother," said a workingman to his wife as he returned from the common where he had been hobnobbing all the forenoon with his brother strikers, "let's have dinner." "No dinner to day, old man," she replied. "No dinner—what's up?" "I've struck for eight hours' work and two meals a day, so has Mrs. Johnson, so has Mrs. Spring. In fact we've had a meeting, and we have concluded that sixteen hours a day is rough on females when big, strong men can only stand eight hours." He seized his hat and ran out to see if he could have a committee on arbitration appointed.

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