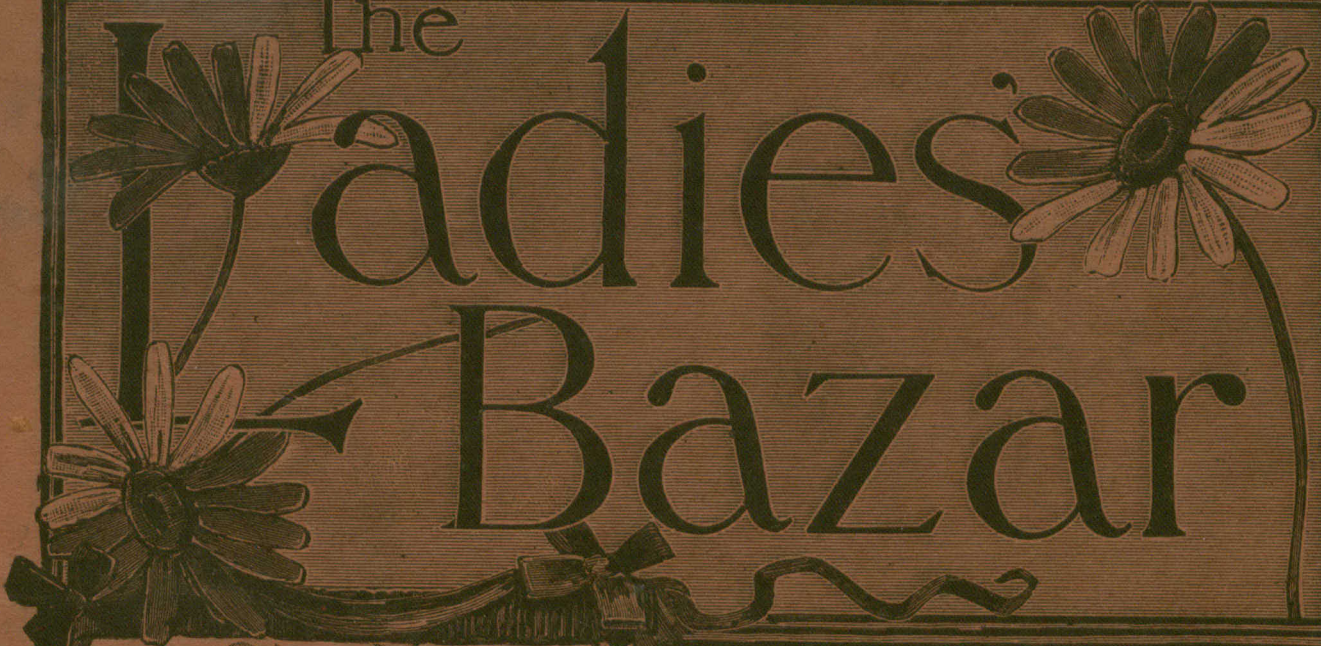


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The Ladies Bazar



A JOURNAL OF FASHION INSTRUCTION AND DOMESTIC ECONOMY

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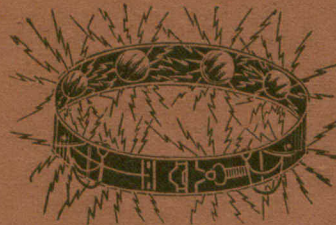
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THE Ladies Bazaar

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DRESS FABRICS.



FIRST among the wool materials that are particularly liked for Spring wear are serges of all kinds and qualities. These goods were originally imported only in black, but their wide-spread popularity has given an impetus to foreign manufacturers, and they have been gradually turning their attention to the production of the goods in all desired colors. Nothing is more durable for constant wear than this material, and probably for that reason, more than any other, it has come to be almost universally worn for traveling costumes, and garments exposed to rough usage. The most desirable colors for street wear or traveling are, of course, the plain shades, of which this Spring's importations show a great variety. But the brighter hues make excellent wear for the little people, who, especially during the Spring and Summer, need dresses and costumes adapted to all weathers.

AMONG the most striking novelties may be mentioned some cloths with wide stripes of a long hairy surface, woven in one with the rest of the material. These look prettiest, perhaps, in fawn color, hyacinth blue, pale gray, and deep heliotrope. Homespun and tweeds, together with various other loosely-woven fabrics, promise to remain in favor. A fawn vicuna, with a woven design in pale gray, will make up equally well for gowns or mantles, and among other pretty things, which cannot fail to be greatly liked, is a lovely pale réséda cloth, with faint broken checks in brown. A black-and-white small check, with a narrow line of red, with other combinations of gray and white, and brown and white, too numerous to mention in detail, are among the new importations. All these woolens are double width, which is well, as the wide width is absolutely necessary for the correct make of fashionable walking skirts. There is a strong feeling for small checks in woolens in the beige and heliotrope colorings.

Mousseline de laine has so thoroughly re-established itself in the public favor, that this year an effort has been made to render it unusually artistic. The principal designs are floral, and there are about sixty new shades and patterns. White and cream grounds are greatly employed with patterns of one color, yet having an infinite variety of shade. The designs are often quaint, but always pretty. For early Spring wear the patterned vicunas are both warm and light. They make up most effectively, and the shaded, woolly, irregular splashes on their surfaces are most uncommon. Rich reds, browns and blues, besides gray, have these splashes in shaded gray.

CHECKS and plaids continue to be seen in all colors, and almost all materials. Some bright effect is given to the plainest designs by threads of red, yellow, or blue, in irregular lines over a plain or mottled surface. The all-wool plaids of every description are greatly to be commended for children's dresses, as they are soft and durable, and often not too warm for even ordinary summer weather at the seashore or the mountains. The lighter grades of cheviot and camels hair are most suitable for this purpose, though cashmere is one of the standard fabrics that will never lose its well-deserved popularity.

THE cotton fabrics seen this year are perfectly delightful in their fineness of texture, and beauty of design and coloring. Some of the French zephyrs have tapestry patterns which are not printed, but thrown in relief upon the surface by the peculiar weaving of the goods. One, very beautiful, is in roses shading from sea-shell pink to a rich damask, on a ground of pale primrose. The new cotton foulards are more than ever reproductions of India silk patterns, and at a short distance are almost indistinguishable from them. Herring-bone stitching is simulated by white and colored threads woven into the borderings, and on special strips and bands for sleeve and border trimmings.

LADIES' BAZAR FASHION NOTES.

SPRING fashions promise to be more than usually spring like this season; everything is to be pretty, becoming, and suitable to the time of year; light and tender shades of color abound, and though there has been, for millinery purposes, a little coquetting with aniline colors, the tendency to adopt these is not spreading, and they are on the whole very coldly received by the leaders of fashion.

It is not so, however, with gold, silver, and the less precious metals, to say nothing of bead and jet garnitures and the imitation jewels that are still used to a considerable extent for the ornamentation of headgear. Gold and jet, however, are the chief favorites; gold is used in the form of braids, ribbons, and passementerie trimmings, jet in galons, aigrettes, passementeries, and, newest of all, separate beads in the shape of nail-heads of all sizes.

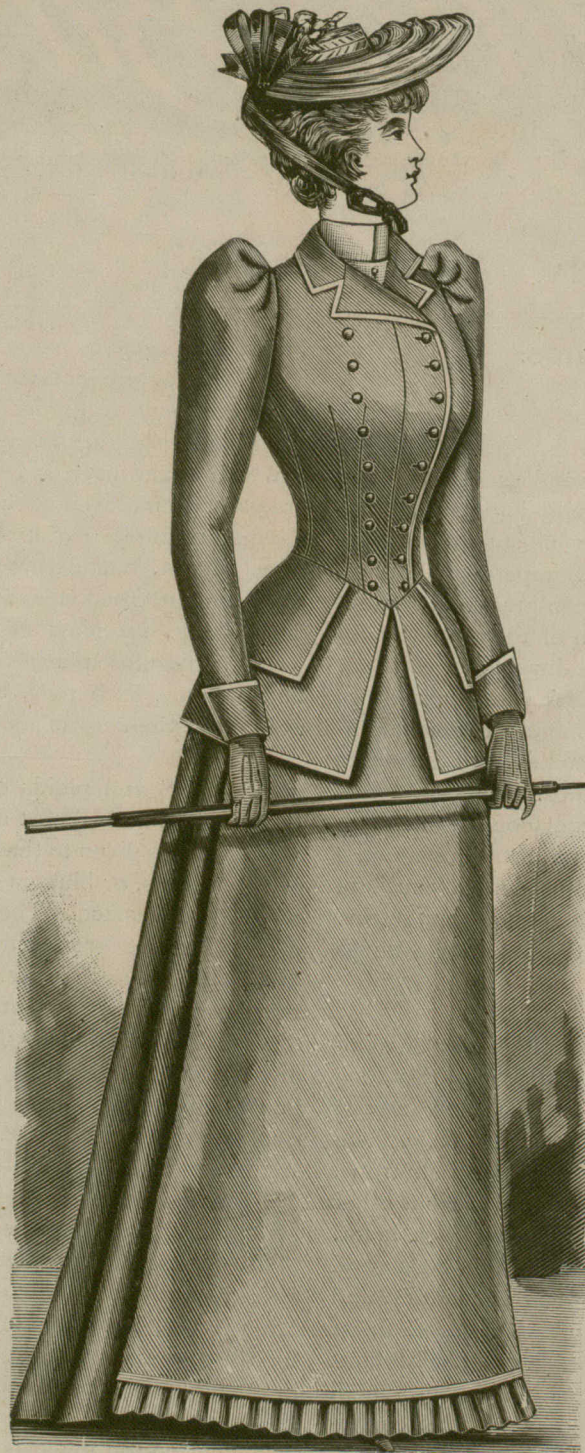
The new hats for the Spring are very pretty, chiefly of fine straw, and trimmed with lace, flowers and gold ribbons. Broad brims prevail, and are either straight or peaked in front; the back part is turned up, fluted, bent in strange but coquettish shapes, treated, in fact, in any way the modiste may fancy. A very becoming hat in Leghorn straw, with straw lace edging the brim, has white lace prettily draped on the crown and brim, and delicate sprays of mimosa

on one side falling over the crown. Another hat of plain Tuscan straw is draped at the back, where the brim is raised and fluted, with écreu lace embroidered

with gold, a pleated end of the lace falling over the front part of the crown. At the back is a bow of gold gauze ribbon with sprays of lilac orchids falling over the crown and brim, and on each side of the crown towards the front. A ladylike hat is in black chip with puffed draperies of black tulle studded with steel front and back, and black aigrettes rising from the puffs. On each side of the crown is a-half wreath of yellow velvet roses.

Velvet and cloth capotes in light colors and of the smallest dimensions, and worn like toques on the top of the head, are in many cases either embroidered with gold or have the brim covered with gold passementerie. A capote of Nile green cloth is thus embroidered with gold, and has a draped brim of dark green velvet with a bow of gold gauze ribbon and a little bunch of lilies of the valley in front. Black tulle and lace capotes with the brim of gold passementerie and trimming of black velvet and yellow flowers are quiet and ladylike, and more dressy models have a very full draped crown of cream or pale maize-colored gauze, and the colored velvet brim nearly concealed by festoons and other ornaments of jet beads.

Special thanks are due Messrs. Reid, Taylor & Bayne for information kindly supplied.



3363—3349

Figure 1.—Lady's Costume.

Lady's Louis XIV. Basque (3363). Cut in five sizes, 32 to 40 inches bust measure. Price 25 cents any size.

Lady's Bell Skirt (3349). Cut in five sizes, 22 to 30 inches waist measure. Price 30 cents any size.

For full description see page 3.

DESCRIPTIONS OF ILLUSTRATIONS.

FIGURE 1—(3363, 3349). Lady's Costume. The two designs here associated in this graceful toilette are Lady's Louis XIV. Basque, No. 3363, and Lady's Bell Skirt, No. 3349. The basque pattern is cut in five sizes for ladies from thirty-two to forty inches bust measure, and in making the garment in the medium size two and three-quarter yards of material forty-four inches wide, or three and one-half yards twenty-seven inches wide, will be required. Price of the pattern in any size 25 cents. The pattern of the Bell Skirt is also cut in five sizes, twenty-two to thirty inches waist measure, and a garment in the medium size demands for its construction four yards of material forty-four inches wide, or six and three-quarter yards twenty-seven inches wide. Price of the pattern 30 cents any size. Made of navy blue lady's cloth, with bindings of soft, wrought gold braid, the adjustment of this graceful basque to the figure is performed in the following manner: double-breasted fronts arranged with a centre-seam and double bust darts are first cut, then under-arm forms, side-back and centre-back sections; all the sections, save the centre-back, terminating just below the waist line, while the aforesaid back sections, cut with extensions and in-folded, meet the skirt portions of the basque, which are adjusted to the basque proper in what is called

the Nottingham seam. Huge pocket-flaps are arranged over each hip, while the neck of the basque is cut with notched lapels, forming in the back a deeply rolling collar. The sleeves are in coat-sleeve

shape, gathered and raised at the shoulder finished off at the wrist by the flaring cuffs characteristic of the period of Louis XIV. Two rows of buttons ornament the front and supply the mode of fastening. The skirt worn with this stylish basque is after one of the newest models, and is constructed over the usual four-gored foundation skirt of lining, a narrow frill headed by a band of gold braid, decorating the lower edge of the front section, the full pleated demi-train, at once simple and stylish, producing an extremely graceful effect. This skirt may be seen to much better advantage in the small illustrations on page 8 (back and front view), on which page may also be seen two small cuts of the basque we have been describing in connection with this skirt, both garments being there depicted as made of mohair. This costume would develop charmingly in almost any of the new fabrics shown this spring, notably French livery cloth, broadcloths, fine Bedford cords, brocaded silks, gold trimmed, serges, tweeds, mohair, albatross cloth (a kind of heavy delaine), etc., etc., and various effective braids, and garnitures, will be found to afford effective trimmings.



3358

Figure 2.—Lady's Shirred Dress.
Cut in five sizes, 32 to 40 inches bust measure.
Price 35 cents any size.

For full description see this page.

FIGURE 2—(3358). Lady's Shirred Dress. A pretty, becoming gown, made of cream challis with

heliotrope-colored silk rings dotted over the surface is here presented to view. The adjustment to the figure is performed in the following manner: a closely-fitting lining arranged with the usual seams is first cut, then over this are laid the full back and front sections of challis, which acquire shape as the shirings at the yoke and waist are accomplished. This shirring at the waist consists of fourteen rows of gathers about three-quarters of an inch apart, the whole forming a sort of shirred corselet especially becoming to that much rated individual, the possessor of a small waist. Arranged over the gathers of the yoke is a second yoke of lace, of which dainty fabric is also the semi-high collar, and two tapering ruffles which are placed *a la zouave* around each arm-hole, the simple coat-sleeves, high at the shoulder, being edged by similar tiny ruffles. The skirt is perfectly plain and very full, finished off at the lower edge by a shirred flounce edged by a four-inch velvet band. On page 9 we show two smaller illustrations of the same dainty gown as it appears made of Bengaline with an exceedingly pretty garniture of velvet ribbons, but nun's veiling, mohair, brilliantine, sateen, gingham, percale, muslin, India or China silk, lawn, cambric, etc., with garniture of velvet, ribbon, lace or embroidery, would also develop admirably after this mode. We have the pattern cut in five sizes for ladies from thirty-two to forty inches bust measure, and in making a medium-sized

garment seven yards of material forty-four inches wide, or nine and one-half yards twenty-seven inches wide, will be required. Price of the pattern 35 cents any size.



3357

Figure 3.—Lady's Cloak.

Cut in five sizes, 32 to 40 inches bust measure.
Price 30 cents any size.

For full description see this page.

FIGURE 3—(3357)—Lady's Cloak. Who would be without a garment of this description in the summer time, for traveling, for driving, for general wear they are unexcelled, and the model we here show to our readers it will be perceived at a glance is at once stylish, new and comfortable. Made of striped bengaline in gray and black tones with broad black Ottoman ribbon for garniture, the adjustment to the figure is performed in the following manner: a lining fitted by means of the usual seams is first cut, which terminates a little below the waist line, and on this are laid bias-cut yokes of the material, V-shaped back and front; to this the straight, full back and front sections are gathered, the fulness at the waist line in the back being adjusted to the lining by means of three rows of shirring; broad ties of Ottoman ribbon confining the fulness in front. The neck is finished off by a high collar with rounded edges, while a frilled jabot of Ottoman ribbon conceals the fastening of the garment, which is accomplished by means of hooks and eyes. The sleeves are of the "bishop" variety, gathered at the wrist to a broad cuff of material. We show on page 9 two smaller cuts of this pretty wrap, it being there pictured as made of navy-blue serge with a finish

of machine stitching. All kinds of cloaking, plain or figured would also make up suitably after this mode; also mohair, plaids, fine checked woolen goods, etc., etc. We have the pattern cut in five sizes for ladies from thirty-two to forty inches bust measure, and in making a medium-sized garment five yards of material forty-four inches wide, or seven and one-quarter yards twenty-seven inches wide, will be required. Price of the pattern 30cts. any size.

FIGURE 4—(3362, 3321). Lady's Costume. This quaint and stylish gown is here pictured as made of heliotrope albatross cloth, with trimmings of cream-colored lace, the two designs associated being Lady's Basque, No. 3362, and Lady's Demi-Train, No. 3321. The adjustment of the basque to the figure is accomplished by means of double-bust darts, under-arm forms, side and centre-back seams, and the fastening is accomplished up the front by means of hooks and eyes; *jabot* frills of lace decorate the basque, extending from the shoulder-seam to the middle of the first bust dart, a semi-high collar finishes off the neck, and the sleeves are of the coat-sleeve type, gathered and full at the shoulder, pointing at the wrist in characteristic style. Arranged in what is called the Nottingham seam at each side of the lower edge of the basque are pleated sections of lace which meet the long side and centre-back sections of cloth, the centre-back seam being cut with

extensions and infolded in a pleat finished off at the waist line by a couple of buttons. The skirt, cut *en demi-train*, is perfectly plain in front, finished off at the lower edge by a deep flounce of lace, over which is draped a festoon of lace, producing a very pretty and elaborate effect. The back drapery is very full, hung in pleats, and is of just a graceful length. This skirt is constructed over a four-gored foundation skirt of lining. On page 10 we show two small illustrations of this costume (back and front views), representing it as made of ladies' cloth and brocade, the skirt extensions being ornamented with deep cord fringe. Cashmere, mohair, Bengaline, delaines, fancy and plain woolen goods in combination, with lace or fringe trimmings or alone, would also make up effectively after this mode; also many kinds of silk, velvet, or even sateen. We have the pattern of the basque cut in five sizes for ladies from thirty-two to forty inches bust measure, and in making a medium-sized garment three yards of material forty-four inches wide, or four and seven-eighths yard twenty-seven inches wide, will be required. Price of the pattern 25 cts. any size. The skirt pattern is also cut in five sizes for ladies from twenty-two to thirty inches waist measure, and in making a medium-sized skirt seven yards of material forty-four inches wide, or eight and one-quarter yards twenty-seven inches wide, will be required. Price of the pattern 30cts. any size.



3362—3321

Figure 4.—Lady's Costume.

Lady's Basque (3362). Cut in five sizes, 32 to 40 inches bust measure. Price 25 cents any size.

Lady's Demi-Train (3321). Cut in five sizes, 22 to 30 inches waist measure. Price 30 cents any size.

For full description see this page.

FIGURE 5—(3359, 3360). One of the elegant new French pattern costumes was used in developing this dainty toilette, an exquisite tint of pearly gray with a border of cream colored silk stripes being the colors chosen. The basque, which fastens up the back, is adjusted to the figure by means of double bust darts, under-arm forms, side and centre-back seams, the neck being finished off by a V of the bordering, cut just a little low in the neck, though, if preferred, the neck could easily be left high and the conventional collar *a la militaire* substituted; the basque is cut quite short at the sides, pointing sharply back and front, while the extra fulness with which the front section is cut is disposed of by means of a few gathers just below the V of bordering at the neck. The sleeves are of the exaggerated coat-sleeve type, gathered and very high at the shoulder, and are made entirely of the bordering cut on the bias. The skirt is, of course, draped over a four-gored foundation skirt of lining and is exceedingly dainty and simple, the judicious arrangement of the bordering lending additional beauty to the costume; the front drapery is caught up at the left side in cascade style, and at the right side is held by three pleats at the waistband, giving a pretty kindred effect. The back drapery is very full and hangs perfectly straight after the most approved style. We show on pages 10 and 11 smaller cuts giving back and front views

of this costume, as it appears made of mode albata cross cloth, plain and figured, with galon trimming in mode and gold; but serges, delaines, tweeds, mohair, Bengaline, French suitings in combination or alone, etc., will also make up admirably after this mode. The two designs associated are Lady's Basque, No. 3359, and Lady's Skirt, No. 3360, the basque pattern being cut in five sizes for ladies from thirty-two to forty inches bust measure, and in making a medium-sized garment one and three-quarter yards of material forty-four inches wide, or two and one-quarter yards twenty-seven inches wide, will be required. Price of the pattern 25 cents any size. The pattern of the skirt is also cut in five sizes for ladies from twenty-two to thirty inches waist measure, and in making a medium-sized skirt four and one-half yards of material forty-four inches wide, or six yards twenty-seven inches wide, will be required. Price of the pattern 30 cents any size.

FIGURE 6—(3361). Lady's Tea Gown. An elegant tea gown made of figured old blue China silk, with yoke of plain silk, and waist cords of silver and old blue is here presented to view, the adjustment to the figure being performed in the following manner: a closely fitting waist lining is first cut, on this being laid plain yoke sections, over which are gathered rounded full sections of material fitted to the figure by a simple under-



3359—3360

Figure 5.—Lady's Costume.

Lady's Basque (3359). Cut in five sizes, 32 to 40 inches bust measure. Price 25 cents any size.

Lady's Skirt (3360). Cut in five sizes, 22 to 30 inches waist measure. Price 30 cents any size.

For full description see this page.

arm seam, the back being arranged in a full Watteau pleat which flows gracefully *en demi-train*, giving a dainty air to the whole tea gown. The neck of the garment is finished off by a flaring high collar, edged by silver braid, while the sleeves are very full, gathered high at the shoulder, rows of shirring drawing them in at the wrist, a deep four-inch heading forming a dainty ruffled cuff. Proceeding from each under-arm seam at the waist line are long ties of old blue and silver flat cord terminated in balls and knotted, confining the full front. This tea gown would be extremely pretty if made of many other materials, such as cashmere, Henrietta, Bengaline, light woolen fabrics, foulé, delaine, etc., and ties of velvet or ribbon could prettily replace the cord in our illustration. On page 11 may be seen two small illustrations of this same gown representing it as made of cashmere, with ties of ribbon, the pattern being cut in five sizes for ladies from thirty-two to forty inches bust measure, and in making a medium-sized tea gown seven yards of material forty-four inches wide, or ten yards twenty-seven inches wide, will be required. Price of the pattern 30 cents any size.

A great difficulty hitherto found in the use of cotton goods of domestic manufacture has been that the design was upon one side only, thus rendering them very inconvenient for many occasions when otherwise they would be most desirable. Fortunately,

however, mechanical skill has at last reached what would seem to be its height in this direction, inasmuch as machinery has been invented and is now in use, which prints such goods exactly alike on both sides. All varieties of pattern and coloring are being thus made, and as the printing is done on both sides at the same time the figures correspond to a thread. This will greatly facilitate the use of these fabrics for decorative and upholstering purposes, since it adds very much to the effectiveness of curtains and portieres to have both sides alike. In making up wearing apparel of all kinds, as well, the usefulness of any material is enhanced if there is no right and wrong side, and the new process will no doubt add very much to the popularity of all those cotton fabrics which are especially desirable for summer wear.

For many years past woolen goods have almost entirely usurped the place of silks except for evening wear and dress occasions. But since the influx of colored, striped and figured surahs, with their soft and readily adapted texture, that almost arranges itself in natural draperies, a new desire has arisen for this sort of material, and within the past few months silks of all kinds have resumed their olden sway. Those imported this season are in some of the most exquisite tints that can be imagined, and a sight of their varied hues fills one with a longing "almost akin to pain" for some occasion to warrant their personal use.



3361

Figure 6.—Lady's Tea Gown.
Cut in five sizes, 32 to 40 inches bust measure.
Price 30 cents any size.

For full description see page 6.

DESCRIPTIONS OF SMALLER ILLUSTRATIONS ON PAGES 8, 9, 10 AND 11.

No. 3363—Lady's Louis XIV. Basque, this page. This stylish basque is here pictured as made of Mohair, but on page 2, in Figure 1, a large illustration of the same garment is shown, as it appears made up with Lady's Bell Skirt, No. 3349, and the complete description of both garments as there depicted made up of other materials, is given on page 3. All kinds of plain or fancy cloths, French broadcloth, tweed, livery cloth, serge, ladies' cloth, etc., will also make up effectively after this mode; also stiff brocades, silks, etc., of various kinds. We have the pattern cut in five sizes for ladies from thirty-two to forty inches bust measure, and in making a medium-sized garment two and three-quarter yards of material forty-four inches wide, or three and one-half yards twenty-seven inches wide, will be required. Price of the pattern 25 cents any size.

No. 3349—Lady's Bell Skirt, this page. One of the new models for a lady's demi-trained skirt we here present, mohair being the material used for its development. Made over a four-gored foundation skirt of lining, the front of this skirt is perfectly plain, while the widths in the back are infolded in a series of pleats which flow loosely, sweeping the ground, producing an artistic effect in a house-gown. The lower edge of the skirt is finished off by an out-turned bias-cut facing, piped with cream ottoman silk, which forms a most effective heading. Silk, velvet, cashmere, bengaline, tweed, costume cloth, Mohair, fancy suitings, etc., will also develop prettily after this mode—indeed, any of the new spring fabrics could be suitably used. We have the pattern cut in five sizes for ladies, from twenty-two to thirty inches waist measure, and in making a medium-sized garment four yards of material forty-four inches wide, or six and three-quarter yards twenty-seven inches wide,

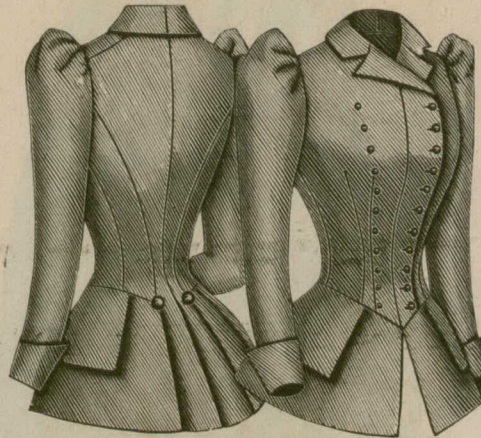
will be required. Price of the pattern 30 cents any size.

No. 3358—Lady's Shirred Dress, page 9. Silk warp bengaline, with yoke and collar of Breton lace, is here represented as used in making up this pretty gown, the trimming of velvet ribbon being especially effective. On page 3, in Figure 2, a large illustration of this same dress will be seen as it appears made up of other fabrics, the description in detail

being given on page 3. All kinds of light Summer fabrics, muslin, lawn, cambric, India or China silk, percale, gingham, delaine, bengaline, etc., will also make up effectively after this design, the pattern of which is cut in five sizes for ladies from thirty-two to forty inches bust measure, and in making up a medium-sized dress seven yards of material forty-four inches wide, or nine and one-half yards twenty-seven inches wide, will be required. Price of the pattern 35 cents any size.

No. 3357—Lady's Cloak, page 9. A stylish cloak made of navy-blue serge is here pictured. On page 4, in Figure 3, a large illustration of the same garment as made of other materials is given, a complete, description of it as there shown being also found on page 4. All kinds of plain or fancy cloakings, bengaline, light tweeds, checked goods, plaids, etc., will also develop satisfactorily after this mode. The pattern being cut in five sizes for ladies from thirty-two to forty inches bust measure, and in making a medium-sized cloak five yards of material forty-four inches wide, or seven and a-quarter yards twenty-seven inches wide, will be required. Price of the pattern 30 cents any size.

No. 3362—Lady's Basque, page 10. This graceful basque we here represent as made of cloth with vest sections of brocade, the extensions on either side being trimmed with deep cord fringe; any of the fashionable new Spring goods, such as French livery cloth, mohair, bengaline, French suitings, etc., will also develop admirably after this mode. A large

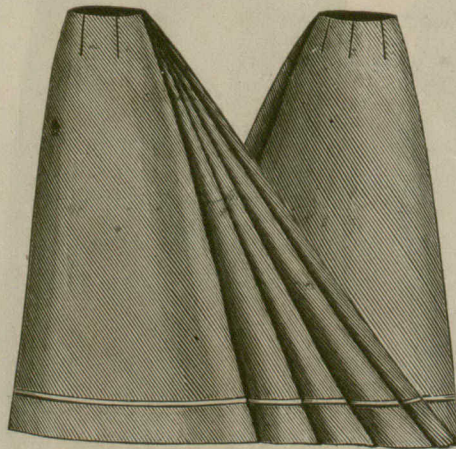


3363

Back and Front View.

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

For full description see this page.



3349

Back and Front View.

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

For full description see this page.

illustration of the same garment as it appears made up with Lady's Demi-Train, No. 3321, will be found on page 5 (Figure 4), and the complete and detailed description of the basque as there shown, developed somewhat differently, is given on the same page. We have the basque pattern cut in five sizes for ladies from thirty-two to forty inches bust measure, and in making a medium-sized garment three yards of material forty-four inches wide, or four and seven-eighths yards twenty-seven inches wide, will be required. Price of the pattern 25 cents any size.

No. 3321—Lady's Demi-Train, page 10. The demi-train is fast reaching the zenith of its popularity, both in indoor and street costumes, and the model we here present is one of the most approved and correct designs for this charmingly pretty style of skirt. Made, in the present instance, of ladies' cloth, with a simple skirt band for garniture, the mode is one that will admit of many variations. On page 5, for instance, in Figure 4, we show the skirt (made up with Lady's Basque, No. 3362,) as it appears with one of the new festooned flounces replacing the velvet of the small illustration. All kinds of suiting, broadcloth, livery cloth, bengaline, mohair, silk, etc., will also make up admirably in this way, and individual taste will easily arrange the garniture to every satisfaction. We have the pattern cut in five sizes for ladies from twenty-two to thirty inches waist measure, and in making a medium-sized garment seven yards of material forty-four inches wide, or eight and one-quarter yards twenty-seven inches wide, will be required. Price of the pattern 30 cents any size.

No. 3359—Lady's Basque, page 10. An elegantly adjusted basque, made of mode Albatross cloth, decorated with galon trimming in mode and gold is here pictured. On page 6, in Figure 5, a large view of the same basque

made up with Lady's Skirt, No. 3360, is given, while the complete description of the garment as there shown is also given on page 6. Bengaline, lustre, mohair, China or India Silk, sateen, light cloths, etc.,

will also make up effectively after this design, the pattern of which is cut in five sizes thirty-two to forty inches bust measure, and in making a medium-sized garment one and three-quarter yards of material forty-four inches wide, or two and one-quarter yards twenty-seven inches wide, will be required. Price of the pattern 25 cents any size.

No. 3360—Lady's Skirt, page 11. A pretty skirt made of mode colored Albatross cloth, with a graceful drapery *a la cascade*, we here picture. This skirt would develop admirably in almost any of the new Spring or Summer fabrics, such as delaine, challie, light silks, pongee, summer serge, ladies cloth, etc., and on page 6, in Figure 5, the skirt may again be seen as it appears made up with Lady's Basque, No. 3359, the complete and detailed description being given on page 6. We have the pattern cut in five sizes for ladies from twenty-two to thirty inches waist measure, and in making a medium-sized skirt, four and one-half yards of material forty-four inches wide, or six yards twenty-seven inches wide, will be required. Price of the pattern 30 cents any size.

No. 3361—Lady's Tea Gown, page 11. Here we present to view a quaint and novel tea gown made of cashmere, the ties which confine the full front at the waist line being of ribbon. All kinds of fancy flannelette, figured flannels, delaines, merino, India robing, etc., will also make up prettily in this way, and the woman of taste will at once perceive that trimmings of lace, velvet ribbon, ribbon, etc., could be effectively introduced. In Figure 6, on page 7, we show a stately dame clad in this same picturesque gown, and the detailed description



3358

Back and Front View.

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

For full description see page 8.



3357

Back and Front View.

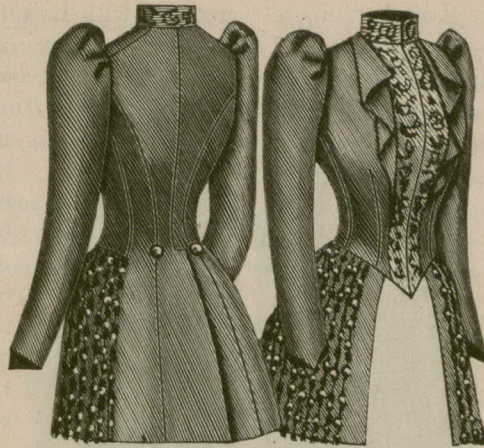
Lady's Cloak. Cut in five sizes, 32 to 40 inches bust measure. Price 30 cents any size.

For full description see page 8.

in connection with that figure is given on page 6. We have the pattern cut in five sizes for ladies from thirty-two to forty inches bust measure, and in making a medium-sized gown seven yards of material forty-four inches wide, or ten yards twenty-seven inches wide, will be required. Price of the pattern 30 cents any size.

3364—Lady's Shirred Basque, page 11. This uniquely pretty basque is here represented as made of lawn, and consists of full back and front sections arranged over a close-fitting lining; the extra fulness is disposed of at the shoulder seams and neck, and at the waist line by rows of shirring; the neck is finished off by a standing collar, and the sleeves are loose and full, gathered to a deep cuff. Almost any light summer fabric would make up nicely in this way. India or China silk, cashmere, foulard, merino, etc., as well as cottons, sateen, Ceylon flannel, etc., being among those that might be enumerated. We have the pattern cut in five sizes for ladies from thirty-two to forty inches bust measure, and in making a medium-sized garment two and three-quarter yards of material forty-four inches wide, or three and one-half yards twenty-seven inches wide, will be required. Price of the pattern 25 cents any size.

No. 3365—Lady's Long Cape, page 11. Fine French livery cloth, with trimmings of embossed leather, soft and pliable, was the material chosen in making the original of this dainty model, which is at once modish, becoming, and comfortable. This garment can be lined or not as fancy dictates, and can be made out of serge, cashmere, momie cloth, flannel, fancy cloaking, soldier's cloth, etc., with equally good effect. As for trimming, jewelled

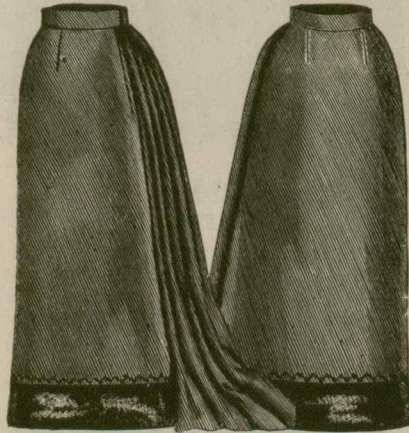


3362

Back and Front View.

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

For full description see page 8.

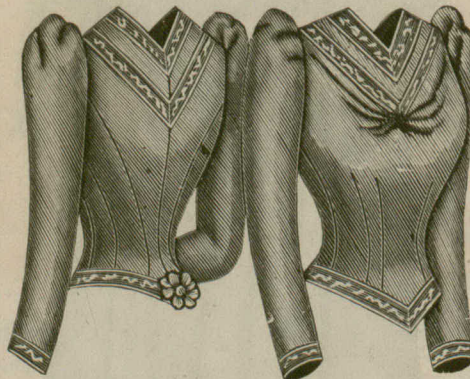


3321

Back and Front View.

Lady's Demi-Train. Cut in five sizes, 22 to 30 inches waist measure. Price 30 cents any size.

For full description see page 9.



3359

Back and Front View.

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

For full description see page 9.

passemeterie, cord or silk passemeterie, embossed trimmings of various kinds, and an endless variety of other appropriate garnitures will be found to fill all requirements with great satisfaction. We have the pattern cut in five sizes for ladies from thirty-two to forty inches bust measure, and in making a cape in the medium size three yards of material forty-four inches wide, or four and one-half yards twenty-seven inches wide, will be required. Price of the pattern 25 cents any size.

CURRENT FASHIONS IN LONDON.

AMONGST dress materials the choice is practically unlimited, all makes and colors being *en évidence*, but those who would be ultra-fashionable will do well to fix upon one of the many shades of heliotrope, or parma violet as it is frequently termed, as according to present ideas this promises to be the fashionable color of the moment. Next to this will, we fancy, rank green in all its varieties, ranging from delicate eau de Nil to deep bronzes, olives, and myrtles, green being a tint which invariably comes to the fore at the first approach of Spring, probably on account of its harmonizing so completely with the uniform of Mother Nature, and strange to say, despite all predictions to the contrary, the springtide fashions always bring with them a revival of green which, especially in light shades, lasts at least for some weeks.

Whilst on this subject, we may as well describe two charming toilettes in the above-mentioned shades. The first is of crêpon, or crape cloth, in a lovely tone of parma violets,

resembling, as nearly as possible, the flower from which it obtains its name.

The skirt, which is slightly gathered into the band all round, has at the foot a rather deep border formed of a trellis work, carried out in narrow ribbon velvet so dark as to be almost an old-fashioned purple. The bodice is gathered at the throat, and then left in small

at the edge. The sleeves are very full to the elbow, below which they are drawn into a cuff of trellis work.

The second gown is in a delicate green Indian cashmere, the color being that known as chartreuse, trimmed with black faille Française. The skirt of the former material is very plain, being gored so as to fit as nearly as possible to the figure, and adorned

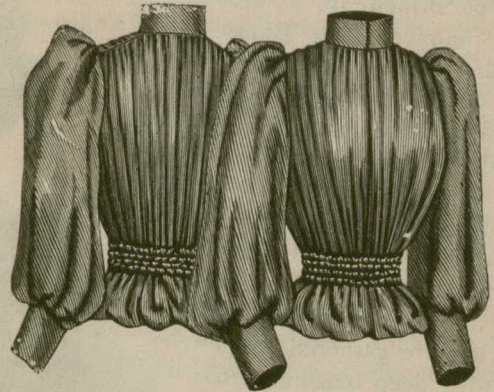


3360

Back and Front View.

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

For full description see page 9.



3364

Back and Front View.

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

For full description see page 10.

round the hem with three small flounces of the black silk, set closely one upon the other and each "pinked out" at the edge, the effect being very pretty. In the corsage the back is entirely of black silk, except for a small pointed yoke of green cashmere let in at the top of the neck, the fronts being of cashmere very prettily draped, and fastening invisibly under the left arm, the draperies being drawn down to below the



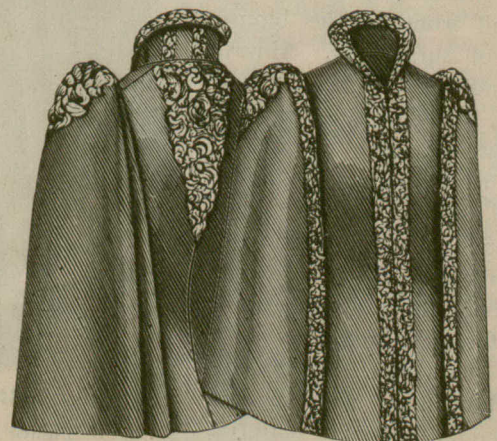
3361

Back and Front View.

Lady's Tea Gown. Cut in five sizes, 32 to 40 inches bust measure. Price 30 cents any size.

For full description see page 9.

pleats, which are confined below the bust by a corselet of the velvet trellis work, which keeps the pleats firmly in place. Below the corselet the fulness is extended to make a long basque, which is turned up as a double frill



3365

Back and Front View.

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

For full description see page 10.

waist, where they are caught by a large cut jet buckle. In the sleeves the lower part is of silk and the upper of cashmere, ruffled across from seam to seam and raised very high on the shoulders.

DESCRIPTIONS OF ILLUSTRATIONS OF MISSES' GARMENTS.

FIGURE 7—(3352, 3354). Misses' Costume. A stylish little costume made of striped Ceylon flannel combined with plain navy-blue boating flannel is here shown, the adjustment being performed in a very simple manner. The Blouse Basque (No. 3352) is closely fitting in the back, arranged with the usual seams, side and centre-back and under-arm forms while the two front sections hang loosely, revealing a full front of the striped Ceylon. The collar is of the sailor variety, while the full sleeves of Ceylon are gathered at the wrist to a deep bias-cut cuff, and are gathered and raised at the shoulder, at which point they are surmounted by a slashed over-sleeve, giving a very pretty effect. The skirt worn with this basque (No. 3354) is simply a plain pleated skirt, finished off at its lower edge in a deep hem. On page 14 we show two smaller views of this costume as it appears made of plain cloth with a finish of machine stitching, the soft full front of the blouse being of surah silk. Almost any kind of goods, from silk to cotton, would develop appropriately after this mode, de-laine, bengaline, serge, sateen, flannel, cashmere, challie, galatea, etc., making up effectively and prettily. The pattern of the blouse basque is cut in five sizes for girls from eleven to fifteen years old, and in cutting a medium-sized garment two and one-half yards of material forty-four inches wide, or three and one-quarter yards twenty-seven inches wide, will be required. Price of the pattern 25 cents any size. The Misses' Pleated Skirt pattern is also cut in five sizes, eleven to fifteen years old, and a medium-sized garment demands for its construction three and one-half yards of material forty-four inches wide, or five and one-

half yards twenty-seven inches wide. Price of the pattern 25 cents any size.

FIGURE 8—(3355). Misses' Costume. A pretty little gown made of polka dotted challie with an embroidered edge is here presented to view, the round waist is adjusted over a snugly fitting lining and consists of a yoke, to which are gathered full back and front sections, shirred by four rows of gathers. Tiny rounded zougaves of the embroidered edge of the goods are sewed in with the shoulder and under-arm seams, while the sleeves are full, raised at the shoulder, and gathered at the wrist, the gathers disappearing under a broad cuff of the embroidered edge. The neck is finished off by a standing collar, while the fastening is accomplished at the back by means of buttons and button-holes. The skirt is very full—quite plain—and finished off at the lower edge by three tucks and embroidered edge, its union to the round waist being concealed by a belt of material, which a sash of surah could replace, if desired. On page 14 we show two small illustrations of this same gown, as it appears made of cashmere, but print, chambray, gingham, sateen, percale, lawn, muslin, India or China silk, bengaline cloth, serge, etc., are among the endless variety of fabrics that could be suggested as making up prettily after this design. We have the pattern cut in five sizes for girls from eleven to fifteen years of age, and in making up a dress in the medium size four and one-half yards of material forty-four inches wide, or six yards twenty-seven inches wide, will be required. Price of the pattern 25 cents any size.



3352—3354

Figure 7.—Misses' Costume.

Misses' Blouse Basque (3352). Cut in five sizes, 11 to 15 years old. Price 25 cents any size.

Misses' Pleated Skirt (3354). Cut in five sizes, 11 to 15 years old. Price 25 cents any size.

For full description see this page.

One's most intimate undergarment should receive the greatest consideration, for if one wears ill-fitting underclothes it is impossible to expect the dressmaker to perform a miracle and turn out a faultless costume.

HOW TO GET CURLY LOCKS.

HERE is a truth worth remembering: If, when a child, the hair naturally turned into firm little ringlets that in after years, by plaiting and pinning-up, came to hang as straight as strings, with proper treatment the becoming curliness and wave can be brought back. Not with the aid of curl-papers, mark you! The goddess of good sense has shed how many bitter tears, all for the ruin wrought by bits of paper and pins with which women friz tufts of front hair and call them bangs. Knotting and drawing up tightly on a pin, or in a paper, drags the hair from its roots, dries away all the grease, and, far from curling it, splits the short strands, and works ruin sometimes irreparable. Stiff, straight hair was never intended to curl, and is far more graceful in a Russian bang, and when arranged on the head in shining coils is put to the purposes nature intended. But curly locks, curly locks! Every girl sighs for them, believing she would be almost beautiful could she buy or make them, and out of this desire grew the atrocious curl-paper and abominable waving and crimping irons. Now they have failed of their mission, try a little water and patience. In the morning dampen a limp front bang, and with the fingers shape curls, turn the pliable hair this way and that to frame the face prettily, and then leave it to dry so. By daily dampening and turning and giving the hair a twirl every time a mirror comes in view, the curls gain shape, and, eventually, a charming bang of glossy ringlets will gather about the brows, with no ugly pathways of white scalp and dried tips showing the unmistakable print of pin and paper. Waves come in the same way to heads that once owned a curl.

Comb back all hair, dampening it slightly, and then, between first and second fingers, pinch it up as the irons do and leave it to dry in that form. At first those waves are as shadowy as hopes, but after a week or two they begin to hold shape. Curly-headed

girls can afford to arrange their hair fancifully, but if a woman's locks are long, fine, straight, and darkly colored, let her make her head noticeable always for its exquisite neatness—coils so smoothly banded, and braids closely pinned, sleek as a bird's—and trim her head will be, and often the envy of a fairer sister.

As fashion in the main still tends in the direction of plain skirts and sleeves differing from the remainder of the dress material, although corresponding with it in color, renovations are rendered easy, but before these are undertaken it is well to ascertain what are the latest modes to be followed, as it is hardly worth while to go to the expense and trouble of altering a dress from one demodé style to another that is only a little less out of date. The majority of skirts are still very flat in front, and many are gored, to make the fit round the hips more accurate than is possible when the fulness is disposed of in a series of pleats, however flat these may be pressed. The fulness is thrown well to the back, and mounted with pleats into a very narrow space, the material spreading out at the edge in fan shape. The back of the skirt is about three and one-half or four inches on the ground. Organ flutings and broad box-pleats are also sometimes adopted; on the whole skirts are made less full, and thus material may be removed for replacing worn parts of the bodice, or any portions more worn or stained than others can be taken out, without spoiling the appearance of the skirt by making it look too scanty.

For walking dresses, speaking generally, tweeds of all descriptions are undoubtedly favorites, these being, as a rule, made with perfectly plain skirts; some have the hem turned up on the right side, whilst others have only

several rows of machine stitching or a row of silk cord marking the hem, and some nothing at all beyond the ordinary deep hem usually adopted by tailors, and at least one-half of the bodices are in the style known as the Newmarket.



3355

Figure 8.—Misses' Costume.

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

For full description see page 12.

DESCRIPTIONS OF SMALLER ILLUSTRATIONS OF MISSES' GARMENTS.

No. 3352—Misses' Blouse Basque, this page. This unique and pretty garment is described at much greater length on page 12, in connection with Figure 7, shown on page 12, where the blouse basque is represented as made up with Misses' Pleated Skirt, No. 3354. In the present instance fine ladies' cloth was the material used for its development, machine stitching affording the finish, the full front, however, being of surah. All kinds of cloth, flannel, serge, as well as washable fabrics, galateas, sateens, fancy striped goods, etc., making up with good effect. We have the pattern cut in five sizes, eleven to fifteen years, and in making the basque in the medium size two and one-half yards of material forty-four inches wide, or three and one-quarter yards twenty-seven inches wide, will be required. Price of the pattern 25 cents any size.

No. 3354—Misses' Pleated Skirt, this page. An excellent model for this popular and becoming style of skirt is here given, our model being made in the present instance of ladies' cloth, but on page 12, in Figure 7, the skirt is shown made up with Misses' Blouse Basque, No. 3352, and the detailed description of both garments is given on page 12. All kinds of materials, from livery cloth to sateen, from silk to gingham, would also make up admirably in this way. Bengaline, lustre, mohair, Estramine, Ilma, etc.; also velvet. We have the pattern cut in five sizes for girls from eleven to fifteen years of age, and in making a medium-sized garment 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 the pattern 25 cents any size.

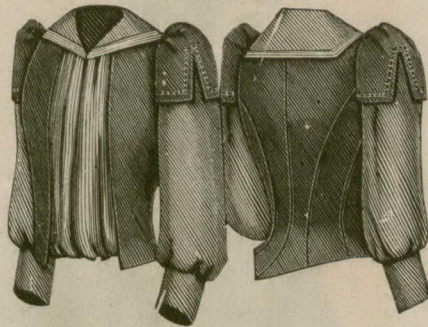
No. 3355—Misses' Costume, page 15. Made of cashmere, the tiny zouave jacket fronts being embroidered in a simple scalloped pattern, this design for a young girl's dress is one of the newest and

prettiest the season shows. This garment is described at greater length on page 12, in connection with Figure 8, on page 13, where it is represented as made of rather more elaborate materials. Delaine, challie, China silk, muslin, lawn, percale, gingham, fancy dress goods, flannel, French checks, etc., will also make up admirably after this design, the pattern of which is cut in five sizes for girls from eleven to fifteen years of age, and in making a medium-sized garment four and one-half yards of material forty-four inches wide, or six yards twenty-seven inches wide, will be required. Price of the pattern 25 cents any size.

No. 3353—Misses' Norfolk Jacket, page 15. French checked goods was the material used in making up this pretty Norfolk jacket, the adjustment of which is perfectly simple, regulated by our perfectly fitting Bazar pattern. The arrangement of the pleats (three back and front) is very becoming to slender girlish figures. Such waists as these are particularly well suited for wear with skirts such as No. 3354, shown on this page, and they can be made up of flannel, dress goods, serge, cloth, galatea, etc., with good effect. We have the pattern cut in five sizes for girls from eleven to fifteen years of age, and in making a medium-sized garment two and one-half yards of material forty-four inches wide, or three and one-quarter yards twenty-seven inches wide, will be required. Price of the pattern 25 cents any size.

There are many pretty ways of draping the fronts of bodices, some of which are particularly well suited to the too slender figures of growing girls. One method is to drape the front

from the shoulders in the Greek style, the material falling in a series of easy folds to the waist, forming a kind of plastron the full width of the chest at the top, but ending in a point at the waist. This is framed by a kind of bretelle of lace, rather deep and very full at the shoulders but decreasing in width towards the point. Instead of lace, for dresses of woolen material, silk or velvet ribbon might be

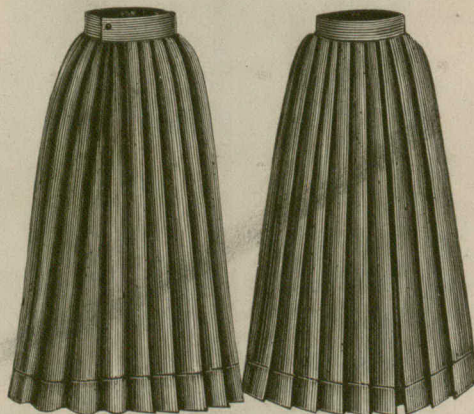


3352

Back and Front View.

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

For full description see this page.



3354

Back and Front View.

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

For full description see this page.

DESCRIPTIONS OF ILLUSTRATIONS OF CHILDREN'S GARMENTS.

FIGURE 9—(3356). Child's Costume. A neat and pretty little dress made of stem-green cashmere is here pictured, silk feather stitching affording the sole ornamentation. This little gown is in princess style and consists of full sections of material arranged over a closely fitting lining, the fulness being disposed of at the waist line, back and front, by three short rows of shirring, and at the neck by rows of gathers which disappear under the semi-high collar; the skirt sections hang perfectly plain and full, ornamented at the lower edge by a broad bias band, decorated with feather stitching as are also the collar, the cuffs of the plain coat sleeves, the pointed belt-sections, and the rounded figaro jacket fronts which finish off each arm-hole. On page 18 we show two smaller cuts giving back and front views of the costume as it appears made of bengaline, but all kinds of cottons, prints, percales, ginghams, sateens, delaines, light cloths, etc., etc., will also develop effectively after the mode as well as suitings and heavier materials. If laundriable goods be selected the introduction of a little good embroidery would be an improvement. We have the pattern cut in five sizes for children from six to ten years of age, and in making a medium-sized dress three and three-quarter yards of material forty-four inches wide, or five yards twenty-seven inches wide, will be required. Price of the pattern 25 cents any size.

FIGURE 10—(3350). Child's Cloak. A pretty little cloak, simple of construction, very stylish and becoming to its little wearer, is here shown in Figure 10, cream opera flannel, with broad ties of cream satin ribbon, being the material used for its construction. The body of the coat is cut in four pieces—two back and two front sections—fitted by under-arm and centre-back seams, while the full ruffles which decorate each armhole are at the shoulder adjusted in with the sleeve, thence being neatly blind-stitched on to the coat itself. The sleeves are in coat-sleeve style.

The skirt sections, which in our model are cut very long are box-pleated, the two pleats which are just in the centre at the back being ornamented at the waist line by huge rosettes of narrow cream ribbon, from which proceed broad sashes of cream ribbon, tied in a deep looped bow in front. The fastening of the cloak is accomplished by means of buttons and button-holes up the front. On page 18 we show the smaller illustrations—two back and front views—or the little cloak as it appears made of cashmere, the ruffles, cuffs, and rosettes being of surah silk. All

kinds of plain and fancy cloaking, serges, heavy Albatross cloths, fancy suitings, woolen goods, etc., will also make up prettily after this design, the pattern of which is cut in five sizes for children from two to six years of age, and in making a medium-sized cloak one and three-quarter yards of material forty-four inches wide, or three and one-half yards twenty-seven inches wide, will be required. Price of the pattern 25 cents any size.

FIGURE 11—(3351). Child's Dress. A modest little dress, plain and perfectly simple in adjustment, is No. 3351. In this instance our model is made of French delaine of a cream ground prettily sprigged with corn flowers, the trimming consisting of two rows of pale blue silk ribbon. The waist section is fitted solely by under-arm seams, the fastening being accomplished up the back by means of buttons and button-holes. The sleeves are of the ordinary coat-sleeve shape and are raised slightly at the shoulder, a cuff being simulated by the ribbon trimming which is also sewed on the front of the waist in V shape. To the waist is gathered the simple full skirt which is turned under deeply at the lower edge in a hem and ornamented by two rows of the silk ribbon.



3356

Figure 9.—Child's Costume.
Cut in five sizes, 6 to 10 years old.
Price 25 cents any size.

For full description see this page.

We show on page 18 back and front views of the same little gown, plain cashmere, feather-stitched, being the fabric there used for its construction, but cottons, percales, sateens, chambray, gingham, and all manner of washable goods, as well as challis, merino, cloth, flannels, etc., will be found to develop with particularly good effect in this way, and a little.

trimming, lace or Hamburg and embroidery will, if preferred, add to the dressiness of effect. We have the pattern cut in five sizes for children from two to six years of age, and in making a medium-sized dress one and one-half yards of material forty-four inches wide, or two and one-quarter yards twenty-seven inches wide, will be required. Price of the pattern 25 cents any size.

Girls of fourteen or fifteen are beginning to wear jackets with added basques, but unless the figure is fairly well developed this style of dress is hardly to be recommended. Still very nice walking costumes

plastron is embroidered down one side, and is framed by a few draped folds that meet at the waist under the pointed band. The jacket with deep pleated basque opens wide in front and is made of ottoman silk in a darker shade and trimmed down the fronts and round the edge of the basque with narrow embroidered galon. The sleeves of the silk are also trimmed with galon at the wrist.

Ribbon velvet will be much used for trimming children's dresses and is sewn on in straight or in zig-zag rows, or again in vandyke scallops. A pretty little frock of spotted woolen, having a small red broché spot on a gray ground, is bordered with a band of plain gray material, added on under a double



3350

Figure 10.—Child's Cloak.

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

For full description see page 16.



3351

Figure 11.—Child's Dress.

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

For full description see page 16.

are made in this way, and, where they are likely to be becoming, either of the following models might be adopted. One is of gray cloth, the plain skirt trimmed with several rows of silver braid. The jacket, with its deep added basque opens straight up the front over a long waistcoat of white cloth, fastened down the centre with silver buttons. The fronts of the jacket, the inner side of the rolled Medici collar, and the cuffs are trimmed with silver braid. The other dress has a skirt of heliotrope Indian cashmere embroidered with silk round the hem. The narrow

vandyke scallop of black velvet. The bodice is cut half low at the top and is bordered in the same way with a double vandyke scallop over a plain underbodice. The band, collar, and wristbands are trimmed with straight rows of velvet.

Even blouse bodices are mounted on one side on a pointed yoke of a different material, and the other side is pleated in at the shoulder seam although not quite up to the neck, and is carried across the yoke and the other front, and ends in the usual puff falling over the waist band.

DESCRIPTIONS OF SMALLER ILLUSTRATIONS OF CHILDREN'S GARMENTS.

No. 3356—Child's Costume, this page. This dainty little dress is here represented as made of bengaline, with decoration of silk feather stitching. A complete description of this gown as made of other materials will be found on page 16, where it is described in association with Figure 9, on page 16. India or China silk, cashmere, mohair, merino, delaine, as well as washable materials, sateen, percale, chambray, and so on, will be found to make up effectively after this design, and, if preferred, a little trimming of ribbon, braid, lace or embroidery, could be added. We have the pattern of this garment cut in five sizes for children from six to ten years of age, and in making the dress in the medium size three and three-quarter yards of material forty-four inches wide, or five yards twenty-seven inches wide, will be required. Price of the pattern 25 cents any size.

No. 3350—Child's Cloak, this page. By turning to page 16 a detailed description of this garment will be found referring to the large figure shown on page 17 (Figure 10), where it may be seen as it appears



3350

Back and Front View.

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

For full description see this page.

made of other materials. The model shown on this page is made of cashmere. The sleeve ruffles, cuffs, and rosettes being of surah silk. Any of the new figured and fancy cloakings, shown in such profu-

sion, would also develop most satisfactorily in this mode; also ladies' cloth, light-weight broadcloth, bengaline, habit cloth, foulé, and so on. We have the pattern cut in five sizes for children from two to six years of age, and in making a garment in the forty-four inches wide, or three and one-half yards medium size one and three-quarter yards of material twenty-seven inches wide, will be required. Price of the pattern 25 cents any size.



3356

Back and Front View.

Child's Costume. Cut in five sizes, 6 to 10 years old. Price 25 cents any size.

For full description see this page.

materials, which will develop in an equally satisfactory manner. We have the pattern cut in five sizes for children from two to six years old, and in making a medium-sized dress one and one-half



3351

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 this page.

yards of material forty-four inches wide, or two and one-quarter yards twenty-seven inches wide, will be required. Price of the pattern 25 cents any size.

[See page 32 for Special Prizes.]

The Ladies' Bazar,

A JOURNAL OF FASHION, INSTRUCTION AND DOMESTIC ECONOMY.

PUBLISHED MONTHLY

BY

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TORONTO, MAY, 1891.

"THE PEN IS MIGHTIER THAN THE SWORD."

THE brilliant and renowned novelist, Bulwer Lytton, was the originator of the saying which forms the subject of this essay. That is, Lord Lytton was not the first to see the truth of what he states in so sententious and terse a form, but he was the first to give this expression to a very old thought. We find, in the older index of Lord Bacon's works, the aphorism "Knowledge is power," and in its essence this is essentially the same thought as is expressed by "The pen is mightier than the sword."

Probably an ordinary reader, on seeing the sentence which heads this paper, would be struck with the terseness and force of the expression, but, at the same time, would be inclined to say, "Why that is perfectly self-evident; who ever doubted it?" and pass on. But let us look at it together for a few moments. *Is it so perfectly self-evident? What does it mean? What meaning did the author intend that we should put into this strikingly impressive statement, replete with concentrated thought and sparkling with the flashing wit of genius?*

Does it mean, for example, that if one country is world-famous for its literature and another equally famous for its great power in war, the first country is greater than the second? I think not. But if this is the meaning certainly there are exceptions. For a striking instance let me refer you to Athens and Sparta. Athens almost from time immemorial has been renowned for her literature; Sparta has been equally well known for her powers in war. We know for many years these states struggled for supremacy in Greece, and in the end we find that Sparta, not Athens, is victorious. Again, we find Rome conquered by rude barbarians, by nations that had no literature, by nations that had no civilization, to speak of. Yet, look at the literature of the Romans and consider the advanced state of civilization which they had attained. Again and again in the history of the world we find the worshippers of Mars overcoming the follower of Minerva.

Did Bolingbroke, the brilliant writer and clever politician of Queen Anne's reign, ever accomplish as much with his pen for England as Themistocles, the renowned legislator and famous general of Athens, did with his sword for Greece? Themistocles made Greece a great nation, a country to be looked up to and admired by surrounding powers; Bolingbroke led England to the brink of ruin and utterly overthrew his own party. So at least we say, that, if Bulwer Lytton did mean what we have just supposed, there are many exceptions to his assertion, and exceptions too grave and forcible to be passed lightly over.

But if we take "pen" as an emblem of the intellect, employed in transferring its productions to paper, or engaged in

holding the multitude in breathless delight by its thundering eloquence; and if we take "sword" as symbolical of destruction in war, or as an emblem of political power and authority, we may, at least, cite cases in which his statement has been proved, beyond all reasonable doubt, to hold true. "Uncle Tom's Cabin," Mrs. Stowe's famous novel on slave trade, did more towards the abolition of slavery in the Southern States than twenty such battles as "Gettysburg" ever could have done, although I am far from denying that the battle of Gettysburg had a very good and a very marked effect. If you examine closely the history of the French Revolution you will see that the revolution was brought about by the writings of such men as Voltaire and Rousseau. These men secured for France, yes, and for the whole world, in a few years, more liberty, political, religious and social, than the several centuries of mere fighting could have brought about. I think the eloquence of William Pitt secured greater victories for England during the "Seven Years' War" than the war genius of Marlborough ever attained in the "War of the Spanish Succession."

Now, if we apply the simple meanings of "writing" to "pen," and of "fighting" to "sword," will the statement hold? Let us consider it. It is a well-known fact that when two persons disagree on a subject, if they "fight it out" they usually become very good friends. But if, on the other hand, they keep arguing and writing, and writing and arguing on the subject, they merely keep up an ill-feeling; they will never come to an agreement, and, as a result, they will never be friends. There can be no doubt that in this case fighting is the best. But the meaning here given the expression is very narrow and arbitrary.

If we take the phrase to refer to the influence of the writer on the individual, and on the nation as a whole, I certainly think that Bulwer Lytton, to use a homely expression, "has struck the nail on the head." I think that Shakespeare has, has had and will have a greater influence on mankind than any warrior that ever breathed, I care not who. Such men as Napoleon or Hannibal may have a great influence over men of their own day, but their power is not enduring, or rather, to speak more precisely, it does not result in action after their personal influence has ceased to be exercised, although their fame may be as lasting as the world. On the other hand, Homer has influenced, directly or indirectly, generation after generation, of nearly all nationalities and colors for over two thousand years. And I think he well influence people as long as there is a literature, as long as people keep improving, as long, in short, as rational beings inhabit this globe.

Who would not prefer the reputation of a Charles Reade, the man who by his writings helped, more than anyone else, to bring about the much-needed reform of insane asylums to the "glory and renown" of a Marlborough, who led his countrymen to such a wholesale slaughter as the Battle of Malplaquet? Ah, yes, believe me, viewed from a high, exalted standard, "the pen is (indeed) mightier than the sword." Sir Thomas Brown says: "Scholars are men of peace. They carry no arms, but their tongues are sharper than razors; their pens carry further and make a louder report than thunder. I had rather stand the shock of a Vasalisco than the fury of a merciless pen."

LEAH SHERWOOD.

Laugh, and the world laughs with you;
Weep, and you weep alone:
For this brave old earth must borrow its mirth—
It has troubles enough of its own.

Sing, and the hills will answer;
Sigh, it is lost in the air:
The echoes bound to a joyful sound,
But shrink from a voicing care.

OUR LITERARY CLUB.

THE following charming little letter from "Mac" was received too late for last month's issue. It gives such pleasant "side-lights" into a happy home circle that contrary to her expressed wish we are going to print it. Do not let any one supplant you, "Mac," in the "Club." We will look for your letters, and hope you will write often, very often indeed.

To the Editor :

UXBRIDGE, March 27, 1891.

I hope "Editha P.," Trenton, will send you a nice chatty letter, and so do away with the necessity of publishing my effusion, by "keeping the ball rolling" until you have added many members to your Literary Club. I would let this month pass were it not for the fear there might be no letters, and I would like to see your club grow. Now that the elections are over and our homes settled down to their accustomed quiet there should be many names added.

Speaking of the elections, reminds me of a good story *anent* them. In a neighboring sister hamlet there resides a certain lawyer, who worked very hard during the contest for the "Old Man, the Old Flag," etc. His good wife had some callers, and speaking of his work for his chief, she said: "Oh, well, he is working hard, but he is going to be rewarded. Sir John has promised him a judgeship." As in duty bound her friends expressed their gratification at his good fortune. In this case the old adage, "Good news travels fast," was verified. It only took a day or two to be in the county town, where it was told to the mother and sisters of another legal light, who immediately on hearing the news remarked, "Oh, it is not Mr. — that is to get the judgeship, but our John." It is needless to say "our John" had also been working for the party. I wonder what that old cynic, Dr. Johnson, would have said had he heard all the wonderful protestations of loyalty uttered by politicians, no matter to what party they belonged, during last month. Would he have modified his statement that "Patriotism is the last refuge of the scoundrel"?

We have had no school in our town this week, and for the first time since New Year's the children have had a little time to "have some fun." Poor things, it occurs so rarely that I find myself astonished to hear a ringing laugh, a giggle or the noise of a friendly wrestle coming from the study; and still more astonished to find on looking up from the book I am reading aloud that I have some of the study inhabitants sitting in the family circle, which as a rule consists of "the baby" and ma and aunty, and listening to the reading. Do we mothers realize how few spare moments our children have. We are apparently powerless to relieve them, for if we insist on a putting aside of the books for an hour we are utterly put to rout by, "But, ma, I'll be kept in to-morrow."
"MAC."

To the Editor :

GODERICH, April 2, 1891.

I felt, when your kind invitation to "Our Literary Club" to write letters about "pet books" arrived, that I must (if ever) contribute my effort towards entertaining the Club by sending a few lines about my beloved friends, "the books that have become dear through the association of years." The two most shabby books in my tiny book-case are "Jane Eyre" and a "Shakespeare," whose dingy covers and often-turned pages bear testimony to the many, many times it has been perused. What a fascination "Jane Eyre" has always had for me. The poor little half-starved Jane, wretched, unloved, and unloving, yet what a noble nature was hers, despite infirmities which might have warped many a more steadfast character. Then, Rochester; what girl or woman has not admired Charlotte Bronte's rugged hero, short, not handsome, brusque, uncourtly,

possessing scarcely one of the attributes of the heroes of modern literature, but with what a heart of gold! I cannot remember how many times I have read "Jane Eyre," yet, each time I have discovered in it new beauties, fresh treasures of thought, or some additional charm unnoticed before.

As for "Shakespeare," how I admire his women! I have wept with Juliet, rejoiced with Rosalind, lamented with poor love-crazed Ophelia, and suffered with Desdemona. I have wandered through the leafy shades of the Forest of Arden with banished Orlando, revelled with Titania and her fairies, and grown cold with horror as grewsome Lady Macbeth roamed through the deserted rooms of her lordly home, moaning over the sullied whiteness of that little hand. Oh "Shakespeare"! King of writers, who does not reverence and love thee! with language full of hidden mystery, replete with subtle meaning? thou art an author not to be dallied with on a summer day, but to be studied with care, with loving intent; then only will thy beauties be revealed, even as is the priceless pearl to him who dives for it far in the depths of the cruel, treacherous sea.

"EGLANTINE."

The discussion for June will still be about Pet Books, but any letters on any "home" subject, or about anything of interest to women, will always be welcomed to our column.

In "Our Question Drawer," "Mrs. F. W. W.," of Clinton will find an answer to her letter.

CURRENT NOTES.

HERE is quite a charming article in the *Lady's Pictorial* of April 4th about Mrs. Stanhope Forbes, a young Canadian lady, living in England, who is a very clever artist, and is turning out excellent work. At nine years of age Mrs. Forbes learned drawing from an old French abbé in Canada, who tried to teach the little mite to hold her pencil in the right, instead of the left, hand. It was a useless struggle, for the artist is left handed still. In 1889 Miss Armstrong married Mr. Stanhope Forbes, the well-known artist, and husband and wife work continually together, and give each other the greatest assistance and sympathy. Mrs. Forbes exhibited a picture called "Apprentices" at the new gallery in 1888, which gave a pathetic rendering of two poor work girls stitching away until dawn, "with fingers weary and worn, and eyelids heavy and red," like the poor heroine in Hood's "Song of the Shirt." She also painted a very beautiful picture, "Mignon," which was well hung at the Royal Academy Exhibition last year, besides many valuable etchings, figures of Dutch peasants, fisher-folk, etc. Mrs. Stanhope Forbes is still quite young, and has a brilliant career before her, for she is blessed with a true artistic spirit, which refuses to acknowledge defeat. It is very delightful to read of the young Canadian's success in her adopted home, England, and no doubt it will be very gratifying to Canadians to see how, year by year, Canada is making striking progress in literature and the fine arts.

The Fireside has an amusing note on "The Price of Relics," from which we quote the following:—"A tooth of Sir Isaac Newton sold for £790, to set in a ring; and when the bodies of Heloise and Abelard were removed to the Petits Augustins, an Englishman is said to have offered 100,000fr. for one of Heloise's teeth. The hat which Napoleon wore at Eylau sold for 1,920fr. Sterne's wig brought 200 guineas at auction, and the pens with which the Treaty of America were signed sold for £500. It may, however, be noted that these prices were paid at a period when the "curio" rage was more virulent than now. A few years ago Thorvaldsen's hair-brushes went for a good deal less than an "old song" fetches at a London book sale, and Blucher's sword scarcely brought the price of old iron.

ARMOREL OF LYONESSE.

BY WALTER BESANT.

CHAPTER IV.—Continued.



ROLAND took one—as a general rule, this young man would rather take a dose of medicine than an apple—and munched it with avidity. “A delicious fruit!” he cried. But his friend refused the proffered gift.

“Then you will take a biscuit, Dick Stephenson? Nothing? At least, a glass of wine?”

“Never in the morning, thank you.”

“You will, Roland Lee?” She turned, with a look of disappointment, to the other man, who was so easily pleased and who said such beautiful things. “It is my own wine—I made it myself, last year, of ripe blackberries.”

“Indeed I will! Your own wine? Your own making, Miss Armorel? Wine of Samson—the glorious vintage of the blackberry! In pies and in jam-pots I know the blackberry—but not, as yet, in decanters. Thank you, thank you.”

He smiled heroically while he held the glass to the light, and smelled it, rolled it gently round. Then he tasted it. “Sweet,” he said, critically. “And strong. Clings to the palate. A liqueur wine—a curious wine.” He drank it up, and smiled again. “Your own making! It is wonderful! No—no another drop, thank you.”

“Shall I show you?”—the girl asked, timidly—“would you like to see my great-great-grandmother? She is so very old that the people come all the way from St. Agnes only just to look at her. Sometimes she answers questions for them, and they think it is telling their fortunes. She is asleep. But you may talk aloud. You will not awaken her. She is so very, very old, you know. Consider: she has been a widow nearly eighty years.”

She led them into the other room, where, in effect, the ancient dame sat in her hooded chair fast asleep, in cap and bonnet, her hands in black mittens, crossed;

“Heavens!” Roland murmured. “What a face! I must draw that face. And”—he looked at the girl bending over the chair placing a pillow in position—“and that other. It is wonderful,” he said aloud. “This is, indeed, the face of one who has lived a hundred years. Does she sometimes wake up and talk?”

“In the evening she recovers her memory for awhile and talks—sometimes quite nicely, sometimes she rambles.”

“And you have a spinning-wheel in the corner.”

“She likes some one to work at the spinning-wheel while she talks. Then she thinks it is the old time back again.

“And there is a violin.”

“I play it in the evening. It keeps her awake, and helps her to remember. Justinian taught me. He used to play very well indeed until his fingers grew stiff. I can play a great many tunes, but it is difficult to learn any new ones. Last summer there were some ladies at Tregarthen’s—one of them had a most beautiful voice, and she used to sing in the evening with the window open. I used to sail across on purpose to land and listen outside. And I learned a very pretty tune. I would play it to you in the evening if you were not going away.”

“I am not obliged to go away,” the young man said with strangely flushing cheeks.

“Roland!” that was Dick’s voice—but it was unheeded.

“Will you stay here, then?” the girl asked.

“Here in this house? In your house?”

“You can have my brother Emanuel’s room. I shall be very glad if you will stay. And I will show you everything.”

She did not invite the young man called Dick, but this other, the young man who drank her wine and eat her apple.

“If your—your—your guardian—or your great-great-grandmother approves.”

“Oh! she will approve. Stay, Roland Lee. We will make you very happy here. And you don’t know what a lot there is to see.”

“Roland!” again Dick’s warning voice.

“A thousand thanks!” he said. “I will stay.”

CHAPTER V.

THE ENCHANTED ISLAND.

The striking of seven by the most sonorous and musical of clocks ever heard reminded Roland of the dinner hour. At seven most of us are preparing for this function, which civilization has converted almost into an act of praise and worship. Some men, he remembered, were now walking in the direction of the club; some were dressing, some were making for restaurants; some had already begun. One naturally associates seven o’clock with the anticipation of dinner. There are men, it is true, who habitually take in food at midday and call it dinner; there are those also who have no dinner at all. He began to realize that he was not, this evening, going to have any dinner at all. For he was now at the farm-house, sitting in the square window with Armorel; he had obtained that permission which he sought; he had gone back to Tregarthen’s and returned with his portmanteau and his painting gear; fortunately he had also taken an abundant lunch at that establishment. He had become an inhabitant of Samson. The increased population, therefore, now consisted of seven souls.

In fact, there was no dinner for him. Everybody in Samson dines at half past twelve; he had tea with Armorel at half past four; after tea they wandered along the shore and stood upon Shark Point to see the sun set behind Mincarolo, an operation performed with zeal and dispatch and with great breadth and largeness of coloring. When the shades of evening began to prevail they were fain to get home quickly, because there is no path among the bowlders, nor have former inhabitants provided hand-rails for visitors on the cairns. Therefore they retraced their steps to the farm, and Armorel left him sitting alone in the square window while she went about some household duties. In the quiet room the solemn clock told the moments, and there was light enough left to discern the ghostly figure of the ancient dame sleeping in her chair. The place was so quiet and so strange that the visitor presently felt as if he was sitting among ghosts. It is at twilight, in fact, that the spirits of the past make themselves most readily felt, if not seen. Now, it was exactly as if he had been in the place before. He knew, now, why he had been so suddenly and strangely attracted to Samson. He had been there before—when, or under what conditions, he knew not, and did not ask himself. It is a condition of the mind known to everybody. A touch—a word—a look—and we are transported back—how many years ago? The hills, the rocks, the house, Armorel herself—all were familiar to him. The thing was absurd, yet in his mind it was quite clear. It was so absurd that he thought his mind was wandering; and he arose and went out into the garden. There, the figure-head of the woman under the tall fuchsia-tree—the glow from the fire in the sitting-room fell upon the face through the window—seemed to smile upon him as upon an old friend. He went back again and sat down. Where was Armorel?

This strange familiarity with an unknown place quickly passes, though it may return. He now began to feel as if, perhaps, he was making a mistake. He was living on an island with, practically, no other companion than a girl of fifteen.

Dick, who had become suddenly grumpy on learning his resolution to stay, might be right. Well, he would sketch and paint; he would be very careful; not a word should be said that might tend to disturb the child's tranquility. No—Dick was a fool. He was going to have a day or two—just a day or two—of quiet happiness. The girl was young and beautiful and innocent. She was also made happy—she showed that happiness without an attempt at concealment—because he was going to stay. What would follow?

Well, it was an adventure. One does not ask what is going to follow on first encountering an adventure. What young man, besides, sallying forth upon a simple holiday, looks to find himself upon a desert island with no other companion than a trustful and an admiring maiden of fifteen?

Then Armorel returned and took a chair beside him. He was a little surprised—but then, on a desert island nothing happens as on *terra firma*—that she did not ring for lights, and was still not without some hope of dinner. They took up the thread of talk about the islands, concerning which Roland Lee perceived that he would before long know a good deal. Local knowledge is always interesting, but it does not, except to novelists, possess a marketable value. One can not, for instance, at a dinner-party, turn the conversation on the respective families of St. Agnes and St. Martin's. He made a mental note that he would presently change the subject to one of deeper personal interest. Perhaps he could get Armorel to talk about herself.

That would be very much more interesting than to hear about the three Pipers' Holes of Tresco, White, and St. Mary's Islands. How did she live—this girl—and what did she do—and what did she think?

Meantime, while the girl herself was talking of the rocks and bays, the crags and coves, the white sand and the gray granite, the seals and the shags, the puffins and the dottrells, she was wondering, for her part, what manner of man this was—how he lived, and what he did, and what he thought. For when man and woman meet they are clothed and covered up; they are a mystery each to the other; never, since the Fall, have we been able to read each other's hearts.

But when the clock struck seven Armorel sprung to her feet, as one who hath a serious duty to perform, and preparations to make for it.

First she pulled down the blind, and so shut out what was left of the twilight. The fire had sunk low, but by its light she was dimly visible. She pushed back the table; she placed two chairs opposite the old lady, and another chair before the spinning wheel.

"Something," said the young man to himself, "is certainly going to happen. One can no longer hope for dinner. Family prayers, perhaps; or the worship of the old lady as an ancestor. The descendants of the ancient people of Lyonesse no doubt bow down to the sun and dance to the moon, and pass the children through the holéd stone, and make Baal fires, and worship their grandmothers. But family prayers, most likely."

Armorel took down the fiddle that hung on the wall and began to tune it, twanging the strings and drawing the bow across in the manner which so pleasantly excites the theatre before the music begins.

"Not family prayers, then," said the young man, perhaps disappointed.

What did happen, however, was a series of things quite new and wholly unexpected. Never was known such a desert island.

First of all, the lady of many generations moving uneasily in her sleep at the twanging of the strings; and her fingers clutched at her dress as if she was startled by an uneasy dream.

And then the door opened—and a small procession of three came in. At this point, had the young man been a Roman

Catholic, he would have crossed himself. As he was not, he only started and murmured: "As I thought. The worship of the ancestor! These are the ghosts of the grandfather and the grandmother. The old lady is a mummy. They are all ghosts—I shall presently awake and find myself on my back among the barrows."

First came an ancient dame, but not so ancient as she of the great chair. Gray-headed she was, and equipped in a large cap; wrinkled was her face, and her chin, for lack of teeth, approached her nose, quite in the ancestral manner. She was followed by an old man also gray-headed and gray-bearded, wrinkled of face, his shoulders bent and twisted with rheumatism, his fingers gnarled and twisted. These two took the chairs set for them by Armorel. The third in the procession was a woman already elderly and with streaks of gray in her hair. She was thin and sharp-faced. She sat down before the spinning-wheel and began to work, not as you may now see the amateur, but in the quiet, quick, professional manner which means business.

The stranger was not quite right in his conjecture. They were not ancestors. The old man, who had worked on the farm, man and boy, for nearly seventy years, and now managed it altogether, was Justinian Tryeth. The old woman was Dorcas, his wife. The middle-aged woman was their daughter Chessun, who had been maid on the farm, as her brother Peter had been, boy, all her life.

Whatever it was intended was clearly a daily function, because each dropped into place without hesitation. The old woman had brought some knitting with her, her daughter picked up the thread of the spindle, and the old man, taking the tongs, stimulated the coals into a flame, which he continually nursed and maintained with new fuel. There was neither lamp nor candle in the room; the ruddy fire-light, rising and falling, played about the room, warming the drab panels into crimson, sinking into the dark beams of the joists, flashing among the china in the cupboard, painting red the Venus's fingers in the cabinet, and throwing strange lights and shadow upon the aged lady in the chair. Was she really alive? Was she, after all, only a mummy?

Roland looked on, breathless. What was to be done next? Time had gone back eighty years—a hundred and eighty years—any number of years. As they sat here in the firelight, with the spinning-wheel, the old serving people with their mistress, without lamp or candle, so they sat in the generations long gone by. And again that curious feeling fell upon him that he had seen it all before. Yet he could not remember what was to be done next. Armorel, the tuning complete, turned, with a look of inquiry, to the old man.

"Singleton's Slip," he commanded, with the authority of a professor.

The girl began to play this old tune. Perhaps you remember the style of the fiddler—he is getting scarce now—who used to sit in the corner and play the hornpipe for the sailors in the days when every sailor could dance the hornpipe. Perhaps you do not remember that fiddler and his style. That is your misfortune. For there was a noble freedom in the handling of his bow, and the interpretation of his melodies was bold and original. He poured into the music all the spirit it was capable of containing, and drew out of his hearers every emotion that each particular tune was able to draw. Because, you see, tunes have their limitations. You can not strike every chord in the human heart with a simple hornpipe. This sailor's best friend, however, did all that could be done. And always conscientious, if you please, never allowing his playing to become slovenly or to lack spirit.

Armorel played after the manner of this old fiddler, standing up to her work in the middle of the room.

"Singleton's Slip" is a ditty which was formerly much admired by those who danced the hey, the jig, or the simple country dance; it was also much played by the pipe and tabor upon the village green; it accompanied the bear when he carried the pole; it assisted those who danced on stilts; and it lent spirit to those who frolicked in the morris. Charles II. knew it; Tom D'Urfey wrote words to it, I believe; but I have not yet found them in his collection; Rochester must certainly have danced to it. Armorel played it, first cheerfully and loudly, as if to arouse the spirits of those who listened, to remind them that legs may be shaken to this tune, and that ladies may be, and should be, when this tune begins, taken to their places and presently handed round and down the middle. Then she played it trippingly, as if they were actually all dancing. Then she played it tenderly—there is, if you come to think of it, a good deal of possible tenderness in the air. And, lastly, she played it joyfully, yet softly. How had she learned all these modes and moods?

While she played the old man listened critically, nodding his head and beating the time. Then, fired with memory, he bent his arms and worked his fingers as if they held the fiddle and the bow. And he threw back his head and thrust out his leg and leaned sideways, just like that jolly fiddler of whom we have just been reminded. Such, my friends, is the power of music.

After a little while Justinian stopped this imaginary performance, and sitting forward yielded himself wholly to the influence of the tune, cracking his fingers over his head and beating time with one foot, just as you may see the old villager in the old colored prints—no villager in these days of bad beer ever cracks his fingers or shows any external signs of joyful emotion. As for the two serving-women, they reminded the spectator of the supers on the stage who march when they are told to march, sit down to feast when they are ordered, and swell a procession for a funeral or a festival, all with unmoved countenance, showing a philosophy so great that the triumph of victory or the disaster of defeat finds them equally calm and self-contained. That is to say, the two women showed no sense at all of being pleased or moved by "Singleton's Slip." They went on, one with her knitting and the other with her spinning.

As for the ancient lady, however, when the music began she straightened herself, sat upright, and opened her eyes. Then Chessun hastened to adjust her bonnet—if ladies sleep in their bonnets these adornments have a tendency to fall out of the perpendicular. Heaven forbid that we should gaze upon Ursula Rosevean with her bonnet tilted, like a lady in a van coming home to Wapping from Fairlop Fair! This done, the venerable dame looked about her with eyes curiously bright and keen. Then she began to beat time with her fingers, and then she began to talk, but—and this added to the strangeness of the whole business—nobody seemed to regard what she said. It was much as if the Oracle of Delphi were pouring out the most valuable prophecies and none of her attendants paid any heed. "If," thought the young man, "I were to take down her words, they would be a message." And what with the voice of the oracle, the spirited fiddling, the fire light dancing about the room, the old man snapping his fingers, and perhaps some physical exhaustion following on the absence of dinner, the young man felt as if the music had got into his head; he wanted to get up and dance with Armorel round and round the room; he would not have marvelled had Dorcas and Justinian bidden him to lead out Chessun and so take hands, round twice, down the middle and back again, set and turn single—where had he learned these phrases and terms of the old country dance? Nowhere; they belonged to the place and to the music and to the time—and that was at least a hundred and eighty-years back.

The fiddle stopped. Armorel held it down and looked again at her master.

"'Tis well played," he said. "A moving piece. Now, 'Prince Rupert's March.'"

She nodded and began another tune. This is a piece which may be played many ways. First, to those who understand it rightly, it indicates the tramp of an army, the riding of cavalry, the jingling of sabres. Next, it may serve for a battle piece, and you shall hear between the bars the charge of the horse and the clashing of the steel. Or, it may be played as a triumphal march after victory; or, again, as a country dance in which a stately dignity takes the place of youthful mirth and merriment. At such a dance, to the tune of "Prince Rupert's March," the elders themselves—yea, the justice of the peace, the vicar, the mayor and alderman, and the head-borough himself—may stand up in line.

And now Roland became conscious of the old lady's words; he heard them clear and distinct, and as she talked the fire-light fell upon her eyes, and she seemed to be gazing fixedly upon the stranger.

"When the 'Princess Augusta,' East Indiaman, struck upon the Castinicks, in the middle of the night, she went to pieces in an hour—any vessel would. They said she was wrecked by the people of Samson, who tied a ship's lantern between the horns of a cow. But it was never proved. There are other islands in Scilly and other islanders, if you talk of wrecking. Some of the dead bodies were washed ashore, and a good part of the cargo, so that there was something for everybody; a finer wreck never came to the islands. What? If a ship is bound to be wrecked, better that she should strike on British rocks and cast her cargo ashore for the king's subjects. Better the rocks of Scilly than the rocks of France. What the sea casts up belongs to the people who find it. That is just. But you must not rob the living. No. That is a great crime. 'Twas in the year '13. When Emanuel Rosevean, my father-in-law, rescued the passenger who was lying senseless lashed to a spar, he should not have taken the bag that was hanging round his neck. That was not well done. He should have given the man his bag again. He stood here before he went away. 'You have saved my life,' he said. 'I had all my treasure in a bag tied about my neck. If I had brought that safe ashore, I could have offered you something worth your acceptance. But I have nothing. I begin the world again.' Emanuel heard him say this, and he let him go. But the bag was in his box. He kept the bag. Very soon the wrath of the Lord fell upon the house, and His hand has been heavy upon us ever since. No luck for us—nor shall be any till we find the man and give him back his bag of treasure."

She went on repeating this story with small variations and additions. But Roland was now listening again to the fiddle.

Armorel stopped again.

"'Dissembling Love,'" said her master.

She began that tune obediently.

The stranger within the gates seemed compelled to listen. His brain reeled; the old woman fascinated him. The words which he had heard had been few, but now he seemed to see, standing before the fire, his hair powdered, and in black silk stocking and shoes with steel buckles, the man who had been saved and robbed shaking hands with the man who had saved and robbed him. Oh! it was quite clear; he had seen it all before; he remembered it. This time he heard nothing of the tune.

(To be continued.)

Grafton: What do you think, Tom? Bill Bluff, who we all thought was so attentive to Miss Giddy, has gone off and married her mother! Wiggins: Well, that was a nice scheme indeed for getting rid of a mother-in-law.

COLOR SENSE IN DRESS.

THE sense of color is inborn, although, in common with many gifts, it is susceptible of high cultivation. The best educated persons are often quite deficient in color sense, the semi-civilized and even the barbaric nations of the Orient far excelling Europeans and Americans in depicting color harmonies.

The Indian shawl-maker's powers of color seem to come to him without premeditation, his talent for symmetrical blending being inherited from his ancestors. His eye detects with infallible correctness the nicest gradations of shades, and he sees a hundred tints where the untrained visual organ distinguishes but half a dozen.

It seems a pity that children, especially girls, should not be taught from early childhood the meaning of color, so that they might choose tints in dress that harmonize instead of antagonize their flesh and hair. It is to be hoped that the woman of the future, schooled in Kindergarten methods, will have a correct estimate of the value of color, as one of the first things shown to the child are the six colored balls invented by Froebel, and embracing the primary colors.

We have, as a nation, certainly improved upon our color instincts, as such crude and horrible colors known as the aniline dyes, one of the many products of coal tar, are no longer tolerated by refined people. The dreadful royal purples, mazarine blues, and that false, unbecoming hue known as magenta, are quite *passé*; to an artistic eye they are as painful as a discord of harsh sounds is to the fine ear of a musician.

Finally people wearied of these vivid hues, which had no affinity for anything in the heavens above or in the earth beneath, and longed for something better. As is always the case, an extreme reaction took place, and the exponents of the new school of arts erred in the opposite direction; from this was born the æsthetic school, which numbered amongst its devotees such men as Oscar Wilde, some of the younger English artists and many prominent actresses and society women. Nymphs attired in limp gowns of sage green, brick-dust red, or those of a depressing greenery-yallery hue, were seen upon the street, in drawing-rooms and in opera boxes.

After several seasons of these sad and melancholy tints, there came another revulsion of popular taste, and out of the chaos was evolved the present school of soft art-coloring, which we all must acknowledge to be an extremely perfect one. From the vat of the modern dyer colors are evolved which are almost reproductions of those intangible and faded tints produced by the softening finger of time upon old textile fabrics. Progressive chemistry finds nothing impossible, and does my lady desire a gown similar to that moth-eaten one found in the old trousseau chest of her great grandmamma, the dyer is equal to the occasion, and, save for the crisp newness of the material, the copy could scarcely be distinguishable from that worn by an august ancestor.

The Du Barri rose, the Pompadour pink, the red of old Pompeian walls and the puce colors of the reign of the Sixteenth Louis, all are reproduced with the utmost fidelity, mellowed as if with kindly age and a long seclusion from the light and air.

The woman who cannot properly select the hues which fit her best must indeed be lamentably ignorant as to the significance of color. Where the color scale runs the entire gamut of tones and half tones, as distinctive and yet as delicate as those in music, it would seem no difficult thing to discriminate, yet some women become so inextricably confused when matching and assimilating colors as to be utterly incapable of distinguishing the becoming from the unbecoming, the artistic from the inartistic.

To be sure, the new school ordains a different ruling from

the old, and explodes the old theory of blue, green and mauve for blondes, and red, yellow and pink for brunettes. They believe in the relation of color to complexion, hair and eyes, and abjure the law of violent contrasts. They ordain the carrying out of a general scheme of color, taking the hair or complexion as the keynote, and subordinating everything else to these dominant features.

Yellow is now as frequently worn by blondes with golden hair as by brunettes, but the blonde woman must be careful to choose the soft corn colors, the faint cowslip yellows or the greenish primrose tints; she must not pale the sheen or dim her blonde tresses by bringing them in contact with the vivid saffrons, the light Cleopatra yellows or the shimmering goods; these she should be willing to leave to her dark-skinned sister, who must, in turn, abjure the pallid greens and blues, although there are certain brighter shades of both of these colors that she can wear with impunity.

Poetic lilac, with a pinkish sheen, and faint water greens become the blonde. Beaver color goes well with ash blonde hair, and the tans which have a kinship with the color of the hair are extremely stylish; almost all of the shades of brown are essentially blonde colors, although the reddish and yellowish tones are only flattering to people with dark hair and eyes. Even the reddish shades of heliotrope look well on brunettes, but not the dull ones inclining to lavender, while the pure whites, the ivories and cream tints are suited to women of opposite complexion. The blonde who wears pure white must have a good color and a clear complexion, otherwise it would be detrimental; the creamy tints could be worn with more safety.

The dark-skinned Orientals have a great fondness for white, which does not rob their olive skins of their polished beauty, but rather enhances its charms by contrast. To a swarthy complexion nothing is more becoming than white, save perhaps the dusky reds and the dull saffrons, so often seen in pictures depicting Eastern life.

Most women have predisposed ideas on dress, and hold certain tenets in regard to the proper disposition of color. There are many things which may tend toward making a color becoming or the reverse—for instance, the apartment in which it is to be worn, and whether by day-light or gas-light. A gown to be donned out of doors or in the house serves entirely different purposes, and neither should be judged by the same standard. It is almost like the difference between the rose growing in the garden and the rose pictured upon canvas; were the latter painted with as few shadows as the one in the open air, it would look flat, characterless and unnatural.

Gas-light and the electric globes have a different effect upon colors, the yellowish glare of gas-light changing and almost effacing many of the delicate tints. The electric-light more approaches radiant sunlight, although it is even more searching and disastrous in its effects upon some tints and complexions.

Color in dress should again be subordinated to the color of the house furnishing, the owner, if possible, endeavoring to be in sympathy with her surroundings. This is not always possible, but in dressing one's self to go into a strange house it is best to choose neutral tints which will not quarrel with the walls and furniture, and cause one to appear more like a blot of color than anything else.

It behooves every woman to make a personal analysis of her good and bad points, noting them in a disinterested manner. Perhaps some of us have but a few good ones, but we all have some point of vantage, and can enhance it by a study of causes and effects. I hear a strong-minded sister say, "stuff and nonsense, and waste of time;" not so; nothing that tends toward the study of the beautiful is wasted, and although we all cannot be beauties, we can at least endeavor to make ourselves as agreeable objects to look upon as is compatible with

our advantages. We hang our pictures in the light best calculated to show off their lights and shadows, we employ much thought in the selection of a portiere or a wall-paper. This is not vanity, think many women, but the assimilating of a color to one's own exigencies of complexion and surroundings they believe to be a tribute to vanity, and as such to be reprobated.

Artistic perception in regard to colors in costuming is a gift, and if one does not possess it let the woman of fashion put herself in the hands of some one who does understand it. At the same time she can educate herself up to a certain degree. Let her buy a few lengths of inexpensive material of artistic colors, drape them upon the form before a mirror lighted by daylight or gas-light, according to the occasion on which the gown will be worn; with a little practice the light dawns upon one, and a woman, if she be not utterly deficient in color sense, will soon learn to distinguish between the flattering and unflattering colors.

Again, do not be beguiled into wearing a color simply because it is fashionable; why make a fright of yourself to please your dressmaker? Have the courage of your convictions, but be sure they are correct. When this is the case, and not till then, we will be a nation of well-dressed women. Possessing convictions of our own, we are not forced to follow the blind lead of some dictator of feminine fashions, but have sufficient independence to judge ourselves from our own standpoint.

COUNTESS ANNE DE MONTAIGU.

TEXTILES.

A CASUAL visit to the rooms of "The Associated Artists" revealed so many beautiful materials for decorative purposes that a brief mention of some of them may interest the reader. One is quite bewildered at the variety and richness both of fabric and coloring, the most perfect and unfading dyes being used for textiles and also for embroidery silks of all kinds, which are manufactured with the utmost care under their own supervision.

Brocades were shown, one a design of thistles and one of pine cones. These were really dreams of beauty, especially when combined with gold or silver cloth, also brought out by this house. These materials are used for draperies, also for dinner and evening dresses. The width is fifty inches.

Beyrout silks, lovely and soft in changeable effects of red and green, purple and gold, and one of a peculiar shading, made one think of the golden pathway made by the setting sun as it shimmers and gleams across the sea. These same silks are also shown in black with lines of gold, and cream white in the same style. These latter are also for combination dresses or for trimmings.

Surahs in changeable colors, thick and rich, and that will not crush readily, are in desirable shades and can be used for a great variety of purposes, such as the fronts of tea-gowns made from the beautiful shadow silks, which, as their name suggests, show the designs as mere shadows in the softest colors and lines.

Chamois cloth has the velvety, soft appearance of the real skin; one of chrysanthemums with stems and leaves in delicate shades was very artistic. This is for decorative uses, entire rooms being furnished with it.

Cheese cloth has not escaped notice, lovely in color and design; it is one of the most desirable of the inexpensive materials, being only thirty cents per yard. The genuine is stamped, as are all textiles from this establishment, with monogram AA.

Duck, a heavy, firmly woven fabric, admirably adapted for cottage furnishing, was shown in pale blue, the design of this par-

ticular piece, wave lines and circles with fishes sporting among them, making it very suitable for hangings in dining-room of seaside cottage or of a yacht.

Denim, not the plain, dull, prosaic article which has so long greeted the eye, but denim beautified beyond recognition almost by the skill of the designer. One with background of dark blue was decorated with pine cones; this for hangings in a country house, hammock cushions and cushions for window seats, chairs or floor. Another piece had also a blue background, blue like the sea, with lines of white like foam-crested waves, and seagulls winging their tireless flight above them. This is for the seaside cottage, the color dark and restful to the eye wearied by the glare of light from waves and sands.

Corah silks are in endless variety of delicate colors, and being soft and glossy are lovely for draping mantels, toilet or other tables, or for bureaus, not laid on straight and plain like a scarf, but in careless folds into which nestle the various accessories of the toilet.

Of antique beauty are mail cloth and art satin, both having the lustre of satin, but are of much greater durability. The surface of the mail cloth consists of single threads and tiny squares which allow of great variety of treatment, both in design and background. The width is fifty inches, that of art satin being forty-six for all colors except cream white and ecru, which are sixty-four. Either of these materials can be used for furnishing an entire room—curtains, table and bureau covers, cushions for chairs and couches, also bed-spread and bolster. If for a wide bed, a square or oblong piece should be taken for the centre, making it the required size by a border of the same sewed all around, thus avoiding the unsightly seam through the middle.

A design suited to all these different articles can be chosen and arranged to suit each one. For the centre of the bed-spread a monogram in solid embroidery or in appliqué is very appropriate, or if mail cloth is selected the letters can be outlined and filled in with fancy darning. A portion of the design can be arranged about it and also on the bolster with good effect.

Gobelin sheeting has a ribbed surface which makes it very suitable for the work from which it derives its name. Quaint forms of dragons, griffins, scrolls and conventional flowers, being easily wrought in gobelin stitch with silks in dull shadings. These designs would be most suitable for chairs, sofa pillows or hall seats.

Turkish sheetings in dull red, deep blue and cream white are made more beautiful still by designs wrought in Oriental colors outlined in black. For chairs, cushions or similar articles this material is destined to become a favorite, as it is very durable and differs materially from anything in cotton now used.

ELINOR MALCOLM.

WHEN YOU CLEAN THE STOVE.

THE kitchen stove can be cleaned with newspapers; but when cleaning the stove do it thoroughly. I have been in kitchens where the top of the stove received a daily polish, but the sides were covered with grease and dust, and the opening of the oven doors revealed a sight far from pleasant.

Let the oven be often thoroughly cleaned with a brush kept for the purpose, then nicely washed, and your bread and cakes will have a purer flavor.

Never leave dust or grease or remains of former bakings upon your oven doors. A newspaper will remove nearly all of these; a wet cloth will complete the cleansing.

In cleaning the cookstove do not forget to keep the pipe clean within and without,—an important point to bear in mind.

OUR FLOWER PAGE.



HOWEVER much one may be addicted to an in-door life, there are times and seasons when one longs for the forest, the meadow and the garden. That is one of the many reasons why the country is so universally longed for when May brings whispers of June, and June begins to fulfil the promises uttered by spring. Those who live among the flowers, or where flowers are capable of growing, do not know, perhaps, how happy they are. Possibly even the city florists do not realize their privileges or appreciate their opportunities.

May is the month when there are more flowers to speak to us in their silent language than in the preceding third of the year. January gives us little more than the laurel and the holly. February offers the snowdrop, the juniper, the yew and the daisy, though it should not be forgotten that it affords us the violet, too. March grants us grasses, willows, lilacs, tulips, almonds and periwinkles; and April puts forth the primrose and the myrtle, the hawthorn and the honeysuckle. In May, however, comes the lily of the valley, emblem of returning happiness, fit harbinger of coming summer. It ushers in the narcissus and the red valerian, the strawberry plant and the linden, thyme, heath and privet, quite enough to constitute a modest bouquet in themselves and to reward the cultivation that may have been bestowed on them.

There are some persons naturally so gifted in the art of taking care of flowers as to need almost no instructor. Their intuition serves them better than other people's experience. Some poor woman, who lives in an obscure and narrow street, and whose home is an attic, will achieve more with the few plants her poverty allows her to have than a lady who inhabits a palace can compass with her amateur attempts in a greenhouse. Such people have a genius for flowers. Gardening is a labor of love with them, and a few pots filled with earth are sufficient for their paradise. This is no reason, however, why flower-lovers who are not thus gifted should not cultivate in themselves the art of caring for plants. It is an art which will bear a vast amount of education. A great cause of failure with those who have yards or gardens at their disposal is that the seeds are planted too deep, so that they either rot in the earth, which is at once damp and cold, or after germination perish before the delicate shoots can work their way up to the sun-warmed air. A seed, like a human being, has to struggle for life, and its struggle is often extremely bitter. It is only those that are fittest to endure the struggle that come out all right, and by the fittest are not meant those which produce the most exquisite blossoms, or flowers having the finest perfume, but those whose hardiness or good luck enables them to cope successfully with conditions which kill or damage the rest. If the soil is a stiff clay, it may be too cold to enable the seeds to quicken. Moisture and warmth are both necessary. You might as well put an egg on ice and expect it to hatch a

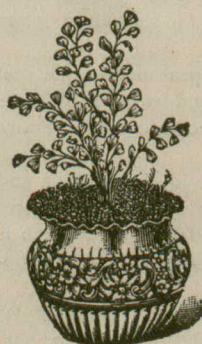
chicken, as insert seeds in such a soil and fancy they will send up shoots. If seeds are kept in a warm, dry room, or in warm dry sand or earth, they will not grow. If they are put in damp earth and kept in a low temperature, they will probably decay, though it is true that seeds often retain their vitality in a dormant state for quite a long time. But if they are placed in moist earth in a warm room they will begin their industrious work of self-development at once.

The difficulty with a stiff soil is that it hardens very readily on the surface. It literally "sits on" the young growth struggling beneath it, and any one who has ever realized what being "sat on" means in human life will not fail to appreciate the effect upon as delicate a thing as a sprouting seed. Even the shoots that get above the surface of a stiff soil may be beaten back in showery weather, and become injuriously entangled in the small irregular crevices thus made. The soil may, indeed, be kept sufficiently broken to prevent this; but in breaking the soil the plants are likely to get injured. If fine seeds are sown in stiff soil, the latter ought to be leavened, so to speak, with light mould and sand. On the other hand, rough and lumpy ground buries the seeds beyond resurrection, and the few that get a good start are likely to dwindle, peak and pine before half their course is finished. They are handicapped at the start. The soil should be neither too dry nor too wet.

THE ANNUAL POINSETTIA.

(*Euphorbia heterophylla* or *cyathophora*.)

This glorious novelty is an annual of the easiest culture, forming bushy plants 3 to 4 feet high, with glossy green fiddle-shaped leaves, which form at the ends of the branches into large whorls and bracts, among which small green flowers appear in summer, and immediately after the leaves commence to color up. The smaller bracts among the flowers are of a brilliant orange-scarlet, and the large surrounding leaves soon become blazed with a darker fiery scarlet, so that only a tip of green is left. As these colored bracts almost cover the plant, the effect is indescribably grand. The seeds grow easily if sown in the open ground as soon as it is warm enough, but if they can be started early in the house or hot-bed the brilliant scarlet color will appear much earlier in the season, and is always retained until frost. The plants should be grown in a warm situation, fully exposed to the sun, which enhances the brilliancy and hastens the coloring. If they are pruned when young, they branch out into finely formed bushes. Water plentifully in dry hot weather. This "Annual Poinsettia" is also valuable as a pot plant for house culture. Seeds sown early in the summer will produce plants that retain their glowing scarlet leaves and bracts all winter. Special thanks are due Messrs. Steele Bros. Co. for information and cut.



SPRING MILLINERY.



AMONG the earliest importations of straw goods this season will be found a great variety of shapes in black and brown Milan braid, the dark colors being preferred for street wear during the first cool spring days. A number of these are exquisitely trimmed, flowers and feathers, lace, ribbon and velvet all being brought into requisition.

Flowers this year are certainly more true to nature than ever before, and add real beauty to the plainest straw by their rich profusion and color. Brought as they are, too, on most of the large hats, into close juxtaposition with the hair, a contrast is afforded which has an additionally picturesque effect.

Flowers being so universally worn, however, we have chosen for our illustrations this month three designs giving another form of trimming, one, in particular, being entirely unique in its shape and adornments.

The subject of the engraving on this page is especially neat, and its shape recommends it for dress occasions or evening wear. The beautiful little bonnet that was the original of this design was of French crêpe lisse, in that most delicate of all shades, sea green. The edge of the frame is bordered with folds of satin of the same color, and the shimmering effect is heightened still more by the glistening of the gold and tinsel braid which composes the rosettes surrounding the brim. A butterfly of gold filigree with jeweled wings is poised on the broad bow of crêpe lisse that furnishes the crown at the back.

An entirely new style for theatre or evening wear is shown in our second illustration. It is a capote shape with soft, crumpled crown of pink silk with gold brocaded figures, the arrangement being secured by two large-headed gold and turquoise pins. A bow of broad turquoise satin ribbon holds a black aigrette in place on the left side, and a wreath of pale pink azaleas enriches the brim.

The broad-brimmed hat pictured by the third engraving is in some respects one of the most desirable shapes seen this season, inasmuch as it effectually shades the face from the glare of the sun. It is for this season admirably adapted for wear at garden parties, or any of the out-door entertainments that form so prominent a feature of suburban life during the summer. The hat as here seen is of fancy straw of the natural color, and the trimming consists of loose high quillings of fine figured black net, which this year is imported with a border that forms an elegant finish for this style of garniture. A bunch of maiden-hair fern mingles its delicate leaves amidst the lace at the back, and the hat is lined throughout with silk of a pearly gray tint, while a long spray of wild roses underlies the back of the brim resting on the hair.

A beautiful bonnet recently seen is of gray French crêpe, crown and brim covered with glistening gems, over which a fall of fine black lace throws a delicate veil, and is gathered into shape in front by a cluster of pale pink ostrich tips rising high above the brim. The strings are of gray velvet ribbon with an under surface of pink satin, and from a tied bow at the back terminate in a bow and ends at the throat.

One of the most popular of the new shapes shown this season has the special characteristic of a fluted brim, a style which not only affords additional opportunity for trimming, but is almost universally becoming. A hat of this description seen lately is of black Milan straw, the entire brim lined with black velvet. Bands of bias black velvet pass from under the brim through each depression in the centre of the crown—or rather in the spot the crown is supposed to occupy, since it exists in this instance as well as many other of the new shapes, only in imagination. A spray of fine Kenilworth ivy mingles its glossy leaves in and out among the bright golden gauze ribbon

that forms a cluster of full loops a little to the left, where they are met and held in the centre of the back by the rolled-up brim, from which point rises a feathery aigrette of pale yellow tint. Strings of broad velvet ribbon are fastened under the back of the brim, the joining concealed by a tuft of yellow primroses that rest on the hair in Toreador fashion.

A pretty design for light mourning recently seen is a toque shape of black chip on which rows of dull jet beads are sewed in spiral form around the edge. The sole trimming consisted of a fine feathery aigrette, and a few loops of black uncut velvet ribbon, with strings of the same.

Hats for little girls are almost universally broad brimmed, and certainly nothing can be more desirable for summer wear. Many of these have the brim caught up at the back, or

on one side, and lined with velvet or silk to correspond with the general style of trimming. Flowers in their natural colors, either in clusters or long sprays, are in more general use for little folks than the jeweled ornaments that adorn the head-gear of their elders, while on some a simple large bow of soft twilled silk or ribbon forms the only trimming, except in some cases a pearl or jeweled buckle in place of a cross-tie.

Later in the season large hats will be worn made simply of black tulle drawn on a wire frame and trimmed with loose bunches of pale violets, chrysanthemums or sprays of morning glories in all their varied coloring. There is no diminution in the popularity of Cleopatra's favorite ornaments, asps and lizards lifting their tiny jeweled heads from a bed of soft green moss or lotus leaves, the rest of the trimming corresponding in its general tone to these ancient adornments. With the advance of the season colors as well as materials are lightened, gray, pink, yellow, blue and lilac in all their most delicate shades



replacing those of darker tone worn during the winter. Black, however, still holds supreme sway, relieved as it never has been before, and changed to gorgeousness by its golden, silver and jeweled combinations. Butterflies, too, with their many-hued, gauzy wings, form one of the special features in the new millinery coming to us from over the sea, these brilliant little creatures having already almost chased away the feathered nestlings worn so long.

Many of the new hats are quite flat, simply minus crowns. They are made as flat circles with fancy borders, so that they may be twisted into any fantastic form that suits the wearer's fancy. To keep them a little away from the head a knot of velvet is introduced beneath that part where the brim might be supposed to commence. The mixture of feathers and flowers upon them is pretty, and fruit is seen nestling among lisse. A good example of this is a black hat with soft folds of black lisse, and a little bough bearing leaves and tiny oranges. Bonnets are also flatter in front that they have been, but are more raised at the back. The position of strings has not changed, though for elderly ladies' wear they are of lace—wide in width, and long enough to tie into comfortable bows under the chin.

FASHION IN THE NURSERY.

THOSE who think Fashion limits herself to the boudoir and the dressing-room, and that she expends her force exclusively upon adults and those who will soon become so, make a great mistake. She stands ready waiting for the little ones upon their first entrance into the labyrinth called life, and lays her behest upon them almost before they are settled in the cradle. Chil-



dren under a year old she puts in English nainsooks trimmed with lace or very fine embroidery. The hems are hem-stitched

and the tucks are held in place by rows of drawn work. These nainsooks are made high in the neck, with long sleeves



excepting upon festive occasions, in very warm weather, when a slip in the low-necked fashion may be donned. If variety is needed a little plastron of needle work in front may be added. A charming accent of color may be imparted by tiny bows of baby blue or pale rose ribbon on the shoulders.

But in due time the bairnie must have its first colored dress. The poet asks:—

“What is the little one dreaming about?
Very beautiful things, no doubt.”

It looks sometimes as though it might be the colored dress, which is usually a frock of gingham worn with a guimpe. The skirt is not as long as formerly, and the waists are short. The favorite colors are delicate buff, rose and pale blue. Exceedingly pretty dresses, however, may be made out of dainty lawns in white grounds, dappled with exquisitely small rose-buds or other little blossoms in their native colors. Or the dotting may be done with small conventional patterns, in color. These dresses are always to be worn with a guimpe, and are made with a low neck, and with sleeves full, straight and high, reaching to the elbow. White piqué, striped, is also very popular. The guimpe may be worn by children up to the age of ten, but it often happens that preference is given to high necks and long sleeves, the neck and wrists being finished with embroidery.

When the little folks go to parties and indulge in dancing, they wear frocks of challie and India silk. These are made low-necked, with straight skirts, full, short waists, high sleeves, and trimmings and girdles of a shade in keeping with the dress-pattern. Pale pink, pale blue, red or yellow chiffon, over faille silk of the same hue is very pretty. Some delicious little gowns, beautiful as a fairy's dream, are made out of sheer white wool. In these the crossed belt is of yellow velvet; so are the cord-

ings, and around the neck is a full ruffle of yellow chiffon. The sleeves to correspond are of the kind known as butterfly, and are infinitely dainty of effect.

But we must not bid farewell to these nursery fashions before taking a glance at the coats and cloaks that are in vogue. These are made of white Bengalines, of Bedford cords in creamy white wool, and of other corded materials. The trimmings consist of Vandyke collars and Puritan cuffs, for which Irish point lace can be used. The Bedford cord coats are often sacque-shaped with triple capes. For children older than two years pale tan and pearl gray cloths, trimmed with touches of velvet, are often preferred, and cloaks are made of soft gray wool plaids, the capes of which are deeply pleated.

Broad brimmed hats will be universally worn for small children, and we give a charming illustration of one recently seen for a child of from three to seven years. It is of Leghorn trimmed only with a fall of lace round the brim, and three ostrich feathers, with three bands of narrow gold gauze ribbon around the crown.

Puffed hats of white India silk are used for two-year-old babies. White *crêpe de chine* is likewise in favor, and is frequently trimmed with rose-buds or forget-me-nots and white rosettes. The pokes employed for older children have puffed silk crowns and immense brims of shirred silk. Patterns of yellow Tuscany straw embellish the crowns. Bonnets of this description can be made of white or black silk, and are additionally irresistible if accompanied with ribbon strings of faille or gauze and clusters of buttercups or daisies. Shaker bonnets are also in vogue.

The preceding remarks do not apply to boy babies. For them the style is more severe. Piqué dresses are made in kilts. There are very pretty dresses of white linen, with cuffs and collars of dark blue dungaree. English turbans of straw furnish the hats, and are trimmed with rosettes of point d'esprit and finished with brims of pleated net.



SEASONABLE ADJUNCTS.

WITH the advent of spring toilettes come many new designs in response to the demand for a variety in modes of trimming and dress accessories of all kinds. It is a matter worthy of comment that in this country when a special style has once gained favor it is seen everywhere, reproduced in all sorts of material, and upon all suitable and unsuitable occasions. It is a lamentable fact that, as a people, Americans do not sufficiently individualize in the matter of dress, but, as a rule, follow blindly (or apparently so) whatever is "the fashion." This fact has received an added illustration in the use of the Medici collar, which is seen to-day upon all sorts of garments, and all sorts of people, from the quaint little children who look as though they had strayed out of some old French chateau, to their grandmothers, who look as uncomfortable as they no doubt feel. But the Medici collar is as fashionable to-day as when it first made its appearance on the wraps and coats imported last fall, and the comfort and warmth of which it greatly improved. It is seen now upon most of the costumes for street wear, and is to be simulated as far as

possible, in lace, chiffon, plain or embroidered lisse, and *crêpe de chine*. With most of these soft materials fine wire must be used to retain the proper shape. In all probability, however the extreme heat of summer will tend to modify with sensible people either the style or general acceptance of so uncomfortable a fashion.

Corsage adjuncts in various forms are always pretty and desirable. They are especially plentiful this season, and charming in arrangements, owing to the large quantity of suitable materials on hand.

One pretty front is pale pink *crêpe de chine*, terminating at the waist in a point; the *crêpe* is worked at the edge in scallops, and has upon it little applied lozenges, of velvet.

A combination of white lace and colored silk is very effective for a corsage front. The silk is pinked at the edges, and made into a ruching, that goes round the throat and down one side of the front; the other side is lace arranged in waterfall fashion, and a bow of ribbon completes it at the waist. A very wide front, covering the bodice almost from shoulder to shoulder, is made in spotted tulle. It is gathered at the waist, and then falls a little way below. There is a high collar of embroidered lisse, and two bands of lisse come partly down the front. A plastron and collar combined in mousseline chiffon is a great relief to a high bodice. The chiffon is run with parallel threads, and drawn, so that it becomes bouillonné; these threads are run from the throat to the waist, and round the neck, making a high ruffle, and also a deep collar resting on the neck. Very narrow ribbon is used for a rosette at the throat and at the waist, which has also a number of long loops and ends.

The trimmings used on wool and silk materials are all characterized by some admixture of gold, silver or bronze threads, even when comparatively plain in style. Gimps, passementeries and the shaped designs for basques and other garments are all united with, if not entirely composed, of gems and faceted beads.

The stiffly starched chemise is almost a relic of by-gone days, although some women still cling with pertinacity to this garment, made of linen, percale, or silk. There is no beauty in staring white embroidery executed upon a glaring white fabric; lace is infinitely more lovely, but in these days of steam laundries and celestial washermen, the lace at the end of several launderings becomes a thing of shreds and patches, quite unfit for wear. If you must wear the time-honored chemise, let it be of soft wash silk, preferably in a creamy tint, as the pale blues and pinks do not bear the crucial test of soap and water as well as white or cream. If cambric or muslin is worn, starch should be severely excluded and the material simply ironed as smoothly as possible.

As a rule, American women wear the side garter, which is an elastic band attached to a yoke. In many cases the tight elastic has a tendency to drag upon the hips, which is far from pleasant; it is also, some physicians assert, the cause of many ailments to which the female sex are subject, and some doctors peremptorily forbid the wearing of the side garter. An elastic webbing about the waist might in some measure obviate this difficulty as would give at each movement of the wearer.

OUR MOTHERS' COLUMN.

ABOUT PUNISHING CHILDREN.

THE question of correction is one of the most difficult with which a mother has to deal. The impetuous, self-willed little mortals intrusted to her care must be disciplined and restrained if they are to be useful members of society in the future.

She must begin with herself and learn self-control, if she has not already acquired it. The calm, gentle tone, the firm touch, which yet has not lost all its tenderness, will bring the little rebel to his better self far more quickly than angry words or a hasty slap. No one can govern another who has not first learned to govern herself.

Every one who has had to struggle with a naturally quick temper knows how overwhelming is the first rush of passion, what a storm of fury sweeps over the soul rendering one blind and deaf, for the moment, to all outside influences except the cause that has provoked the rage. To attempt to reason with a child in such a state as this is a waste of time. All that can be done is to keep him from hurting himself or others until his anger is spent. Then is the time for remonstrance, and, possibly, punishment.

A sulky child is even harder to manage than a passionate one. It seems as if a veritable demon took possession of the poor little soul. Infinite patience and love are needed in dealing with this form of temper. Children are sensitive beings, susceptible to kindness and easily influenced by the moods of their elders. A good-humored ignoring of the sulkiness is sometimes the best remedy for it, and, *when the fit is passed*, a few quiet, wise words on the loss of love that will surely follow the cherishing of such a disposition. Love, petting, indulgence will not hurt a child, if at the same time he is taught to be unselfish and obedient. Love is the mighty solvent. It is more, not less, that is needed in the education of children.

A mother should be careful to make only reasonable demands upon her child's obedience, but, when once made, to enforce them implicitly. A thing once refused should never be yielded to teasing. When it is possible, the reason for the refusal should be explained to the child. One should be very careful never to enter into a contest over a point that cannot be enforced. A child may be made to do certain things, but no power on earth can force him to do others, or to say words that he has made up his mind not to say. The prudent mother will enforce her authority and teach obedience on ground that she is sure of being able to hold. Points that she knows she cannot carry she will avoid until the habit of obedience is formed, and then there will be no discussion.

Children are quick to feel injustice. Often the poor little things do not mean to do wrong, and are surprised at being punished for some unintentional offence.

The punishment should, if possible, be a consequence of the fault, and the child should be shown the connection between them. If he disobeys he should lose some pleasure that he would have had if he had been obedient.

There seems to be only one way for children as for their elders to learn obedience—"by the things which they suffer." But their sufferings should be strictly apportioned to their offences. Sometimes a whipping—stopping far short of cruelty—is the best punishment, the greatest kindness. The short pain, soon over, teaches a lesson to a child—too young to be reasoned with—that it never forgets.

With other children corporal punishment should be reserved for aggravated cases of cruelty or falsehood.

The parent who flies to the rod to correct every trifling fault or misdemeanor will have no influence with her children when they are too old to be governed by force.—*Elizabeth R. Scovil.*

SOME SPRING HELPS.

PROPOS of spring we this month give some hints which we think may be welcome in place of our usual Cookery Column. The first is

HOW TO KEEP FURNITURE LOOKING CLEAN.

Many housekeepers are often at a great loss in knowing how to keep varnished furniture and the kind generally known as "oil-finished" looking fresh and new without going to the expense of having it re-varnished or gone over by a finisher. There are several preparations to be found in stores, recommended for that purpose; but as all of them, that I have seen, have spirits of turpentine as an ingredient, they fail in their purpose. If any of your numerous lady readers will copy and use the receipt and directions I give below, she will always have her furniture looking new and bright. After thoroughly dusting and cleaning off whatever specks may be on it, she should mix and apply the following:—Take one teaspoonful of pure *cider*-vinegar, and add to it one gill of pure *raw* linseed oil. Shake thoroughly until mixed. Apply with a soft woolen rag, rubbing gently. It is only necessary to dampen the rag with the mixture and not to thoroughly wet it. It soon dries and leaves the article with a bright new face. This preparation has the advantage of not gumming—as oil alone will do—but giving a fresh look to every article of furniture it is applied to. Grained or stained work can be freshened up in the same manner. White spots, so disfiguring to furniture, can also be removed with the same preparation. Many housekeepers use coal oil or turpentine to rub their furniture with, but either one will soon destroy the gloss.

In this connection I will say a few words about staining floors to those of our readers who live outside the city and large towns, and who have frequently to do such things themselves. If it is desired to oil or stain a floor it will look much better with one coat of stain if you first go all over it with ordinary coal oil. After that has dried in, which in summer time will generally take, on an ordinary pine floor, about half a day, you can then apply the stain. In countries where the soil is yellow or red clay the following makes the most desirable floor stain: To a quart of boiled linseed oil add about one and a-half ounces of raw sienna. According as you want the depth of a color you can add more sienna. If a darker stain is desired, to the same quantity of oil one ounce of burnt umber can be used. If a piece of yellow bees'-wax, the size of a small nutmeg, is added and the oil boiled before adding the coloring matter, the floor will have a glossy look.

SOME TABLE-LINEN HINTS.

Do not use a table-cloth a whole week, or a napkin after its freshness is gone. Soiled table-linen will spoil the daintiest dishes. If I did not know that scores of housekeepers, with plenty of money for household expenses, are absolutely stingy in regard to the use of table-cloths, I would not dare to write these lines. Think of a wife not denying her family any delicacy of the season and sending many superfluous articles each week to the laundry, yet compelling her family to sit around a soiled table-cloth five or six days of the week, and providing only one or two napkins for seven days. It seems incredible, but I know it to be true.

Even in small families the cloth should be changed two or three times in a week, and the napkins once every day or two at least.

Table-linen should be ironed until perfectly dry, and folded lengthwise, with the edges even.

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 any of 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.

MRS. F. W. W., CLINTON, ONT.—Did you think I had forgotten you? I am ashamed to confess that your letter got mislaid and only turned up to-day. May we hope that you will join "Our Literary Club"? I shall look expectantly for the promised recipes and story. Thank you for your kind wishes.

CONSTANT READER, SMITH'S FALLS—Make the gray and heliotrope camel's-hair dress in tailor fashion by any recent design in THE BAZAR. Get a gray chip toque trimmed with heliotrope ribbon and small pink flowers. A crépon dress, one of India silk, and a grenadine, will be useful during your summer visit. Add a ruffle of black lace to the waist and skirt of your blue silk of last summer. Get a light tan or gray cloth cape.

DOCTOR'S WIFE, STRATFORD.—Alas! My heart sank as I read of your "cold looking paper, black ground carpet, horsehair furniture;" in short, all my pet horrors, with the *fatal* P.S.—"We have very little to spend." Your suggestion of "covering the furniture and draping the window seat with art muslin" would, I assure you, not only be waste of money, but would add *tawdriness* to the present inartistic effect. My advice is to paper with a pretty little paper in two shades of terra cotta—have the paint a rich golden brown. To cover the sofa, etc., with chestnut serge, fifty-two inches wide, would wear for some little time, and would be *far* more economical in the end than cheap cretonne, but (if you *could* afford the outlay) the cheapest of all as to *wear* (for the wear is endless, and the shabbier it gets the more like old tapestry it looks!) is "Beauvais," fifty inches wide. You might economise a little by having the back and sides of sofa and armchair covered with chestnut plush. I have an armchair done thus, and like it better than those all tapestry. I would certainly not have curtains from the mantelpiece; have a simple slip, half a yard wide and a foot (at each end) longer than the mantel-shelf, of soft blue plushette, edged with ball fringe. You can then let the sofa cushions be blue. Of course, as you have only the one sitting-room, it is no use trying to re-arrange the furniture, though I think I should push the table back after meals.

MIMICO, CITY.—Lemonade and light cakes will be quite suitable for your summer reception days. As you live so far from town, you might offer your guests delicate sandwiches or thin rolled bread and butter, and you might occasionally substitute iced tea or coffee for the lemonade. Have your drawing-room pleasantly shaded, pass small plates and doilies or napkins to the guests, and let them sip their iced drinks from tumblers or goblets. A table at one side of the room will hold the plates of cake, the pitchers, etc.; or if you have a wide pleasant veranda, serve your refreshments there. You can provide a delicious variety of light cakes by making a good cup cake, and baking it in thin sheets in three shallow biscuit pans. Do not put too much butter in it, or it will be crumbly. Divide each cake in two; spread half of one with jelly, and lay the other half on this; spread half of another with a chocolate filling; and the third with a lemon or orange frosting. The top layer of each cake may be iced, and the cake cut into squares, triangles, diamonds, etc. Mix these with macaroons or jumbles, and you will have a pretty yet simple dish.

REMNANTS.

A FAIR QUESTION.—Stranger: What are your rates? Hotel Clerk: Seven dollars a day, sir. Stranger: If I come, I shall want a room on the parlor floor. Clerk: That will be a dollar extra. Stranger: I shall also want a fire in my room. Clerk: One dollar more. Stranger: And a bath. Clerk: A dollar additional, sir. Stranger (thoughtfully): How much will you charge to let me leave the hotel just as I am.

A *Sure Basis of Popularity*.—Merit, apparent to a "cloud of witnesses," upon which the popularity of *Dr. Thomas' Eclectic Oil* is founded. Throat and lung complaints, pain, soreness, stiffness, swellings, burns, and ailments of various other kinds yield to the action of this speedy and safe remedy.

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Pertman: They say you can make a joke about anything. Van Leer: Yes. John Jones married for money, but he got left. Pertman: I don't see any joke about that. Van Leer: Neither did John Jones.

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Hicks: See here, waiter, it's an hour since I ordered my lunch, and it hasn't come yet. I can't afford to sit here all day. Waiter: That's all right, sir. We never charges no rent for our tables, sir.

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"Why, is it only one o'clock? I thought it was two," said Mrs. Bronson, as the clock struck one. "Naw, mum," said Bridget, "it's niver lather thin wan at this toime uv day."

"Jimmy," said Scaddleberry, "is your sister going to be home this evening?" "I dun'no'. Are you coming around?" "Yes." "Oh, then she'll be out, sure. I should think *you'd* know that."

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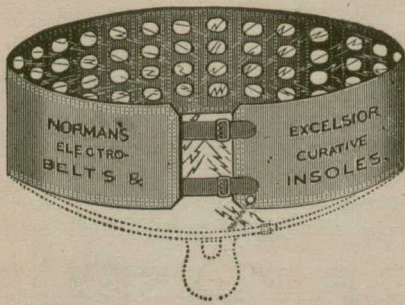
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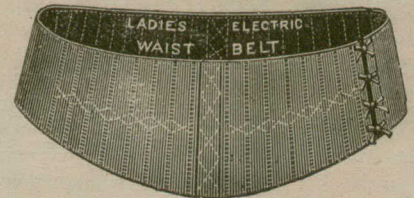
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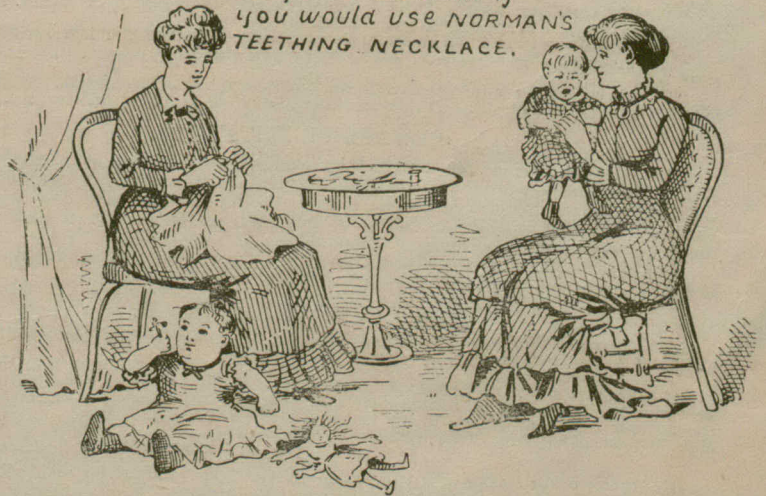
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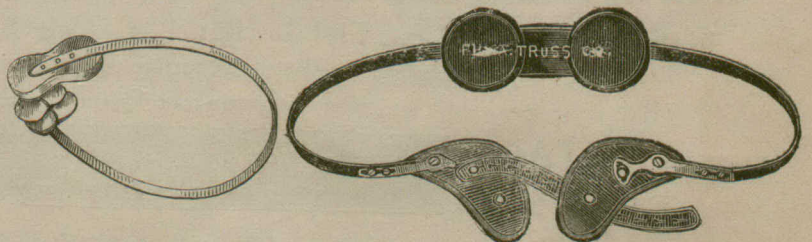


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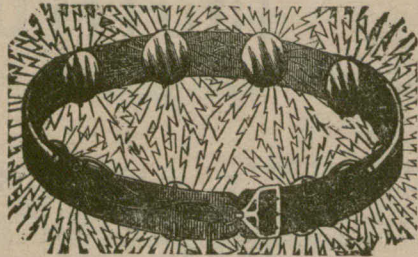
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DYSPEPSIA -- --
OR
INDIGESTION

(The parent of nine-tenths of all Diseases),
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To those who have not tested K.D.C. and doubt its great curative power, if they purchase one package and use it according to directions, if not benefited we agree to refund the dollar.

One or two packages will cure ordinary cases. **SIX packages GUARANTEED TO CURE the WORST CASE or MONEY REFUNDED.**

Sample package with our guarantee and testimonial sent to any address.

K. D. C. COMPANY,

NEW GLASGOW, NOVA SCOTIA, -- CANADA.

THE CANADA Sugar Refining Co.
Montreal. (Limited)

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We are now putting up, expressly for family use, the finest quality of

PURE SUGAR SYRUP

Not adulterated with Corn Syrup, in 2-lb. cans with moveable top.

FOR SALE BY ALL GROCERS.

THE McCALL BAZAR PATTERNS

Are cut by the never-failing rules of the
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So well and favorably known to the best Dress-makers in the United States and Canada.

The cuts used in this magazine illustrate the newest styles published by McCall & Co., of New York, and a pattern of them can be had by remitting the price and number and size required to any of the Bazar Pattern agencies or direct to

G. A. Walton & Co., Toronto.

Try them and you will use no other.

The **SURPRISE** Way.

READ the directions on the wrapper.

- 1st. Commence by dipping one of the articles to be washed in a tub of luke-warm water. Draw it out and rub on the "SURPRISE" lightly, not missing any soiled pieces. Then roll in a tight roll, put back in the tub under the water and let it stay there half an hour. Do all the wash this way.
- 2d. After soaking for this time, rub lightly on the wash-board; the dirt will drop out.
- 3d. Then wash lightly through a luke-warm rinse water, which will take out the suds.
- 4th. Next rinse through a blue water. (Use scarcely any bluing. SURPRISE takes the place of bluing.) Wring them; hang up to dry without boiling or scalding or any more rubbing.

The wash will come out sweet, clean, white.

What Are McCall's Bazar Patterns?

They rank first in point of general excellence and are undoubtedly the most accurate and reliable. **THEY ARE GUARANTEED TO FIT** every properly proportioned figure when the correct measure is given. No defect in the fit is attempted to be covered up in the McCALL BAZAR PATTERNS by an allowance for seams. These celebrated patterns are to be had in nearly every town in the Dominion. Ask your dealer for them, and if he has not got them write direct to the manufacturers for the Dominion,

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Cures **HEADACHE.**
Cures **HEADACHE.**
Cures **HEADACHE.**

REGULATES THE KIDNEYS.

A Prompt Cure.

DEAR SIRS.—I was very bad with headache and pain in my back; my hands and feet swelled so I could do no work. My sister-in-law advised me to try B.B.B. With one bottle I felt so much better that I got one more. I am now well, and can work as well as ever.

ANNIE BURGESS,
Tilsburg, Ont.



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A Companion to **"BUBBLES"** by SIR JOHN MILLAIS, BART., &c.
Both the Original Paintings in the possession of the Proprietors of
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