THE DOMAIN OF WOMAN COVERS THIS PAGE OF THE POST

A Southern woman noted for her brewing of various punches, recommends the following tea punch as a particularly agreeable summer drink. It is made from one quart of good sherry wine, one and a quarter pounds of granulated sugar, six lemons, and one large cup of strong green tea. Peel the lemons very thin and pour the tea boiling hot upon the peel. Mix the lemon juice and the sugar together, then add the tea and the wine. When ready to serve, if for an afternoon tea, have a pitcher or bowl filled with crushed ice and pour the punch over it. It can be kept bottled in a cool place any length of time. One teaspoonful of tea will give the required strength.

* * *

If when veal loaf is ready for the oven it is packed in a melon mould, it will be found to bake in a much better shape. Wet the mould and closely pack in the meat. A short time suffices for it to take the form, when it may be transferred to a baking pan and baked as usual. It should be basted often with hot water, to which a lump of butter has bea added.

* * *

Housekeepers find that highly polished library and parlor tables need protection almost as much as does the dining-room board. One New York woman accomplishes this by the use of mats of stamped leather. These mats are made in various sizes, and are faced on the underside with canton flannel of a color to harmonize with the leather. They are convenient for use wherever they are needed to protect the polish of handsome tables from defacement by lamps and other bric-a-brac. The problem of the protection of the dining-table from the heat of hot plates and dishes has been solved by an up-town firm. At their shop may be had a perfect heat-proof fabric of asbestos and canton flannel. The material is manufactured in widths which permit the widest table to be covered, and it is also cut up into oblongs, squares, and small circles to slip under doilies, tray, and centre cloths. One ingenious housekeeper had already partially found a way out of the same dilemma. For use under plate and dish doilies for luncheon and breakfast she bought the round asbestos mats sold at hardware stores for service on the range. Their tin rims, which would have scratched the table, were easily pried off, leaving a comparatively soft surface. These are, however, much suffer and also less smooth at their best than the fabric already referred to.

An ice-cooler of corrugated glass presents an attractive appearance. It necessitates, however, the placing of the ice in the water, which is not allowed by the modern teachings of sanitation. One of the best coolers and filters is that made of natural stone, the upper jar holding the water, the lower and large one having a compartment for the ice. The water percolates through the strainer, leaving all sediment behind, and falls into the lower chamber of the jar. Here it is cooled by the ice, but does not come in contact with it, and is drawn off as needed through a faucet at the base. None of these filters, of which this is one of the many admitted to be good, sterilizes the water. For absolute protection where they are used, the water should be boiled first and then after filtering aerated before using. This is quickly done by pouring it rapidly from one vessel to another. With water, however with which there is no need to be suspicious, the filtering process is probably adequate, and except at times when an epidemic is threatened or existing, the boiling may be dispensed with.

* * *

Streamers are now made with adjustable trays provided with two sets of cups. The cups of one set are deep and are used for individual steamed puddings; the other set has smaller cups in which eggs may be steamed. Finally, the trays may be taken out and the steamer used for its usual purposes.

* * *

The successful making of an omelet is, according to experts, a matter of precision of detail. The word, therefore, of a French gentleman noted for his skill in this line is of value when he advises that the salt and pepper should be sprinkled in after the eggs have been begun to cook—when the omelet, inded, shows signs of setting. To salt the omelet before it is put on the stove, as many do, is to add to the chances of its coming out heavy.

* * *

A New York woman has brought from Germany a cleansing fluid that seems perfect. It will thoroughly clean the most delicate fabrics without injuring them in the least, and, best of all, will remove grease spots from light-colored silks and ribbons without leaving the telltale ring after its service. For gloves and much of the lace neckwear in common use it is peculiarly satisfactory, although it is not recommended for use on fine laces.

* * *

The vagaries of the college boy are admitted to be many. One peculiar to Princeton undergraduates, but which, doubtless finds expression at other institutions, is the appropriation of railway baggage checks for use as watch-fobs. The check must, of course, be from the Alma Mater station, and purloining of these brasses is so large at the opening of the college year as to materially affect the returns from the station agent. The leather strap is attached to the handle of the watch and the brass check, with its inscription of Princeton, New Haven, Cambridge, or elsewhere, is in full evidence.

* * *

In one or two New York shops provision is made for tin and wooden-wedding presents. A considerable assortment suitable for either anniversary is kept, and the guest who is hurriedlly bidden or who is lacking in ingenuity may find his needs supplied at these places.

The Latest English Seaside Fashions.

(London Daily News.)

Even bathing suits are now cut princesse-shape. This variety fastens down the back, necessitating the services of a maid to do on and do off. In France, black silk stockings and white shoes are worn with smart bathing costumes, and the art displayed in rendering waterproof bathing caps becoming grows subtler every year. Orange and gray form the coloring devised for decided brunettes. A bright green or a turquoise blue, blended with a pale sepia tint, characterizes the caps intended for blondes. Some very coquettish ladies have a "bathing fringe" attached very firmly to their caps. Others have the hard outlines concealed by means of a colored handkerchief twisted, turban-fashion, round the edge, and tied in two "dogs' ears" that stand erect above the brow. The shady hat worn by some Frenchwomen is not suited to bathers, only to those who amuse themselves in the shallow waves at the edge of the sea. Those who really "dip" would find the shower of drops from the hat most inconvenient. Some bathers wear a yatching cap with a peak. This is better than an all-round brim, and it alows the water to run away without splashing into the eyes. But the ears, cheeks, and neck become more sunburned while bathing than during the whole of the rest of the day. A crop of freckles comes out with astonishing celerity during a short dip in the waves. One sensible and not too elaborate bathing costume is made of white serge, trimmed with red braid. The vest is gathered into a line of the braid. The cap is waterproof, with a large bow of washing ribbon for trimmings. The revers on the dress are only simulated by the lines of trimming. The girdle is red braid, and a little is introduced to form the centre-band of the bow on the cap.

The rich and the great have been displaying at Cowes the high ideal of yachting and seaside toilettes throughout the week. The men were in faultless nautical rig, many of them wearing white duck trousers, and a few with duck jackets as well. The heat was so extreme at Cowes that even men carried large white umbrellas. The ladies wore costumes that had, at least, the merit of looking cool. A cornflower-blue canvass dress was worn with a white silk blouse and a white man-o'-war cap with a dark blue ribbon. A pretty young countess wore white serge with a pale blue shirt and a white yachting cap. An American, now married to a French count, showed us what the Rue de la Paix thinks yachting dress should be: a something far too fine and spruce for human nature's daily use. Very different was the white Redfern of an English marchioness, the tunic-skirt bordered with cornflower blue and a line of blue braid above it on the white serge, blue revers on the smartly cut coat, worn open over a white waistcoat dotted with blue. One of our beauties—and she is lovely indeed—changed her gowns three or four times a day, perhaps because the heat was so intense. First she is in white alpaca with a green batiste blouse, with openwork embroidery in biscuit tint over white. Then she wears white serge, the short coat reaching to the waist at the back and cut away in rounded corners in front, over a yellow silk blouse just visible through white chiffon and lace all fretted down the front. A touch of yellow shows in the white hat. Again, the costume would be navy serge with a little braiding in pure white, the jaunty little coat turned back with a dainty embroidery of shaded ivy leaves or white silk. With this suit is worn a white straw hat with ivy leaves for trimming.

Simple as some of these serge gowns look, they are far from being inexpensive. Ten guineas would be regarded as a very low price for one of them. Fifteen guineas would be nearer the mark, and, when special embroideries are required, some ladies liking their favorite flower needle-painted with skilled fidelity on their coats, then the price is considerably enhanced. Twenty guineas for a yachting costume! Yes, this price may be fairly taken as the "foot of Hercules" from which to construct the remainder. The yearly outlay on dress may thus be roughly estimated by adding up the relative cost of the other and more expensive items of the wardrobe. The paradox may fairly be propunded that never was dress more expensive than now; and never yet was dress so cheap. The economical can obtain materials and ready-made garments at prices that seem to be wickedly low-priced.

Where Some English Women's Dresses Are Made.

(London Daily News.)

Miss J. M. S. Gray, Inspector of Female Workshops and Factories in Islington, in a report to Dr. A. E. Harris, the local medical officer of health, issued recently, says: "In visits to the homes of female outworkers, who work alone, or assisted by members of their own family only, I have found work being done in very varied surroundings. In some cases the workers are fairly well-to-do women, who only want to earn a little pocket-money, and who work in their sitting-rooms or kitchens; but frequently the work is the only or principal means of livelihood, and is carried on in the family living and sleeping-room. In one such instance I found ladies' costumes being machined in her one room by a woman who, though a good worker, had had to leave her indoor place of work on account of her great want of personal cleanliness!

"The out-workers have to work late and early during the seasons, although in their slack time they are frequently weeks without employment. As there is no possibility of united action among them, the middleman is able to make his own bargain with each individual, and the work is often done for the merest pittance, and all expenses of house-room, lighting, heating, machines, cottons, etc., fall on the worker, who brings the work out from the shop and takes it back finished. The system is, doubtless, a convenience to the few, but on the whole, it seems to me that the advantages are out-weighed by the disadvantages—that is, the tendency to lower the price of women's labor all round, the neglected condition of the homes in many cases, and the danger of the spread of diseases by means of the articles which are made in such surroundings."

Airy Frocks That Defy Even King Sol.

The smartest thin frocks are made up over white silk or of silk of the same color as the overdress. Violent contrasts in linings are not countenanced this season, and the gray mull over yellow, the lilac over pink and the green over rose, which made last summer a veritable season of rainbows, are not at all "correct" now. Two or three shades of one color in a gown are charming when skilfully managed, and odd contrasts in dark colors, such as navy blue and violet, are very effective, but knots and bows and trimmings of one color on a frock of a different tint are now called inartistic and old-timey.

Tucks are seen in every kind of thin material. They are very fine and set crosswise, lengthwise, in groups or in any way one's ingenuity can suggest. A pretty bodice, tucked across in groups, is trimmed at either side of each group with black satin baby ribbon, gathered and finished on one edge with narrow lace.

India muslins enriched with insertings of lace or dotted all over with lace incrustations, are fair specimens of the richly ornamented simplicity of the season's frocks. A muslin made with a tunic overdress, trimmed all over with knots of lace insertion falling over an underskirt, finished with three narrow lace-edged ruffles, is very dainty and effective. The full, soft bodice, also adorned by bow-knots, has a yoke of tucked white chiffon.

A decidedly odd idea for flowered muslin gowns is to have the tucked bodice of plain muslin of the tint of the flower in the design. For example, a pale lilac muslin with a yellow flower, a yellow bodice, and the rest of the frock—sleeves, yoke, skirt, etc.—of the lilac flowered with yellow. Plain-colored muslin with white is sometimes very effective. For instance, a white frock with tucked bodice and skirt ruffles of rose-pink, lilac or pale green.

Embroidered muslin in white, cream and ecru is very smart for cool gowns. It forms the entire underdress, or enough of it to simulate one, and the tunic or sloped-out bodice may be of veiling, fine barege or any other thin fabric.

Tooled Leather Dancing Shoes.

Tooled leather shoes are the inspiration of a shoemaker who lies awake o' nights thinking up new ideas with which to please his women customers. There is no reason why the pretty, slim foot should not be as smartly clad as the treasured volume of verse or prose, and the exquisite tooled leathers once used only for book bindings are now used also to make trim little shoes for the woman who is proud of her feet and likes to call attention to them. Gold, bronze, white and bright-colored kid lends itself well to tooled designs, and a pair of white dancing shoes were ornamented with tiny buches of roses which were tinted pale pink. The effect was very pretty and of course decidedly original. High dancing shoes of satin to match the gown are cut out in scollops on either side, thus showing the stockings and, incidentally, making the boot much cooler than if it were closed all the way up. Some of these high shoes are like old-time sandals, and the entire front is criss-crossed with straps wrought with bead embroidery sewn with sparkling sequins or outlined with jet or crystal. Instep-high sandals with six straps instead of the customary four are exceedingly pretty and the criss-cross of narrow straps against the stocking looks like an elaborate design, or, if they are beaded, a sparkling star.

A Beautiful Ball Dress.

Many of the smartest evening gowns are very simple in design, but trimmed with the most superb lace, which makes the cost of these youthfully dainty frocks mount up to an appalling figure. One is a simple little frock of white silk, with a baby bodice veiled in white mousseline and a mousseline flounce on the pointed tunic, falling over an underskirt of mousseline. The bodice is encircled by two narrow bands of silk galloon embroidered with pearls and the tunic flounce is beaded by this galloon. Around the waist is a double ceinture of narrow black velvet ribbon, which is caught in a small bow at the left side, the long ends falling almost to the bottom of the skirt. The decolletage is finished by a drapery of exquisite point d'Alencon caught up on the left side with a poppy-like chou of black velvet. The shoulder straps are of galloon, with tiny frills of Alencon as epaulets.

Daily Hints for the Table.

Corn Fritters.—Grate the corn from a dozen ears and add three fresh eggs well beaten; stir a teaspoonful of baking powder through two heaping tablespoonfuls of flour and then stir it through the grated corn and eggs; next stir in a half pint of sweet milk, season with salt and a very little pepper and fry the fritters in enough smoking hot fat for them to swim in; drop the batter in with a large spoon. If the batter is not stiff enough so that it holds together in frying, add a little more flour. Fritters prepared in this way are much more dainty than when the corn is cut from the ear.

Lace Scarfs for the Hair.

Now that lace has been worn for every conceivable garment, from hosiery to hats, the fashion-makers announce that an old custom is to be revived and veils of lace are to be worn with evening dresses. These veils are twisted to fit the head in front, but must not hide the hair; a deft hand can arrange the folds so that they will fall in a flimsy cloud to the shoulders. The lace is said to make a charming background for the wearer's head, and the combination of bride and Spanish coquette which the woman thus coiffed suggests is not unattractive.

The Jewelry Fad.

The jewelry fad is on, and women are tricked out in it morning, noon and night. If you'd be quite up to date, lose no time in procuring a "lavaliere," which is a slender double chain with two ornamental ends. Its uses are various. To hold the Eton coat together it is fine, taking the place of a clasp. You may either run it through the button holes or stretch it across the buttons. Twined within the loops of a lace scarf, it is graceful, and caught in the knot of a four-in-hand, it is monstrously fetching. Isn't this a utility article for fair? The chain is dull gold, and the pendants are amethyst cubes.

The liking for hearts is on the increase, and the latest whim of the summer girl is to collect them in silber and gold. In fact, these trinkets are recognized monuments to deceased flirtations, with the gay gallants' monograms as epitaphs. A sprig of a girl who is a capable musician, is wearing a series of silver wires in bracelet form, from which dangle hearts a-plenty. Her preference is for small ones, with the deserter's or deserted birthstone planted on their smooth surface. Of course that freckled female, the golf girl, scorns a bracelet unadorned by golfing stick, but there's no limit as to how many she may wear, for both arms are extended to receive such trite homage from every man in sight with the price and inclination. Trelawny hearts in mother of pearl are the really chic evidences of the craze. They are things of beauty in tinted pearl green, blue and pale pink or topaz. As many as a half dozen of them are worn on a heavy gold or silver chain.

Science and Health at 85.

Apropos of Christian Science the Providence Journal says: "It may be that among these people there are sincere believers in the Eddyite nonsense. But it is not unjust, so far as most of the leaders are concerned, to regard it as a game, the end of which is to extract money from the credulous. We hear much of the desire of the 'healers' to do good, of their shrinking aversion to profit. But Mrs. Eddy herself has feathered well her nest, and her lieutenants have not been far behind her in worldly prudence. In the first place every Christian Scientist must join the 'mother church' at a cost of a dollar a year. As there are fifteen thousand members, it is said, this means a neat little income for somebody. It is also necessary to purchase a copy of 'Science and Health' at five dollars, and to subscribe for the Christian Science Journal at two dollars. The true believer will wish to own a picture of Mrs. Eddy, sold at the perfectly ruinous rate of one dollar; and, to complete his happiness, he should take his pap from an Eddy souvenir spoon, price five dollars. The money derived from all these sources must be a considerable sum even at the lowest estimate. Persons who have seen Mrs. Eddy's handsome estate in New Hampshire will not make the estimate too low. Nor is it necessary to rely upon testimony of unbelievers to form an opinion of the woman who calls herself the 'feminine principle of the Messianic expectation,' and makes herself equal with the Mother of God. No harder things have been said of her than some of her former followers say."

Japanese Craze Again.

There is a definite plan on foot to revive the Japanese craze. In early summer kimonos flounted their seductive charms to win the day. Now Japanese fans outclass all others, both from an artistic and serviceable standpoint. They come round and oval in shape. The newest ones are of silver gauze on china silk, tightly stretched over a bamboo frame, with a Japanese girl photographed in colors. The characteristic simplicity of these folk is preserved in their artistic efforts, and each fan represents this merit. On some are an upright figure, on others the Geisha girl poses for admiration, and the prettiest of them all is Mimosa-San, seated after the fashion of her country women beside her loves—a pot of tea, a cloisonne vase and a warf tree. The lacquered handles are in keeping with these pretty pictures, as well as the rural ones of reed huts or a pastoral done in gray. With appreciative cunning the Yankee-Jap gives us a study in speckled trout mounted in bamboo, not painted, but embroidered so deftly that only at close range can it be detected. Fans of paper ruffles running diagonally seem quite appropriate for ordinary use, since it is decreed that the elect must have a fan for every frock. Mermaids figure on gauze painted fans with mother of pearl sticks, while ostrich feathers float gracefully above amber handled ones.

AS YOU GO THROUGH LIFE.

Don't look for the flaws as you go
through life,
And even when you find them
It is wise and kind to be somewhat
blind
And look for the virtue behind them.
For the cloudless night has a hint of
light
Somewhere in its shadows hiding;
It is better by far to hunt for a star
Than the spot on the sun abiding.

The current of life runs every way
To the bosom of God's great ocean;
Don't set your face 'gainst the river's
course
And think to alter its motion.
Don't waste a curse on the universe—
Remember it lived before you;
Don't butt at the storm with your
puny form
But bend and let it go o'er you.

The world will never adjust itself
To suit your whims to the letter;
Some things must go wrong your
whole life long,
And the sooner you know it the better.
It is folly to fight with the infinite,
And go under at last in the wrestle;
The wiser man shapes into God's plan,
As the water shapes into a vessel.

THE FALL FASHIONS

A Subject That Is Dear to Every Woman's Heart.

WHAT TO WEAR AND HOW

Autumn Styles and Fancies--Creations of the Milliner and the Arts and Artificers of the Dressmaker -- Fashion News Fresh from New York, Paris and London--Hints that Will Help the Women to Rig Their Forms.

New York, Aug. 25.—The fashion of making the sleeves of bodices, polonaises, and fancy jackets of two contrasting fabrics is increasing. The upper sleeve ends at the elbow in a pretty, graceful, bell-shaped flare, and is made of the waist or jacket material. Below this is the tightly fitted fore-arm ending very often in a "calla" cuff, whose point reaches well over the hand. This part of the sleeve is, as a rule, formed of the material which trims the gown. This sleeves is not confined to any special style of gown, and appears among utility models, as well as in the realm of demi and full-dress toilets, and, besides being a pretty and picturesque fancy of fashion, is a very economical one, in which very small lengths of fabric can be most tastefully utilized.

Among the stylish and normal head-coverings are pretty French toques, which for a moment before the demand for more elaborate styles are quite a specialty. Some of these are not millinery in the strict sense of the word, for they are toques matching the tailor costume, formed of tweed, English cheviot-serge, cravenette, and many kinds of cloth, the fabric being arranged in folds by way of trimming, with only a chou of velvet or a handsome buckle as a finish. Neither flowers, feathers, nor laces are employed on traveling and shopping models, but simply folds and loops of handsome velvet or satin ribbon, with an added buckle or a stylish pin or two thrust at right angles through the ribbon loops. It is great economy and genuine comfort to have such a trim, neat little standby for general fall and winter wear, for there is absolutely nothing to be ruined by exposure to snow or rain.

Among the elegances of the dress costumes for the autumn and winter are Louis XIV. waistcoats and revers of white or cream satin, covered with Persian embroideries and bordered with a narrow line of seal, otter, ermine, chenille ruching or plaited lace. Any woman who knows how to embroider can make for herself these elegant and effective decorations at very little cost, inded, compared with the excessive price asked for them when added to an imported cloth, satin, faille, drap de chine, or velvet costume. All the various silks, chenilles, and braids used in these Oriental decorations are sold at the best fancy drygoods houses and gold braid should always be chosen in preference to gilt braid, for the former, although more expensive, does not tarnish, and gilt braid does. Very little gold braid goes a great way with the artistic embroiderer. New black velvet jackets have white satin vests and revers embroidered in jet and chenille or jet alone.

From present appearances, the styles in millinery will be quite as varied, with as great a scope for personal choice, as they have been for several seasons past. No particular mode will be absolute. There are turn-up and turn-down styles for long, short, round and slender faces, and models to wear above a pompadour coiffure and those that adjust themselves gracefully above a low-coiled and much-waved Merode style of hair-dressing, a compact Dutch braid, or a classic Clytie arrangement, etc. The shepherdess shapes reappear, completed by very rich and pretty fall decorations. The French toque is almost an exact replica of the shape popular two years ago. The English walking-hat will increase in favor, as its shape is very becoming to the majority of women. The lines of new models are graceful and artistic, and the hats appear in both smooth and fancy braids. The curling brim will this seasdn be velvet-brown or entirely faced with velvet, whichever is most becoming and best suited to the wearer. Long plumes and short fluffy ostrich tips will both be used upon one hat, the longer ones gracefully disposed so that some of them rest on the hair. Wide, rich-hued satin ribbon will be prodigally used on hats of every shape, and black tulle or black plaited lace will be intermixed on black Milan and other straws, with some remarkably effective autumn flowers and foliage, including nasturtium blossoms, in shaded velvet, in deep orange, pale yellow, bronze brown, and many mixed shades of glowing crimson. There wil also be seen wall-flowers, phlox blooms, sumac buds, gorgeous dahlia blossoms, lobelia, and trumpet blooms in vivid scarlet, silver gray "dusty miller," leaves in velvet, golden rod sprays, and huge single orchid, cabbage-rose, and gladiola blossoms.

The first autumn costumes to make their appearance after the sailor models in cream and white serge, to wear as long as the weather remains warm, are the light-weight cloths and woollens in numerous grades and effects. The designs shown so far are quite varied. The shape of the skirts is not materially different from those of the summer, for they can be made no more clinging above the hips—an effect still prominent—and the flare on the lower third of the skirt is only a little more pronounced. But the general appearance is about the same. There are still many trimmed models, but the plain ones, after the over-decorated, fussy styles of the summer, look more elegant and attractive. Rows of soutache, bias folds, and braiding on tailor costumes, and small frills on demidress gowns, are so far the principal decorations, and there is still great latitude in fancy braiding. Some skirts show two rows of braid around the bottom, and an elaborate design across the side breadths. Others have rows of braid put on in peplum style just below the hips, or there are five graduated rows on the bottom of the skirt. There is, however, a disadvantage in all these styles for women neither tall nor slender, and for these cases there are new trimmings that decorate the skirt seams, or are put on in several ways from belt or hips to skirt-hem, thus giving longer lines. A smart French visiting costume of wood-brown vicuna has the side seams covered with an arabesue pattern in green velvet cut-work, outlined with black chenille, and the waist has an open jacket, with the fronts almost entirely covered with this rich trimming. There are a few fitted round waists among full tailor costumes, but the great majority of both French and English models show a jacket or Louis coat in some form, all very graceful and smart; some double-breasted and fastened at the left side with a strap and single button; others open over remarkably pretty plaited vests of taffeta silk or waistcoats, elaborated with braiding or chenille and silkcord appliques. Some have fitted backs and loose fronts in Empire form, with straight revers the entire length of the jacket, these joining a cape-collar that turns down over the shoulders, and, with the revers, is faced with velvet and bordered with a bias-stitched strap of the fabric forming the jacket.

There is a constantly growing demand in fabrics for tailor costumes for the imperials, cheviots, diagonals, tweeds, and coverts that are absolutely waterproof. Entire suits are made of these most valuable materials, including a taut little coque, which renders an umbrella practically superfluous, a state of things most desirable in cycling, shopping, or driving.

There are countless pretty and serviceable styles in capes and coats for the autumn and winter seasons, but among the models for very elegant cold weather uses will be seen the most novel and extravagant disposal of seal, sable, otter, chinchilla, and other costly furs, combined with superb flounces of guipure, point de Venise, Honiton, Flemish, and other rare laces. The prophets of Paris have already heralded this fact, and the early-bird importers are echoing their verdict by displaying portraits of them, as illustrations of what they will later place on sale. Mention will not now be made of the more practical designs in high-class wraps, but merely the very exclusive novelties, which, like charity, will cover a multitude of sartorial sins, for the majority of them are as huge and ungraceful as they are expensive. Many of these models are cut with a long, deep shawl-like angle at the back. First comes, for example, a very wide fur flounce, beginning in a high standing collar about the throat. This arches down in a sumptuous sweep, bordering the entire garment, whose foundation is heavy creamy satin. Above this fur flounce and slightly lapping it arches a magnificent lace one in point Russe, each flounce curving up short towards the front, and woven to a design to end there in a final elegant scallop. Four alternating lace and fur flounces complete the wrap, satin lining each row. A second model is a shorter, circular one of royal satin matelesse, in Persian colors, with a twelve-inch flounce around the entire wrap, a fur Medici collar, the flounce of fur down each side of the front en jabot. The effect is less bulky here than one would suppose with so wide a fur flounce, flounce. A note of rich orange in satin duchesse under showy lace revers on another wrap tells most effectively on the luxurious sum total of a church wrap, with the lace outlined in gold and pearl sequins. A very wide flounce, narrowing towards the throat, borders this elegant cape de luxe.

THE OTHER SIDE OF THE PICTURE.

I am the Man with the Hoe:
But not the Poet's brain-slave, oh, no!
I owe nobody, no man owns me,
I labor, yet am content and free.

I am the Man with the Hoe;
But life is never all toil, oh, no!
The noonday rest is a long, sweet hour
Of heaven-sent breeze and perfumed
flower.

I am the Man with the Hoe;
But all my days are not dark, oh, no!
God smiles sometimes on the poorest
field:
Then, lo! how the sterile acres yield.

I am the Man with the Hoe:
But not alone with my burden, oh, no!
Man must "live by the sweat of his
brow,"
Wield he hammer or shovel or plow.

I am the Man with the Hoe:
Yet my lot is not always bitter, oh, no!
Love at my hearth and love in my
heart
Can lighten more than a toilsome part.

I am the Man with the Hoe:
Yet my mind is not quite united, oh,
no!
The monthly sermon, the weekly news,
The winter school are still mine to
choose.

I am the Man with the Hoe:
But I am not wholly a clod, oh, no!
My thoughts can soar far, far from
the sod,
My conscience soul commune with its
God.

I am the Man with the Hoe:
Not less of a man for that, oh, no!
Not less a power in Church and State;
Not less demanding a happy fate.

I am the Man with the Hoe:
But I neither droop nor cringe, oh, no!
Nature makes no such pitiful slave
As the painter drew and the poet gave.
—Mrs. M. E. Drew.

Sashes of Phigon and Silk.

Wide sashes of crepe de Chine, chiffon, hemstitched taffeta and soft Liberty silks in evening shades or in bright Roman stripes are telling items of dress. They fasten with a rosette and a second rosette catches the ends together a few inches below the waist.

If all flesh is grass, cannibals must be vegetarians.