



At a recent luncheon the ice-cold salad consisted of firm ripe tomatoes, peeled, of course, and with the centers scooped out and filled with French peas seasoned with a little chopped parsley and a bit of chopped onion. With the salad was served a green mayonnaise. The tomatoes were each laid on a leaf of lettuce.

Many of the rattan chairs used in blue and white bedrooms, and in other rooms where a blue chair would harmonize with the other surroundings, are painted with dark blue enamel paints in colors ranging from a bright dark blue to a navy blue. Though these chairs show dust quickly, that can be easily brushed out, and they are soiled much less quickly than chairs enameled in white. When cushions are used in these chairs they are of pale blue linen, of blue denim tufted with white or dark blue or of white embroidered in blue. Cretonnes in large flowers on a blue ground are also used. Sometimes the tea table of rattan is also painted a dark blue, as well as the waste-basket that stands by the desk.

A pretty screen in a green-and-white room has the upper panels filled with paper having old pink poppies on an olive ground. The lower panels are filled with plain olive china silk that is shirred. On the white wall, which has a green and white frieze, the small prints are framed in plain flat oak moldings stained a bright blue.

A dainty course for a tea or a luncheon consists of cold pressed chicken served with finger rolls or rolled bread, and a salad of hard but ripe tomatoes, stuffed with chopped cucumbers seasoned with salt, pepper and onion juice, with a desert-spoonful of mayonnaise on each one. After this course serve leeks or frozen fruits with small cakes, or coffee frappe with the cakes.

A new nursery convenience is an arrangement of strong wire to raise the infant's bathtub a convenient height from the floor. The rack also has places for a small basin, a soapdish and towels. All of the outfit is painted white inside, and red or blue on the outside. A low table is equally convenient for the same purpose.

An adaptation of an English corn salad made by a celebrated English cook consists of the sweet corn cut from the cob and boiled until tender in a little water, milk, salt, pepper and butter. Drain the corn, set on the ice until very cold, and serve with a sauce made in the following way: Mix the yolks of three eggs with one-fourth of a pint of olive oil, and add to it one-half teaspoonful of English mustard, a table-spoonful of tarragon vinegar, a dozen raw oysters cut fine and rubbed through a pure sieve, a dash of paprika, a slice of onion chopped very fine, and a glass of cream whipped until stiff.

It is much the fashion to paint the woodwork of certain rooms in shades of green, either sage colored or olive green being the favorite. Olive-green woodwork was used in the living-room of a house lately finished not only for the doors and moldings and wainscoting, but for mantel and window-seats. The walls above the green were of a soft, deep old rose. A charming bedroom has the woodwork of a medium shade of sage green. The walls are covered with a paper that combines yellow and blue in a pattern that is so blended that the effect is that of a soft, light green. Another pretty bedroom with sage-colored woodwork has the walls covered with a white and green paper with a pattern of white and green which is white and pink. In most of its appointments, there are a chair, a bracket and a screen of ebony wood, a large brass bowl, and a white pillow with green and gold embroidery.

A new invention is the twin chafing dish, which is nothing more nor less than two chafing dishes of the same size fastened together by a rod that connects the two lamps. The dishes are also connected just below the covers. Though they make a nice-looking piece of table furniture, they are convenient for a chafing dish supper, they are less for a chafing dish supper. Some of the new dishes have the top slightly perforated to let superfluous steam escape, so that by this means the covers of the hot water pan, the food cooked in them may be kept in good condition if it is not served at once.

An excellent dish for an engagement luncheon or supper is made from hard-boiled eggs served with cream sauce. After the eggs are hard boiled dash cold water over them, and when cooled take off the shell. If one chooses, the cream sauce may be seasoned with chopped parsley or with curry powder. Four the sauce over the eggs before serving.

Those who use filters for their drinking-water should remember that it is absolutely useless to filter the water unless the filter itself is frequently and thoroughly cleaned. It is also useless to filter water in order to purify it and then to add to it ice from an unknown or suspected source.

Grass stains may be removed from white clothes by first dipping the spots in ammonia water and then washing them out at once in warm suds. Gingham of strong colors and well dyed, if grass stained, may be treated in the same way, though not always with safety to the colors.

A new table bell in Belluk china decorated in Delft blue is a miniature model of the famous Liberty bell. The lettering, the rope handle, and the old State House as it was in 1776 ornament the bell, which has a remarkably fine tone that is quite remarkable considering the material from which it is made. The

bell is interesting as a historical relic and more useful than many of them.

A very good winter sauce for meats and to flavor some kinds of salad is made from grated cucumbers mixed with horse-radish, red peppers and nasturtium seeds. The cucumbers used should be large ones, picked just as they begin to yellow or ripen. To every pint of the pulp use one red pepper chopped very fine, four ounces of grated horse-radish, an ounce of salt, a heaping teaspoonful of paprika, and half a cupful of good cider vinegar, and the same quantity of nasturtiums. Drain the cucumbers after they are grated to get rid of the water in them. Put away in glass bottles and seal, or in pint cans.

A woman who always has most dainty and delicious little cakes to serve with her coffee, tea, frozen desserts, or cold sliced fruits, bakes, once a week or more as the emergency requires, a lot of good layer cakes or delicious white cake containing butter. Instead of baking the cake in layers, she uses a variety of little tins. Part of the small cakes she bakes, perhaps on every side, with pale green icing containing chopped pistachio nuts or with a coffee colored and flavoring icing, and with pink icing with a bit of candied fruit on each one. Little cakes covered with orange colored and flavored icing are baked in small forms that give them the shape of orange quarters. Sometimes the cakes are flavored with a very little almond or rose, and are a pleasant change for the chocolate or coconut cake that is so constantly offered on the table. The cakes are covered with confectioners' sugar to keep from drying.

The housewife who wishes to stain a piece of furniture the bright deep green now so fashionable must use the stain on some light-colored wood such as oak, pine, or maple. Do not put on too much stain, and see that it is rubbed thoroughly into the pores of the wood.

A cold soup that is both nutritious and stimulating is made from sage and onion. Chop one ounce of sage, wash it thoroughly, put it in a half gallon of cold water. Cook it slowly until it is transparent. Add to it eight ounces of granulated sugar, stir until dissolved, and season with a dash of nutmeg, a dash of red pepper and a level teaspoonful of salt. Remove from the fire, add a bottle of good claret wine. Mix, and if too thick, thin with cold water until the right consistency for a cream soup, which you will remember should be like thin cream, or so that it will just mash with the spoon. This is a very nice soup for an 11 o'clock breakfast if given on a very hot day.

A beautiful glassware now sold in vases and jars of quaint shapes is called Cyprus ware. It is an imported glass, partly opaque and of a pale green with opalescent tints. The forms are copied from those of old vessels found at Pompeii. This glass is beautiful with pink blossoms.

Those who like old books that have leather covers to look new may first clean the leather by rubbing it with a piece of flannel. If broken fill up the holes with a little paste or by a piece of very thin leather matched into the place. Beat the yolk of an egg well, rub the cover thoroughly, and if the leather has been a smooth one with a luster, pass a hot iron over it.

The new Louis XV. coats are made with short basques, elegant waistcoats, high standing collars and deep gauntlet cuffs. The Louis XIV. models have revers, wide hip pockets on the waist-coat, and show no cuffs. The cloth models are elaborately braided, the brocaded coats have vests of embroidered satin, the velvet models have waistcoats of Persian-figured satin, or plain satin nearly covered with iridescent bead passementerie. For very special wear, the vest of the velvet coat, also the revers and deep cape collars, are decorated with elegant applique designs in Honiton, Venetian or Russian point lace.

The silk waist, as a set-off and complement of a superb skirt of some handsome description, has taken another lease of life and will retain its present popularity through the autumn season at least, spite of opposing prophecies and declarations against its continuing vogue. For autumn it is proposed to make it chiefly in rich dark silks—the heavier qualities of fancy taffeta, plain lustrous, fine repped faille, unpatterned or woven of two colors, velvet striped Liberty silks and satins, crepe de Chine over gray taffeta silk, etc., and to harmonize them as much as possible in point of color with the skirts they will be worn with.

Fawn colors, silver grays and soft man's grays with a touch of cream in them appear among the fall sample lists of some of the most beautiful taffetas, Liberty satins, lustrous corded silks, mohairs, alpaccas, and sheer silk-warp wools. Formerly gray was looked upon as a color for elderly women alone, but fashions, like customs, "change with times and climes," and now grays in endless tints and tones, in lovely monochromes, is chosen by girls scarcely out of their teens and is worn by fair and dark alike. Pink or violet chiffon is used with good effect on the bodices of gray gowns, and a very stylish dress included in the trousseau of a prospective St. Louis bride is of silver-gray crepe de Chine over gray taffeta silk trimmed on the bodice with gold and silver gimp and pale yellow mousseline de soie, dotted with gold and silver sequins and beads.

them most appropriate for jackets and capes, with gowns matching them in color, but of lighter material. Some of the goods for folk who are farmers are thus fleece-woven. They are as warm and durable as beaver cloth, yet extremely light and pliable, and of the best quality and purest dye. These are called "speck" and are goodly. German experts manufacture them in this country.

With many of the new velvet boleros and jacket bodices will be worn lovely broad collars of Venice point, point applique, or of wash sheet and moiré brocaded in quaint and beautiful Flemish or Renaissance patterns or old Roman arabesques, with deep cuffs to match, turned back over the close coat sleeve, or edging in dainty frills, the mousseline point falling over the back of the hand.

Many of the autumn silks have a faint mottled ground figured with small brilliant Persian designs. This mottled effect is very pretty—"flambi," the Parisian silk manufacturers call it, obtaining the name from the technical vocabulary of the French glassblowers. There is a growing favor shown for rich Oriental designs in place of the Dresden and Pompadour patterns that have raged for two seasons past. These effective devices will appear among the early importations, also, for fall costumes, very pretty silk and moiré novelty Jacquard goods crossed with black. These fabrics will be trimmed with black satin or with black velvet either wide or narrow. Paquin and Rouff are making great use of these ribbons, also satin striped patterns on the large ribbons, neckties and collars, which they add to gown of mohair, canvas, ladies' cloth and repped silk.

Liberty silks and satins have found such great favor with French ateliers on account of their pliable texture, light weight, yet strength and moiré novelty Jacquard goods crossed with black. They are becoming universally favored for entire gowns, as well as for the accessories of bodices and fancy wraps for evening wear. They make lovely dresses for young women and charming tea-gowns for matrons. They come in exquisite evening tints and in light shades of blue, green, yellow, and brown, and are made in a variety of satins bars or glaze, with two colors beautifully blended, with crossing satin lines of a third shade contrasting with the background. Many of the prettiest fancy wools for autumn are in mixtures of fawn color with stem green, brown or blue. They are soft, pliable and glowing, and have a heavy corded silk edge with glittering metallic gimps showing a blending of rich Persian colors. Hyde Park wools are among the early fabric woens used both for tailor gowns and for evening wear. They are of medium weight and show irregularly woven threads in light gray, green or brown mixtures with white, or in cream and chestnut shades woven in wide diagonals. For those who have tired of the blue and black mohair costumes for utility wear, one of the stylish tailor gowns for the season will be of Oxford gray suiting, in which only a little gray is woven with brown, yet every atom of the gray is visible. The autumn covert suitings differ from the familiar French covert coatings in being very much less weighty, and therefore more desirable for making an entire costume. These have tan gray, green, and blue grounds, also a warp of tan and white that is often crossed with a warp of Russian blue.

PROOF OF ALLIGATOR SENSE.

They Don't Have Much Before They Are 100 Years Old.

"Do you know," said Colonel Ben Cason, leaning back in his chair, "that alligators are the most affectionate creatures on earth? They're wonders. They've got more sense than a dog." "How do I know? Haven't I educated 'em? Ain't there an alligator 110 years old in Des Allemand bayou that would give his tail to the bone for me if I asked him to? When he was young he ate a gallon of molasses and a long-necked bottle and I'll show you how to tame alligators. It's the easiest thing on earth. They're so affectionate." "On June 23, 1885, I went to Des Allemand bayou fishing. A negro named Baptiste Porter had just caught an alligator 100 years old. I could tell by the rings around him. You can't train a young alligator. I paid him \$45, and Jim—that's the alligator's name—was mine. I put a chain around his neck. Then I got me a long-necked bottle, filled it with molasses and walked up to him. He opened his jaw to nab me. That was my chance. I shoved the neck of the bottle in his mouth, just back of his ears, where an alligator has no teeth.

"I tilted the bottle up. Jim tasted the molasses and began wagging his tail. He broke Baptiste's leg, but that was an accident. He was as gentle as a setter dog from the minute he tasted the molasses. "I taught him a lot of pretty tricks—how to catch fish, how to stand on his tail, how to chew tobacco. Finally I harnessed him up to the boat. He looked around at me to see what I wanted. I reached over the side of the boat and pushed him a little. Then he understood. Off he went. "When I pulled on the rope I had around his neck he was nonplused for a minute, but he soon caught on, and now when I go to Des Allemand's I never have to hire anybody to paddle the boat and push the rope. I carry my own. "Anybody I want to go. "Say, do you know, Jim is as glad to see me whenever I pass that way as if he was a relative of mine. What's that? Of course it's the truth. Ask Baptiste. He takes care of Jim for me while I am in New Orleans."

HIS PAIR'S COMPLAINT.

You just should hear my pa go on—it's dreadful what he says. He swears his business needs his care and "out with woman's ways!" Don't blame him, sometimes the marriage yoke must rub. With him to nurse while mother wheels and grandma at the club.

I heard him talking to himself when nursing the baby of a neighbor. He said nowadays the women's heads were like cadavers. "I don't blame 'em, in the old days dropped—And he would see divorce if all this worry wasn't stopped. Don't blame him much, sometimes I think it's worse than any snub. For pa to nurse while mother wheels and grandma at the club."—St. Louis Post-Dispatch.

For the Ball.

Aunt-Oscar, what dress did your mother put on to go to the ball? Oscar—A long, short dress. Aunt—Yes, auntie; it was long at the bottom and short at the top.—Familiant.

A Little Sarcasm.

Assemblyman Hayes—New York has changed a lot since I saw it before. It's all of fifteen years ago I was here. New Yorker—Too busy running the place to come to see it.—New York World.

THE MAGIC ART.

Bancroft, the Magician, Writes Entertainingly.

Secrets Pertaining to the So-Called Art of Magic Jealously Guarded.

The secrets pertaining to the so-called art of magic, guarded with a jealousy rarely suspected by those uninitiated into the inner circles of its mysteries. The fabled dragon of ancient mythology which stood sentinel over the iron box containing the elixir of life could have been no more faithful custodian of the secrets which have come princely fortunes for their possessors. During the earlier years of my apprenticeship to the magician's art I collected a small library of books on the subject, written in many tongues, the oldest original publication being a French work published in 1637, although I have several reproductions of works of earlier English origin. While engaged at this task I learned of a book containing secrets of such value that the entire edition, with the exception of one copy, had been bought up and destroyed by a certain magician. It is worthy of note that the fund raised for this purpose included very liberal contributions from prominent professional spiritualists, who feared the effect of the disclosures. It was only after years of inquiry that I discovered the existence of this precious volume, and nothing short of one of my most cherished secrets was sufficient to induce a loan of the treasured document, from which I copied many valuable extracts.

It was some time later that I received the first definite intimation of the existence of an exclusive cult among magicians. Although few published books give explanations of illusions of a higher grade than such as are known to amateurs and second-rate professionals, I was struck by a suggestion contained in an English essay on a peculiar kind of magic. This was the result of a repeated experiment and months of practical practice I developed the idea into a practical illusion of a high order. Feeling indebted to the author of the essay referred to, I wrote him in care of his London publisher, giving a description of my invention. His reply disclosed the fact that his name was concealed the identity of a prominent English barrister of high literary attainments, and being one of the few persons gifted with that natural aptitude so essential to the successful magician, he had penetrated into the region of magical lore that I had not theretofore suspected. The correspondence having been satisfactory, I was forthwith initiated into secrets known only to six other persons, two of the six being in the United States, one in England, one in France, one in Germany and one in India. In return I was pledged to secrecy and obligated to furnish explanations of a certain number of my own illusions.

It is needless to say that none of the secrets are of a supernatural order. In fact, one of the self-imposed duties of the profession is the exposure of impostors who profess occult powers. On the contrary, everything pertaining to the art rests upon a scientific adaptation and combination of natural laws. Without infringing upon the possessions of the "Mystic Seven," as one of my American friends has facetiously termed our scattered members—though, so far as I know, the number is purely accidental—I may illustrate by an example the highly scientific character of some of the illusions of modern magic.

It has been ascertained that when an invisible object is given to the eye, it is conveyed to the brain through the optic remains active for the average space of about eight seconds. It is also recognized that a moving object conveys a stronger impression than one which is stationary. Adding to these facts a principle from hypnotic science, viz.: the power of suggestion is sufficient to resuscitate a sensation or impression, some unique and very startling experiments have been constructed. For these experiments a given object is exhibited and put in motion. To insure a strong impression this preliminary object is repeated, of course, on a plausible pretext. The object is then instantly "vanished" by one of the numerous means employed for effecting instantaneous disappearances, but before the audience has had time to realize or even suspect the disappearance, the preliminary object is again brought into repetition of the motion, and it is then arrested by an object which, for practical purposes, has ceased to exist, and with the aid of the resuscitated impression the eye follows through empty space the motion of an imaginary object. The possible development of such an illusion is apparent, and it is this branch of the art that my recent efforts have been directed. The most serious obstacle is the limited duration of the illusion, and the fact that many people in very large audiences are comparatively unimpressionable; but these difficulties can be hopelessly overcome. From this illustration it will be readily comprehended how utterly unreliable is the description of an illusion by those unacquainted with its explanation, for, as a matter of fact, the spectator can only see the present effect, and this must be remembered, he little or no connection with the true solution of the mystery.

Ever since the beginning of the art in generations long forgotten, it has been the endeavor of the magician to apply principles borrowed from the misty regions of a dawdling science and the modern introduction of hypnotism into the magic art, and its combination with highly scientific optical illusions, is no more marvelous to-day than was the introduction of chemistry during the Dark Ages, or the discovery of electricity a later period. Indeed, electricity is still employed to assist the production of many of the most inexplicable feats, notwithstanding the apparent precaution of complete insulation. The present development of the art is such that one of the chief demands upon the magician's ingenuity is the formulation of new conditions for the exercise of necromantic principles. For example, it is exceedingly difficult to find an unsolved problem for apparently treating the human body from its natural limitations. Many practical methods have been devised for causing living persons to appear in and disappear from cabinets and other invisible to the spectators when rendered before their eyes. They may even appear to be freed from the laws of gravitation, or suffer apparent cremation or decapitation with perfect safety. In view of all these achievements it is not surprising that the magician often stops to discover something which remains to be accomplished. Such a catalogue of

marvels might appear at first thought to be almost extravagant, while in truth may; for the audience, excited as they are by the equally startling character, are produced not merely by one method but by several.

The oldest device belonging to this department of magic is the Indian basket trick, its origin at Esby back many hundreds of years. The apparatus for this illusion consists of a large, square basket, which may be carefully examined without the discovery of any unusual or suspicious preparation. A boy is placed in the basket, the lid is closed, and a stout rope securely tied around it; but, notwithstanding these precautions, the boy invariably escapes from the basket. This trick was produced in Europe by Colonel Stodare in 1805, but its origin at Esby back many hundreds of years. The apparatus for this illusion consists of a large, square basket, which may be carefully examined without the discovery of any unusual or suspicious preparation. A boy is placed in the basket, the lid is closed, and a stout rope securely tied around it; but, notwithstanding these precautions, the boy invariably escapes from the basket. 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