FOR AUTUMN BRIDES.

Charming Effects Seen in the Latest Trousseaux.

THE NEW WEDDING GOWNS.

Lady Randolph Churchill Married in a Frock of Palest Blue.

All Black Costumes Rarer Than Usual—Combinations of Black Net—Steel Ornaments in the Trimming—Blouses of White Satin and Silk—Embroidered Waists to Be the Thing This Autumn—More and More Gold Lace Used—The Latest Skirts and Sleeves—Eton Jackets and Bolero—Coats for Fall Wear.

Weddings are coming thick and fast. Trousseaux are the absorbing topic in dressmaking establishments and some of the models that have been sent home from Paris for trousseau use are altogether charming. Even the hopelessly unbecoming wedding gown of yesteryear has taken unto itself new quirks and frills that make it ravishing, and the possibility of a demi-décolleté waist on such gowns has been

seized with avidity by both dressmaker and brides. The high white choker collar still appears oftener than anything else, for tradition is a mighty power, but a large number of the new wedding gowns turned out by Paris makers have a slight surplice or bébé neck line, and allow the curve of the throat to show above the foam of lace or chiffon on mousselines.

The group of gowns given in the large cut is suggestive of orange blossoms, for all the originals were made for trousseaux. London has been having another much-discussed wedding; and, while not so spectacular as that of Miss Millard, several of whose gowns were shown in last Sunday's SUN, it did bring out an astonishing number of pretty frocks, and the trousseau was worth seeing. Lady Randolph Churchill, the bride, naturally did not go in for the conventional white gown and veil, and her wedding gown of palest blue mousseline de soie was a triumph in its way. The entire skirt was hand-stitched, in the tiniest of tucks, from waist to hem; and down either side of a front panel ran broad insertion bands of marvellous old lace, a deep flounce of the same lace falling over innumerable frills of the mousseline around the bottom of the skirt. The bodice of tucked mousseline had a bolero of lace whose wide collar was bordered by a band of finely tucked mousseline. A V-shaped yoke of lace applied to an under bodice of mousseline was outlined by a mousseline scarf drawn through a large brooch of turquoise and diamonds. The sleeves were of lace with under sleeves of mousseline; and a toque of lace trimmed with soft white roses and a plume shading from blue to white and caught with a turquoise and diamond buckle completed the costume.

The going-away gown was also in blue, but this time voile was the material, and the design was exceedingly simple. The skirt, slightly shirred over the hips, was plain save for an openwork stitch in silk down the centre of the front and around the hem. The sleeves and bodice were finely tucked and untrimmed save for a draped front and collar of rare old rose point lace, which knotted in a chou at the left side of the bust. Over this gown the bride

wore a beige taffeta travelling cloak trimmed with guipure, like the model shown in the cut.

Another of the items in the same trousseau was an Empire evening gown in gold and white. The under bodice and petticoat were of white silk brocaded in a raised design of gold roses. A jewelled girdle held this under gown at the waist line; but, from the jewelled band that defined the décolleté, fell an Empire outer robe of lace. Around the bottom of this, and trailing part way up each side of the front, was an appliqué of the raised gold roses cut from the brocade and united by gold embroidery design of leaves and tendrils. A jewelled strap, falling loosely over the arm, and edged with a shaped frill of lace, formed the sleeve, and at the bust was a large bow of soft gold gauze drawn through a jewelled buckle.

A law unalterable as those of the Medes and Persians decrees that a trousseau shall always contain one black gown; but this season all black costumes are rarer than usual. The spangled black gowns are also slowly but surely going out, which is rather a pity, since they were almost universally becoming. Black and white is taking the place of dead black, and the black gowns touched with écru or white, which are being turned out of French workshops, are legion. Black net of all varieties is trimmed with irregular, or what the French call tooth, insertion in écru lace, and made up over white liberty satin or taffeta. The wide mesh net with large chenille dots is especially effective used in this way. Finer black nets have sprays cut from white or cream lace and applied to the black ground, the net being cut away beneath the lace. This fashion is particularly pretty when the gown is made over a color; and many dressmakers think that they improve the effect by outlining the

figure of the lace with gold thread, or a line of color corresponding to the lining, the stock and the girdle. Steel embroidery is shown on many of the black gowns, applied directly to the materia or embroidered upon velvet in black or color, and used as trimming. Steel buckles, ribbon tips, tassels and fringes are almost as plentiful as the same things in gold, and combinations of steel and jet are frequent. Paquin devotes special attention to his sash ends and cravat ends; and such details give elegance and originality even to his simplest models. A spoon-shaped end, embroidered on the edge and in the bowl, is one of his fancies, and has been taken up eagerly by Paris dressmakers. It is said, too, that Paquin was the original sponsor for the mercury wings in gauze and steel, gold, silver jet or jewels, which fasten many of the Empire evening gowns over the bust, in place of a scarf or chou. Some of these wings are marvels of iridescence, with the shade of the gown predominating in the coloring, and are duplicated in smaller form for the coiffure.

Blouses of white satin and silk heavily embroidered in Oriental colors and made quite simply with a line of panne velvet at the edge of the collar and the girdle are the latest and most approved accompaniment for handsome tailor jackets and skirts. In some of the more elaborate models bands of the white embroidered blouse material trim the skirt and jacket, but it is a question whether this feature does not detract from the effect of the blouse, which is brought out conspicuously by the severity of the rest of the costume.

A new drap satin is being made into serviceable blouses and shirt waists. It is an all-wool material, having much the same gloss and texture as panne, but coming in extraordinary width, which gives it an advantage over panne. It will be popular, later, for carriage and visiting toilettes and is shown in all the new shades. Bengalines, corded silks of all kinds and poplins both in silk and wool are also favorite blouse materials, and liberty satin holds its own, but taffeta, though seen in the custom-made blouses,

is little used by the most modish dressmakers and tailors. It does not lend itself readily to embroidery and heavy appliqué, and it flatly refuses to cling to anything—an independence inexcusable according to present-day sartorial standards.

The girl who can use her needle skilfully should lay away her doilies and centrepieces and bureau covers and go to work on an autumn blouse. Wonderful patterns are to be had, ready embroidered, breadths of silk and satin with yoke-shaped designs, cuff collars, boleros, sleeves, epaulets, girdles, plastrons &c.; but the price of really good embroidery is a trifle beyond rubies, and cheaper grades are hopelessly bad and suggestive of sewing-machine advertisements. A conventionalized lotus flower, iris or poppy design, or arabesque in Oriental shades, may be applied to gold tissue, silk, satin, lace net or cloth, with comparatively small labor and marvellous effect; and the girl who has the taste and industry to have a plain satin or heavy silk blouse cut, and then embroider it in a yoke form, deep sleeve points and collar, will have a $50 blouse for an absurdly small sum. A blouse shown in a Broadway shop as the most charming model yet received there is of cream satin, made in a deep scalloped bolero, over a horizontally tucked chiffon under bodice. An arabesque design in Oriental colors and gold thread is embroidered around the scalloped edge of the jacket and on the deep scalloped cuffs which turn back from chiffon under-

sleeves, and the tucks of the chiffon under bodice, running around the waist, have edgings of the narrowest and finest gold lace.

This use of gold lace to edge tucks and folds is growing more common, even on cloth gowns. An odd but exceedingly chic white crêpe gown worn at a recent Paris wedding excited considerable of the serious discussion which is accorded to toilettes only in that city of fashion's birth. The entire skirt was laid in tucks, or, rather, folds, running around the skirt and graduating from a width of five inches at the bottom to a half inch at the hips and waist line. The bodice was tucked in horizontal tucks of the same width as the upper tucks of the skirt, and the long sleeves were made in the same fashion. From the bottom of the skirt to the knees the folds were edged with a narrow line of gold lace. The bodice tucks and the upper tucks of the sleeve had the same trimming. A yoke and a collar of gold tissue were overlaid with Irish lace, and a narrow gold tissue girdle folded about the waist.

Graduated folds are seen as a trimming on many of the fall gowns, and are a compromise between the plain hem of the traditionally correct Empire gown and the billowing frou-frou in which women have luxuriated during the past season. An absolutely plain skirt, shirred over the hips and finished with five tuck folds, is a charmingly simple model for a young girl, and with an Empire bodice and soft Empire sash makes up a costume that has just the required touch of graceful simplicity. The question of skirts is almost as puzzling and indefinite just at present as is the question of sleeves; but, on the whole, the new skirts show less of the prophesied fulness than was expected. The sheer and clinging materials are frequently shirred across the hips and back; but the heavier gowns keep the old clinging curves across the hips and the inverted pleat back, and rely upon stitched pleats and bands for trimming above the knees. Yokes of lace, stitched cloth or braiding, are used in moderation; and in such cases the sides and back of the skirt are slightly full on the yoke.

The most pronounced innovation in skirts is the front panel, which is more and more in evidence. It appears in lace, braiding and embroidery, and as the season advances gowns in two materials are more common, the outer skirt falling over a petticoat front.

The overskirts heralded in the early summer have, apparently, fallen by the way; and, for the present at least, woman is saved from panniers and need not be a Watteau shepherdess unless she really longs for the rôle. In fact, there is much cause for devout thanksgiving in the autumn fashions. They might so easily have done the things they have left undone and have carried us to extremes; but they seem to have stopped short of exaggeration and well within the lines of artistic variety, reflecting the virtues of empire, Louis XV., 1830, and other modes without embracing their defects. The princesse gown has not come forward so prominently as was foretold, although, with modifications, it is often seen. The wide girdle and empire effect have, for the moment, pushed it aside, but many of the fall gowns continue the bodice trimmings down the skirt, in a fashion suggesting the long princesse lines.

The rather severe travelling gown shown in tone of the cuts illustrates this point. It is of Russian blue serge, with an applied yoke collar of white cloth stitched in blue. The collar points reach to the waist and bands of stitched white cloth in the same width continue down the skirt, the long line from yoke to tunic bottom being broken only by a very narrow velvet girdle. On either side of this front band are little straps of the stitched cloth, fastened with gold buttons. A band of stitched cloth defines the tunic bottom and the bodice vest of cluny lace is laid over gold cloth.

Another travelling gown of blue serge has a skirt trimmed in yoke and front panel form, with black and gold braid. The bolero is edged with the same braid and shows a scalloped waistcoat of black satin, trimmed with gold buttons, beneath which is a lace vest.

Returning for a moment to the subject of embroidery, two of the three-quarter cuts show excellent examples of the fashion in which elaborate simplicity is overriding fussiness of design. In the first embroidered frock a close fitting underbodice of heavy lace has long mitten sleeves and a light transparent collar. Over it is worn a sleeveless jacket of palest biscuit cloth, which buttons across the bust, with one big button of antique gold and amethyst. This jacket, which blouses slightly in front, is edged by a broad band of heavy white, embroidered on its outer edge with gold thread; and inside this band, on the cloth, is an embroidered design in Persian colors, with a thread of gold running through it. The skirt is plain over the hips, and has a band of the embroidered white silk at the hem. A crush white silk girdle has long ends finished with gold tassels. The other cut gives a tailor frock in iris colored cloth. Stitched pleats are the only skirt trimming, and the simple Eton jacket is tucked vertically and worn over an underblouse of cream liberty satin and insertion. The deep jacket revers are of white satin embroidered in a raised design of conventionalized iris in the natura colors, and a wide girdle of panne velvet in the deepest shade of the embroidery folds about the waist and is caught up to the left revers in a soft knot.

A gown of creamy gray cloth has an Eton coat to which stitched vertical bands of the goods are applied, crossing a broad band of guipure and buttoning with small gold buttons, to the stitched band around the bottom of the jacket. Tabs of black velvet, tipped with gold, knot loosely across the chiffon vest and hold the jacket fronts in place.

An effective model, seen at a Fifth avenue tailor's and copied from an English gown, is of primrose cloth. The odd bolero, which opens on the shoulder and under the arm has a shaped collar of white cloth bordered by a stitched scroll of primrose cloth. The bottom of the jacket, cut to correspond with the collar, is edged by a stitched scroll of the white cloth. The deep cuffs match the collar, and the bottom of the skirt has a scroll of white cloth corresponding with that on the bottom of the bolero. A tucked blouse of white satin is worn under the coat and the girdle is of black velvet.

There is no doubt that the bolero is to hold its popularity during the coming season and the Eton also appears to have a long lease of life. Nine-tenths of the smart autumn tailor gowns already shown have been made with an Eton or a bolero of some sort; and the larger jacket, save in the Louis XV. coats of silk or velvet and in the outside coats, is conspicuous by its absence.

Certain chic little outside jackets, in black and Russian blue, reaching several inches below the waist line and elaborately braided and frogged with gold, have been sent out from Paris to rejoice the heart of the girl who loves military effects.

The covert cloth top coat is always with us; but three-quarter length and long cloaks seem the prevailing models so far. Aside from the dressy dust cloaks, there are the Aiglon and the Raglan, hanging loosely in front to three-quarter length and fitting more closely in the back and there are innumerable half-fit ing three-quarter coats in biscuit and gray cloth, with braided, embroidered, or fur yokes and collars. Small capes have soared into favor again and three, four, or even five little capes fall over the shoulders of many of the newest coats, broadening the shoulder line in most desirable fashion and offering vantage ground for the inevitable stitching, braiding or embroidery. At Goodwood the smartest coaching coats showed a marked tendency toward wide belts, holding the fitted back to the figure and hanging loosely in front, where they fastened with handsome buttons or clasps. At Cowes the same feature was noted on the most effective yachting cloaks, and many of these cloaks in white or dark blue serge had wide sash belts of Scotch plaid and deep shoulder hoods lined with the same plaid, and fastening at the neck with a soft plaid scarf.

SIMPSON'S NEW SHOES.

The Sockless Man's Patent Leathers and Silk Hose Have a Big Political Effect.

WICHITA, KAN., AUG. 15.—Ex-Congressman Jerry Simpson has again become dictator to the Fusion forces of the big Seventh Congressional district of Kansas. Some of his cronies attribute his power to his silk socks and others to his shirt waist. Be that as it may, Jerry was the controlling power at the Populist and Democratic conventions here the other day. Every thing he asked for he received from both wings of the Fusion household. They now look to him as the only man who can carry the district against the Republican candidate, Chester I. Long.

Mr. Simpson has been nursing a boom for the United States Senatorship, but that got a great set-back at the Fort Scott Convention, and it is understood that he has abandoned whatever hopes he had in that direction. He came to Wichita last week with strong hopes of winning back his power among the Fusionists around here. He wore a splendid new shirt waist and patent leather shoes. He was in trim with the general prosperity of the farmers who have become rich from this year's wheat. Farmers who used to wear long whiskers and talk like Anarchists are now the mainstays in the Fusion party and they dress like English dukes. When they saw their former political idol was up with the times and that his arguments were not about tin ships &c., he was replaced in their hearts. Jerry made several rattling good speeches and was applauded. Thus encouraged, he introduced several resolutions favoring the nomination of a new man for the Congressional candidate instead of the present Democrat and Populist. The resolution went through with a whoop and he was then indorsed as that man. He will enter the campaign with a dozen new shirt waists and four pairs of button shoes.

"There is nothing like keeping up with the times out here in Kansas," said the former sockless statesman.

FRILLS OF FASHION.

Women have revolted from the commonsense shoes to which they went over unreservedly, a few seasons ago. Even on the golf links this summer a moderately pointed and dainty shoe has appeared more often than the clumping, bulldog-toed, extension-soled calf-skin shoe of last season. The result isn't rational, but it is becoming, and makes the reign of short skirts more endurable from an artistic point of view. As for dress shoes—they are quite impossible, and altogether charming to barbarous modern ideas of beauty. Louis XV. heels of the most tip tilted sort are to be seen even on so-called walking boots; and the high straight military heel is almost as impractical, though not so becoming. Black velvet is taking a prominent part in fashionable boot making, and women are wondering why it didn't happen before, since the results are so good. Black velvet oxfords with patent leather vamps have been popular all summer and high laced boots of the same style are being sold for autumn wear. Low

black velvet slippers utterly devoid of ornament are, it is said, to be the only absolutely correct thing for evening wear, and are not only becoming but exceedingly comfortable as well. The automobile shoe, which has sprung into existence in Newport, is a low patent leather pump, set off by a plain flat colonial buckle in gold or silver. For some occult reason no carriage robe is permissible in an automobile, and, in consequence, feet are conspicuous and must be effectively shod.

Squares of oriental cloth make stylish and inexpensive trimming for cloth gowns, if artistically used in combination with gold buttons, buckles or braid. These squares of Oriental embroidery, on coarse ecru cloth, can be bought for two or three dollars apiece, and have until now been used only for house decoration; but this fall they will figure in vests, waistcoats, hats, revers and all the color touches of a dark costume.

The girl who never before wore silk stockings wears them this season. It is in the air, a statement less inaccurate than it sounds. Women have suddenly developed a mania for fancy and beautiful hosiery, and the stocking counter of a good shop would make a rainbow feel faded. The open-work stockings have reached a point of filminess that is more marvellous than beautiful, and the most modish women prefer fine silk in solid color, hand-embroidered or with inset lace or appliqué over the ankle. One woman at Newport has started a fad for plain silk stockings in one solid color and with the owner's monogram exquisitely embroidered on the ankle, and stocking embroidery is becoming a favorite fancy work of the Summer girl. It is prophesied, too, that next Christmas, instead of a deluge of embroidered suspenders and dress shirt protectors, men will receive dainty boxes of silk hose, each pair embroidered at the tops in front with elaborate monograms. Of course, the men would rather, far rather, have bright purple hose zig-zagged with scarlet lightning, but they will have to endure the affliction the best they can.

The long absent lace shawl has been pulled from its hiding place and is used, not only in sections for trimmings, but in all its original character as a wrap. The unprecedented hot weather in London during the opera season made opera cloaks a thing not to be thought of, and some of the social leaders adopted the idea of winding lace shawls about them when they entered their carriages. That was all that was needed to start a fashion, and straightway lace shawls became the approved thing once more. The idea has reached the Continental watering places, but it is n't every woman who can make herself picturesque in a lace shawl.

Picture hats are evidently the accepted keynote for autumn and winter millinery, and it is to be hoped that if women will affect picture hats they will take them seriously. Such a hat should be made especially for the wearer and every detail of its effect studied with the utmost care. The droop of a feather, the curve of a line may make all the difference between a ravishingly becoming and a fashionably hideous picture hat; and the brim must be bent, the trimming adjusted to suit the individual wearer's face and head. Unhappily, all big black

hats look alike to some women, and it is safe to prophesy that during the coming winter innumerable crimes will be committed in the name of Gainsborough.

THEY WERE LOVERS 50 YEARS AGO.

Mr. Wilkinson, Aged 81, and Mrs. Cool, Aged 72, Renew Their Affection and Wed.

WILKES-BARRE, PA., Aug. 15.—J. L. Wilkinson, aged 81, and Sarah Ann Cool, aged 72, were married here to-day. They walked bashfully into the Register's office this morning and answered the necessary questions. The man said he lived at Tannery, this county. "Got a farm there," he added, and the woman gave her home as Weatherly. Each had been married before. After getting the license they went across the street to Alderman Masterson and were married.

Fifty years ago this summer they were lovers. One summer evening they quarrelled.

"We were just foolish," explained the old man.

"It was my fault," she said.

He shook his white locks in gentle rebuke. "We were both to blame, Sally," said he, "and I started it."

She smilingly expostulated, "Now, Jay."

"Anyway," he said, "I lost my temper and I went West and was out there forty-eight years. I got married, but my wife died and then I felt I'd like to rest my old bones at the home, so back I come. Sally, there, her husband was killed three years ago. I kinder shined around to her again and she forgave me, and then, well—say where's a good restaurant?"

TWO WOMEN'S NOVEL FIELD

THEY FIND PROSPERITY WHERE A MAN HAD MET WITH FAILURE.

A Railroad Restaurant on New and Successful Lines—Ambitions of the Young Queen of Italy—Women's Beauty in Bathing Suits—The Chinese Women's Rules of Life.

Two women who had to support themselves felt that the task would be easier if they could work together. As they were not fitted to be teachers in these days of exacting higher education and had no adaptability for millinery and dressmaking beyond the ability to wear their own clothes well after they had selected them with taste, the occupation of making clothes and hats for their friends was impossible. They thought of a violet farm and decided that there was too little seriousness about that, shuddered at the task of trying to crowd boarders into their small home and dreaded the responsibility of renting a larger house that would make the business profitable. A restaurant in the smart town they lived in would have been impossible, although for various reasons it appealed to them. They could go away and leave it at night and not have its presence a constant reminder that they were at work. In their fondness for this idea they devoted more thought to the restaurant scheme than to any other. Confident that a way can usually be found, they tried every possible means of combining the keeping of a restaurant with residence in a suburban town where such an establishment would have been useless and doomed to bankruptcy. They were determined women, however, intent on carrying through their plan and compelled moreover by necessity to do something of the kind.

Finally an idea that seemed possible of execution occurred to one of them. The railroad station of the small town in which they lived was the centre of several connecting branches of the road. Many persons changed cars there for points reached by the small branch lines that ran in various directions. For that reason this station was of much more importance than the size of the town would ordinarily have caused. Its businesslike character was proved by its possession of a small restaurant, which is rare enough in suburban towns. The restaurant was in a dingy corner of the little station, shut off by a glass inclosure. It offered the customary supply of stale cakes and fruit. Its more substantial offerings were to be enjoyed only behind the glass doors. Coffee and sandwiches, cold meats and soup, made up the available menu. All these things were of the customary railroad station quality. Nobody accustomed to eating anything better ever thought of partaking of the station food except in the most extreme emergency. The usual lack of cleanliness was observable and the business had an air of indifference to a patron's wishes.

If the food had been better and the little compartment neater, patronage would have been greater and the expenses of running the place not increased in the least. But the man who kept it was satisfied with the degree of profit he made and had no ambition to improve the quality of his customers. So the restaurant remained as untidy and neglected as it had always been and there were no signs of a change. Occasionally there were murmurs of discontent, when circumstances compelled one of the residents of the rather wealthy suburban community about the town to drink the weak coffee or eat the stale sandwiches. But these protests would have amounted to nothing had not a large stockholder in the road been once compelled to undergo this experience. From that time the restaurant keeper was doomed. It became known that he was to go, and that event corresponded exactly with the ideas of the two young women. They wanted to keep the railroad restaurant, saw chances of a good income out of it and the opportunity of living in the country. The influence of friends got them the lease of the restaurant before its first incumbent retired sullenly, with many mutterings concerning the rich who tried to take bread and butter out of the mouth of the poor, to make way for them.

If anybody ever meets with an ideal railroad restaurant in a neighboring State, it will in all probability be this one, for a second never existed. One of the partners recently married at the end of their third year of business, but her associate carries it on as successfully as ever. They began by making the place neat, which was the least expensive of their improvements, although none of these made their way of conducting the place any more costly than their predecessors had been. Two maids in appropriate dress supplanted the slovenly men formerly in attendance. All of the pastries came from the home of one of the two women, where a cook was engaged for a certain time every day preparing the articles needed at the restaurant. In addition to bread, this included the cold meats. The articles prepared on the small stove in the restaurant were only those that required to be served immediately. The table service was scrupulously clean and the glass enclosure of the restaurant was shiny in its polish.

The increase in business was immediate. During the first month the gain was 25 per cent., and at the end of a year five times as much business as the preceding proprietor had ever known was coming to these two enterprising young women. One of them was always in the restaurant during the day time. It closed at 9 o'clock in the evening, and in the early evening hours one of the maids took charge of the business. The two women found that they could support themselves well on their profits. The railroad people were delighted at the redemption of the place, thereby exhibiting an unsuspected regard for the comfort of their patrons. As if every difficulty were to be removed from their path, the former proprietor of the place opened a restaurant across the way and succeeded in attracting to it just the class of patronage which had made them fearful of their ability to make a success of the scheme. With these rougher customers out of the way, the more desirable and profitable class was more willing to patronize what had formerly been shunned by them.

The present King of Italy was not in demand as a husband in spite of the great career that has come to him sooner than anybody expected. None of the Princesses with whom his father tried to arrange a match cared much for the honor. The Prince of Naples, as he was called in those days, was declined with thanks in many quarters just after he reached his majority and his parents decided that it was time for him to marry. The present King of Italy is much better looking than he was a decade ago. He seems to be in better health and has acquired an appearance of greater authority and distinction. In his early youth he was discouragingly puny and insignificant in appearance. Naturally, a Princess near his own rank was sought, but as none of them was willing, the former King allowed his son to follow in the direction that his heart led and marry Princess Hélène of Montenegro. She was one of Prince Nicholas's seven daughters, poor, and reared in the little capital of Cettinje which probably contains fewer inhabitants than West Brighton, Coney Island, at this moment. She is a beautiful woman and her ambitious father's plans for her career almost succeeded. She was beautiful enough to marry in a way that would help her father's kingdom and her six poor sisters, and it looked at the time as if she would rule over one of the greatest countries in Europe. When the father of the present Czar of Russia set out to conciliate the Montenegro people, he thought of the beautiful Princess Hélène as a wife for the present ruler of the country. His wife agreed with him and the Princess Hélène was taken to St. Petersburg to live. There she soon lost all trace of the life she had led in her own rude country and developed into one of the most beautiful women in the court of St. Petersburg. But that did not serve to make the present Czar Nicholas willing to marry her when it became necessary for him to take a wife. The Princess Hélène had the mortification of feeling herself deliberately rejected in favor of the Princess Alix of Hesse. The Princess returned to her father's humble court, crushed but not desperate. Alexander of Servia proposed to her father that their marriage would be of advantage to both kingdoms, but the Princess refused him haughtily. After the Italian heir apparent had made several attempts to marry a Princess of one of the great European houses and failed, he met the Princess Hélène at Athens while he was on a cruise. He met her several times during the next two years and determined that she should be his wife. Politically this plan was not considered promising. The Italian Cabinet opposed the marriage of the future King of Italy to the penniless daughter of a monarch with a small country in the mountains of the Balkan peninsula. But the late King Humbert gave his permission, probably, as it was said at the time, because he was weary of looking about for a wife for the heir apparent. The two were married four years ago in Rome after the ambitious Hélène had become a Catholic. The Ministers were opposed to it and the Queen Margherita delighted. The young people have been happy. But viewed as a political expedient the match was a failure, for to this day there is no heir to the kingdom of Italy in the direct line of succession. The son of the Duc d'Aosta is now the heir apparent.

Women in the surf at a nearby ocean resort show how little they can tell of their appearance, whatever the manner of their preparation may be. The women who have striven most to relieve the customary unbecoming appearance of a bathing suit are sometimes the least attractive looking of the lot.

"It seems to me," said a masculine judge, who was eyeing the group the other day when the number of women was largest, "that the woman who just goes in with any kind of a suit stands as good a chance of looking well as one that devotes time and money to designing a bathing suit that is expected to make her look well. The beauty that a woman can reveal in a bathing suit is of a kind that she never can acquire unless God gave it to her. A good color, hair that curls naturally at all times and tightens up even a little closer at the seashore, white teeth and good eyes are the elements of a woman's looks that are deciding when she puts on a bathing suit and gets to the ocean. No amount of dressing is going to make up for the lack of these qualities, just as the fixed-up women in the water prove."

The women of China are said to favor the Boxers because, like the women of most other lands, they are the religious sex. Looking at foreigners, whether they be engaged in evangelizing or commerce, as the enemies of their religion, they want them driven out of the country. They look to the Boxers to accomplish this. Women in China have in several instances shown themselves capable of acts of great heroism, measured by the standards of their own country. The great Li Hung Chang petitioned the Empress to reward two women of position for acts which would never have been selected here for particular distinction. One of these was a daughter of the Chinese Minister to London, who married at a very early age a man whom she had scarcely known, for, in accordance with the Chinese custom, she had no hand in the selection of her husband. Her family looked after that and she married him at the appointed time. It is a lucky thing for the women of a country that has such customs that they are sometimes able to fall in love with their husbands after marriage. This seventeen-year-old bride was able to do that and her devotion to this husband took a form that seems remarkable to Western ideas. When he was ill and could eat nothing she cut off a slice of her arm and put it in the broth prepared for him. Whether she thought this treatment would cure him or not, he died. Then she took poison and when the physicians saved her life against her will she refused to eat and starved to death. Li Hung Chang petitioned the Empress for some mark of the esteem in which such a faithful wife should be held and it was granted to the woman's family and also to her sister-in-law, who was sister to no less a person than the Marquis Tseng. This over, she tried to kill herself after her husband's death, but yielded, after several unsuccessful attempts, to the persuasion of her relatives and consented to live on condition that she be allowed to devote her time to husbanding the estates of her husband's father, who was at the time Chinese Ambassador to London. This privilege was granted to her and she felt that by dedicating her life to the material good of her husband's family she had accomplished something better than committing suicide in honor of his memory.

Explanation of the ease with which women may fall in love with husbands they have never known before marriage may be found in the Chinese system of education for women. From their earliest youth they are taught to do their duty as daughters, wives and mothers. That is demanded of them before everything else and is even the most important feature of their education in schools. At the age of 12 they are isolated from companionship to await the time of their marriages. The advent of a girl is never looked upon with delight in a Chinese family. They are usually dearest to their families on the day they leave the home as brides.

The Chinese woman is taught to believe in a three fold obedience. She must obey her father in the first instance, and after that her husband and her son. These rules of life prepare her to accept with gratitude any marks of favor from the second man she is to obey. If she would follow what she has been taught, if she be gentle and kind she is likely to fall in love with him when her own time comes. If a husband are merely that he is one of the men she must obey. As Chinese husbands are likely to be good in certain particulars to their wives, the women are often able to fall in love with them. Even foreign women who marry Chinamen praise them as husbands. London has a Chinatown and a number of its merchants have married women of that quarter of London, and the women who tried the experiment are said to have lared so well that their friends followed their example until a large colony of English wives lives in the London Chinatown. They are all contented with their lot, although their affection does not seem wholly unselfish, when one reads that they can especially recommend their husbands because the average Chinaman would rather do his own cooking than intrust it to his wife, and would also prefer to clean up the house and take care of the baby. In spite of their emphasis of these qualities, the English wives are said to live happily with their Chinese husbands and the same thing is true of the rare instances of the same sort of marriage here.

But the lower classes of Chinese life, to which such men as these belong, are too completely separated from all American sympathy and understanding ever to be interesting. All that is even comparatively elevated and civilized in Chinese life is found among the upper classes, who, inscrutable and opposed to our views as they are, at least offer some phases of life that are worth contemplation.

GUARDING BANK TREASURE.

The Best Safeguard Is Human Eyes That Watch the Vaults and Watch One Another.

From the New Orleans Times-Democrat.

"Modern banks are relying more and more upon men instead of metal for their protection," remarked an official in one of the big financial institutions of New Orleans. "In former days," he continued, "they depended almost altogether upon massive walls, enormous doors and ponderous locks. It is true there was always a so-called 'night watchman,' but in nine cases out of ten he was some superannuated employee, half blind and deaf, who was given the job in lieu of a pension, and who slept placidly from dark to dawn in the easiest office chair he could find. It seems incredible, but twenty-five years ago that was the only kind of guard employed by the majority of the biggest and best banks in the United States. The vault was everything then, and directors went on the theory that the way to keep burglars from getting their money was to surround it by immense masses of cold steel.

"Needless to say," the banker went on, smiling, "they were disillusionized pretty frequently. There is an axiom that whatever one man can make another man can break, and the burglars proved it over and over again. It was always the same story—the doddering old watchman found bound and gagged, the 'burglar-proof' door wide open and the safe empty. That gradually brought about an entire change in method and led to the development of the American multiple watchman system, which is undoubtedly the most perfect on earth. Briefly explained, it is a system of guards, watching the bank and watching each other, and leaving a continual record of their movements on 'time detectors' that can't be tampered with. Their rounds are so arranged that no man is ever free from surveillance for more than ten or fifteen minutes at a stretch, so if he was held up or killed, or fell asleep or dropped dead, or anything else happened to put him out of action, the fact would be known before any serious consequences could ensue. The day has gone by when a gang of crooks can crack a watchman over the head and then take their time about forcing the vault.

"The modern system of watching and auxiliary watching has put an end to great bank robberies," added the financier. "The only hauls now made by crooks in that line of business are in country towns and remote rural districts, where old methods still prevail. That isn't because they are any less cunning or desperate than they used to be, but simply because they recognize the folly of attempting to break through the cordon of open human eyes. It is an interesting fact, by the way, that Uncle Sam was the pioneer in that system of protection, and the banks might well have taken a leaf out of his book years ago. The Treasury vaults at Washington are a good joke as far as intrinsic security is concerned. They are built like forts, and the massive masonry of their walls is full of cannon balls, which are supposed to be able to turn a drill but as a matter of fact, any expert cracksman could go through them like a mouse tunnelling a Stilton cheese. Yet no attempt has ever been made on the untold millions of cold cash behind the rickety old doors, and the establishment is really one of the safest in the world, for the simple reason that it is never left unguarded. Files of soldiers, frequently changed, patrol all the corridors and approaches, and it would be physically impossible for robbers to make a descent without getting caught. The Bank of England submerges its vaults under six feet of water every day after business hours, yet I consider it a good deal less secure than our own antiquated treasure house.

"You must not infer from anything I have said that up-to-date American banks have abandoned bolts and bars. On the contrary, the modern vault is a wonderful piece of mechanism and is as nearly perfect as human ingenuity can make it; but the chief reliance is pinned to the living guard, who beats cold steel all to pieces. I admit that the system looks, on the surface, like a reversal to primitive principles, but, really it is only an application of common sense."

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