

WHERE GOTHAM EATS

BOHEMIAN RESORTS THAT ARE POPULAR IN NEW YORK.

MARIA'S WAS THE FAVORITE

It Takes But Little to Make or Lose Patronage—Places Patronized by the Rich—The Business Luncheon.



NEW YORK.—A wall went up from Bohemia's coast—Bohemia had no coast, but Shakespeare gave it one—at the news that Maria del Prato, "Maria" for short, had sold her restaurant and gone to Italy.

"Maria" is one of many queer characters that find fortune and fame in New York. When first heard from, she was cook in a 12x9 Italian restaurant upon McDougall street, and where that is old New Yorkers do not know. By and by she married one of the waiters and bought the place. Every night her appearance, bare-armed, sturdy and smiling, among her guests was the signal for loud greetings. She served a cheap dinner in Italian style; and it was good. You used to see long-haired poets and musicians eating enormously of the vegetable soup, of the meat course, of the dessert. It was often their one full meal of the day.

There and at her place in Twelfth street "Maria's" guests presently included famous artists of the stage and concert hall. Famous opera singers and reciters practiced their arts of a Thursday evening to amuse Maria's guests. If you have happened to read in James L. Ford's "Literary Shop," or any other story of Bohemia an account of a queer restaurant and how it was invaded by swells from up-town, anxious to "see how the other half lives," the place described was "Maria's"—and is was as described, too. If too many dry goods clerks and society people came because they had heard that it was "the thing," they were driven out by the guests by sarcasms and insults. Outsiders had no right to "butt in" and spoil the place. Yet that happened.

The Reign of Bohemia.

SOME one persuaded Maria's husband to move up-town, to the Tenderloin. It was a bigger place, more prosperous perhaps, but never the same. The old-timers missed the wide, worn boards of the bare floor. The long tables were succeeded by smaller ones where people kept by themselves. It became much like any other eating place, though Giuseppe tried to retain the old flavor in the basement dining room. Some of the habitués got better jobs; some who had had money all along moved far away, like the Strakosches—Clara Louise Kellogg and her musician husband. Now Giuseppe is dead and Maria is going to Italy to see her 85-year-old father; when she returns she will open down-town again. Can she bring back the old-time flavor to a new place?

There was Madame Cherié, the soul for years of the Black Cat restaurant, at one time the resort of graphic artists, as Maria's was of writers, singers and reciters. For a time the Black Cat was famous. So was Monsieur Cherié, moving mouse-like about in skull-cap and slippers. So was Madame Cherié, from her desk watching Monsieur's every movement with loving eyes. They made money; then they disappeared; then the old restaurant in the French quarter, with its painted black cats in the frieze painted by the guests, and its real black cats on the floor, petted by them, ran down and became as others, deserted by its brilliant and impoverished clientele—for the Black Cat figured in all the stories of artistic Bohemia of a dozen years ago.

By and by the Cheriés returned mysteriously, from nowhere. Madame's eyes as of old followed Monsieur, more feebly measuring the floor in his slippers. But the customers—few and new, they remembered not the old days. One terrible night there broke out in the restaurant a drunken row. From her seat at the high desk Madame saw; she feared her that her Monsieur, gently begging for order, was in danger. With a shriek she flew to his defense—the courage of a lioness, I grant you, but discretion lacking. In the affray a detective was severely wounded. Madame was arrested, and though she was presently released, the place did not regain patronage. Soon it was again in strange hands.

Queer Individual Successes.

WITHIN a stone throw of the Black Cat Martin, an Irishman who pronounces it "Martang," made such a success of a French restaurant that when Delmonico moved up-town Martin followed in the old Delmonico place at Twenty-sixth street, and still maintains it as a swell restaurant with a large patronage.

A Hungarian started a restaurant on Second Avenue, in an unfashionable neighborhood. He gave good dinners

and hired a Magyar band to play the Czardas. The place got a reputation; it grew by additions, overflowing by queer little half-stairs into neighboring houses. Now the proprietor has had to open a branch establishment and nightly feeds perhaps 2,000 people. He has kept to the low prices that gave him at first the steady patronage of people of moderate means.

Another Hungarian opened a restaurant in a cellar on one of the grimmest tenement streets in the heart of the slums. An invention made his fortune. It consists of a wine holder of glass, placed in a rack upon the table, that yields its contents to the diner at will. An empty glass held against the bottom of the receptacle pushes up a plunger at the end of a tube and the wine runs out until, the glass being full, is withdrawn and the plunger falls into place. The fact that by paying for the dinner more than it was worth the guest might drink all he could hold of four different kinds of wine brought swarms of people and lots of money to the place. It was a sight that only New York could show to see these rows of carriages, releasing finely dressed people from up-town—and grouped about them in dull curiosity the poorest, shabbiest children of the tenements.

Still another famous Bohemian place was opened but a little time ago by an artist who married a rich woman and erected a studio building as an investment. His own studio in this building is one of the finest in the world. In the basement is the restaurant, in its singers and actors are seen and heard "after the performance," and really good singing is furnished, not by these guests, as used to be the case at "Maria's," but by hirelings.

The "Business Man's Lunch."

RE there other cities this side of Paris and London where men spend as much time over their luncheons as in New York?

Out of this trait has grown a host of queer luncheon habits. There was one famous place, De Lisle's, reached by a long tunnel from the street. It had to move; the building was torn down. Twice the proprietors have changed, but the same waiters and the same guests are there yet. It is the fashion for each "regular" guest to have a coffee pot of his own, engraved with his initials.

I know partners in busy firms who scarcely see each other except at luncheon, when they discuss the business developments of the forenoon. If it is a case of a "customer from out of town" there are the great luncheon clubs, the Hardware, the Lawyers', and the like, where men dawdle for two hours over a sumptuous meal.

Restaurants that make a specialty of quaintness and imitated antiquity are rapidly increasing in number. Old German bier-stubes, Spanish places like the lamented "Pedro's" that is no more, down-town English-looking chop-houses with their ale, chops and long church-warden pipes and a flavor of Dickens, and up-town chop-houses with their rare store of priceless theatrical prints of an earlier day, are among the town's attractions. The more famous of these places never admit women as guests. The proprietor of the largest one is a German wholesale butcher; succeeding to the former proprietor, who made the place famous by personal attention, the new man keeps it prosperous by the selection of its meats. A French restaurant on Fulton street has drawn patronage of great value by making a specialty of fine wines.

These things involve leisure. The other end of the contrast is seen at "quick lunch" places by the dozen, and at the luncheons now spread by the big banks, so that their employes need never leave the building at all.

Woman's Lodging Houses.

IF women are not wanted at the chop-houses, there is an increasing number of places where only women are wanted. Not restaurants. Even the famous Martha Washington, first of women's hotels, is glad to "feed the brute" for his money. It is indeed a favorite place for dining out, being a little out of the ordinary. Curiously, it has a man as manager, a man as head waiter.

Now a rather important financial interest is to turn two big apartment houses into "girl bachelors' homes." They are in a good neighborhood, they are to be cut up into suites of from one to three rooms with bath, and the widow of a United States senator, the late Randall H. Gibson, of Maryland, is to manage them. Incidentally, her prominence in that capacity will be one of many examples of the entrance of women upon highly paid and responsible positions. The housekeeper of such a plant as a personage of some importance. There are women advertising agents, coal agents, managers of stenographic bureaus, and the like, who from modest beginnings and without great outlay are gaining incomes of several thousands a year each.

The business men of New York haven't much sentiment about the matter. If a woman can get the business she has the chance of the salary. If she prefers to be her own "boss" there is no effort to crowd her out of the field. It is rather singular under the circumstances that the women's apartment house with the woman manager has not been earlier thought of.

OWEN LANGDON

Fashions for Mademoiselle

IT WOULD be impossible to imagine anything daintier and prettier than the new summer fashions in blouses for young girls. Not only are all the new styles so simple and becoming, but the materials in which they are carried out are endless in their variety, and so charming in color and design, that nothing more is needed beyond a simple skirt in voile or linen, and a wide-brimmed hat,



with a ribbon trimming, to make quite an ideal picture of a young girl's summer costume.

The bad old days have happily long since departed, when any kind of ill-fitting blouse, worn as often as not on an elastic and over the skirt, was deemed quite good enough for a girl to wear, even though it might be her last year in the schoolroom. Mademoiselle demands nowadays, and rightly too, quite as neat and trim a blouse as any that her elder sisters may delight to wear, and although the sensible modern girl would naturally scorn the criminal foolishness of tight-lacing, she nevertheless prides herself upon owning a well-proportioned figure and takes trouble to see that her corsets are made in a good shape and that they fit her comfortably, giving her sufficient support without undue pressure. The two very pretty summer blouses which we illustrate have been specially designed to meet the requirements of the young girls. Although they are suitably simple in design, they are very smart in effect, and at the same time are made in such a way that even the most evil-disposed of laundresses could scarcely find occasion to tear or

spoil them, although they might be sent to the wash many a time and oft.

The first of the blouses sketched might be made in Irish linen. It would look equally pretty in plain linen, or in one of those linens that are flaked lightly with white. Stitched strappings of the same material form a kind of yoke, and appear again upon the sleeves, each strap finished with a little linen-covered button. The turnover collar should be of white linen, while the tie might be of the same colored linen as the blouse, with white embroideries on the ends. This blouse might be carried out successfully in any soft shade of pale green, pink, mauve, or blue, finished at the waist with a deep belt of louisine silk ribbon. The wide-brimmed hat, in sun-burnt Yeddah straw should be trimmed with a soft scarf of silk or gauze ribbon to match the color of the waist belt. A plainly-gathered skirt in the same Irish linen worn with this blouse would make a charming costume for a girl.

The second blouse which we illustrate is intended for afternoons, and might be worn with a skirt of pleated voile, and a waist belt of very soft white kid, drawn through a square kid buckle. The material should be a flowered muslin or French batiste, with tiny sprays of rosebuds and forget-me-nots on an ivory-white ground. Three fairly wide tucks, flatly stitched, decorate this pretty blouse on either side, in front, in company with bands of cream-colored mimosa lace insertion, the lace being arranged to simulate the form of a bolero both back and front. At the wrists also the same lace forms a cuff, into which the muslin is finely tucked. An embroidered stock collar in fine white lawn, and a tie of soft black satin ribbon, gives a pretty finishing touch at the throat. The becoming hat with its mushroom brim, has a full ruche of satin ribbon round the crown, in the same shade of pink as the rosebuds. Carried out in embroidered Indian muslin, or in soft washing silk, this design would also be very pretty.

This is just the time of year when mademoiselle demands something new



and pretty in the way of a Sunday best summer frock. The frock for Sunday best, or for smart occasions generally, of which we give an illustration, might either be carried out in white soft washing silk, or in silk voile, in some delicate shade of lavender grey, pale green or turquoise blue.

ELLEN OSMONDE.

Gossip of Fashions from Paris

PARIS.—You will not be surprised to hear that the embroidered linen frock finds a place in every French woman's wardrobe at the moment, including the young girl and the matron of advancing years. Most of the demoiselles are wearing rose-pink or pure white linen, embroidered with white and worn with white suede or kid waistbands. These



Attractive toilette of supple taffetas trimmed with lace; chemisette of mousseline de soie and corselet of satin, finished with little buttons.

linens, made up as they are nowadays without linings, and worn over pretty silk slips or petticoats, are characteristic of the successful simplicity of French dressing. Most charming are those made with a very full skirt and pouched blouse-like bodice. Sometimes they have a little inner vest and high collar decorated with rows of transparent stitching. Many of these are very pretty, and are worn with soft white taffeta bands, but I consider that those of kid and suede are more in keeping.

With these linens are worn hats of the very simplest description. For very hot weather I like those composed of two frills of pleated muslin,

made for the most part in white, and tied with ribbon of the same shade as the frock.

Among gowns for morning wear there are small checks in red and white, blue and white, and black and white, which are still holding their own despite the fact that they have become rather ordinary. Still, they are essentially delightful toilettes for the Bois in the morning, especially when the skirt is very full (and trimmed with three or five enormous flat tucks and little insertions of white washing beading), and the simple bodice has a yoke piece of embroidery and a few tiny flat tucks, pouching over a wide band or sash, and rather neat sleeves with turned-back cuffs of embroidery, worn with a Breton sailor hat.

For the toilette de reception and the more elaborate afternoon frocks, again do white mousseline de soie and white muslin reign supreme. These seem to consist of endless numbers of ruchings, gaugings, pipings and insertions of valenciennes lace, indescribably elaborate and yet maintaining a certain chic simplicity. White muslin always sounds simple, however intricate it may be in reality.

Our leading ateliers are making a specialty of mousseline de soie in blue or zinc white shades, mixed with the coarsest white silk guipures or dentelle Irlandaise; these are in contemplation for Ascot. And once more are they using linens de soie in a very vivid shade of pink—so vivid that it becomes almost orange in tint—and these mixed with dull oriental embroideries or beaver, shaded guipure laces, are extremely effective. Most of these smart frocks are cut with the long shoulder, the deep, pointed ceinture, and a great deal of fullness on the hips, truly showing the popularity of the Marie Antoinette styles.

Then for very notable women, some of our couturieres are making white taffeta frocks with silk frills, edged with fringe after the manner in vogue during the early Victorian era, and most attractive little pelerine effects fastening with beautiful Louis XV. paste buttons.

Black chionit over white taffeta promises to become a favorite frock with the matron, softened by many plisse chiffon frills.

Enormous.

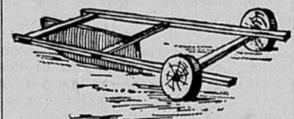
The mail order business of Chicago amounts to more than \$50,000,000 a year.

AGRICULTURAL HINTS

CONVENIENT FARM DEVICE.

For Carrying a Heavy Water Barrel the Cart Here Described Is Just the Thing.

In sections of the west where irrigation is not practicable and trees must be watered the first and sometimes the second year after planting, a device about two-thirds cart and one-third sled is used to draw the water barrel from tree to tree with one horse. The cart is easily and cheaply made. In its construction, as shown in the illustration, are used a three by four inch timber for axle, two long pieces of two by three inch scantling for sides of frame, and two short pieces of the same material for crosspieces, two wooden wheels and a single runner.



DEVICE FOR CARRYING BARREL.

Round down the ends of the three by four inch piece, making about seven inches of each end into a spindle two and one-half inches in diameter.

The length of the axle can be made to suit. Mortise and belt the long two by three inch pieces on axle and on the two cross-pieces which are placed about 18 inches apart, making a frame two or two and one-half feet wide and six feet long. From a two by eight inch plank cut a runner of proper length to fit between the cross-pieces as illustrated.

Saw two wheels from a tree 14 inches in diameter, with about a five-inch wide face or rim. The wheels are kept in place by a wooden pin or iron bolt in the protruding end of the axle. Set the barrel well back over the axle and the front end of the cart will be nearly or quite clear of the ground when in motion. A couple of strips may be nailed across the frame to hold the barrel from sliding off. Put tug hooks at front to hitch to. Two cultivator or harrow wheels may be used and an iron axle substituted.

—J. G. Allshouse, in Farm and Home.

GOOD ROADS ARE WANTED.

Prominent Men from All Sections of the Country Are in Favor of Their Construction.

The adjournment of the international good roads convention at St. Louis was marked by the adoption of resolutions recommending federal and state aid in highway construction. It was plainly the earnest intention of the delegates to make a political issue of "good public roads" and there is a probability that both parties will incorporate appropriate clauses in their platforms.

As many of the speakers said, including a few from other countries, the states on the American continent ought to have the best highways in the world. The material for construction is at hand nearly everywhere; funds are available if federal, state and county authorities will act in concert, and there should be no difficulty in obtaining labor at terms which would be reasonable for this class of work. Public interests would derive benefit from the employment of convicts and vagrants in roadbuilding; and there does not appear any reason why this system should injure any special interests.

Of the many conventions which are scheduled for this year, the good roads convention is to be ranked as one of the most important. There are indications that the officers and committees appointed will hasten the solution of the problem. The purpose is to make a political issue of the good roads question, and it may be said that the purpose is already accomplished. The senators, representatives and governors who were present were among the warmest advocates of good roads. A large majority of them urged federal and state aid.

Both parties should be induced to incorporate definite clauses in their platforms. Both parties should be induced to pledge themselves to the idea of federal cooperation in building interstate highways and state roads. Within the various states both parties should pledge state aid for the construction of state roads, and wherever it is possible, without seriously disturbing labor conditions, the parties should ratify the suggestion for using convicts and vagrants in the work.

The advantages of good public highways are many, as has been frequently mentioned. The crusade should result in the construction throughout the United States of the best public highways in the world.—St. Louis Republic.

When Rye Is a Nuisance.

Rye is an excellent crop for certain use when grown by itself, but when the grain becomes mixed with wheat it is as bad as weeds and it is almost impossible to separate them. This, of course, lowers the quality of the wheat, injuring the price for market and the quality of the flour if taken to the mill. As rye shoots up ahead of the wheat the heads can easily be cut off with a sickle before they ripen. However, wheat should be carefully cleaned before it is sown because the greatest possible care cannot prevent more or less of the rye maturing with the crop of wheat.

POINT TO BE CONSIDERED.

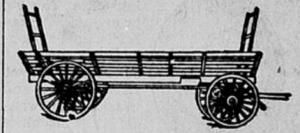
The Digestive Power of a Cow Has Much to Do with Her Capacity as Milk Producer.

The power of the cow to take and digest large quantities of food regulates to a considerable degree her value in the dairy. The small eater is of little value, as it is impossible for her to make milk, and force energy and milk out of food that contains too little of the elements for force and milk making. In all cases a large eater is wanted. The large eater will have a depth of body not seen in the small eaters. The breadth of the body will also be more than that of cows that are small producers of milk. In the same connection, we may say that the body must also be long. It is not enough that the cow have a deep and wide paunch if it is short. With these go the strong jaws, which much be strong to masticate the amount of food the animals require to fill the large cavity of the stomach. The greater number of good feeders have marked depth of body, and the ribs are what we call well-sprung. This means that the ribs are not bent down in such a way as to decrease the size of the abdominal cavity. No matter what the temperament of a cow may be, if she has not the power to digest easily a great quantity of food, she will be of little use as a milk producer. One of the best milk cows the writer ever knew had this great power of digesting feed to a remarkable degree. She had powerful jaws and a big paunch. Nothing seemed to be able to put her off her feed. She could fill up with anything and digest it without trouble. One night she broke loose in the stable and got to the place where the different feeds were kept. She sampled everything in sight, and filled up on corn meal, bran, gluten feed and middlings. When the owner opened the door in the morning the cow was standing facing him, with sides bulged out too far to allow her to pass through the door. He said: "You're a dead cow," for he thought that a cow stuffed so full of dry ground feed as she was would certainly die. But the cow seemed to think otherwise, and proceeded to digest her midnight meal as if it had been a common ration for her. The same amount of overfeed would have put most cows out of business, for some time, at least. That digestive ability in a cow is valuable, and where found it should be carefully transmitted by breeding.—Farmers' Review.

AN INEXPENSIVE HAY RACK.

Has Been Used with Success for Many Years in the Eastern and Middle States.

The style of hay and grain rack here illustrated is in common use in many parts of the east and middle states. The two bed pieces of spruce 3x6 inches in size are either 14 or 16 feet long. Five crosspieces 2x6 spruce, or 2x4 hard wood, 3 feet 6 inches long, connect the bed pieces. The side pieces which hold the rack, ten in number,



ONE OF THE HAY RACKS.

Five on a side, are 2 inches thick, 4 feet 2 inches long, and taper from 3 inches wide at one end to 1 1/2 inches at the other. A plank 2x12 runs through the middle of the rack, and these side pieces fit under this, and inside the bed pieces, as shown.

Four boards 6 inches wide are placed on each side to form the rack. The first board rests on the cross pieces, the other three being equal distance apart. Two pieces 2x4, 7 feet 9 inches long, are used, one at each end of the rack, and are bolted to the side arms just beneath the top board. The ladders are made of hard wood and are 6 feet 9 inches long, with two cross pieces. The side arms should be of oak, or other hard wood, but the boards may be of spruce or pine. The ladders are bolted near the ends of the bed pieces, and rest against the cross pieces at the end. By removing the four bolts which hold the end pieces, the rack may be knocked down flat to save room in storage.—Orange Judd Farmer.

PLANTS AROUND CREAMERY

Beauty Is a Power That Speaks Loudly for Love of Cleanliness With-in and Without.

Flower beds around the creamery is a subject that has only recently been discussed in the public print. Yet flower beds around the creamery are but an index of a general policy of keeping clean. A man that beautifies the ground of the creamery will also keep the inside clean. It is not usual to see the ground devoted to the creamery filled with all kinds of unsightly objects and find the inside of the creamery a model of neatness. The flower bed may not be enough of an object with the busy men in most of our creameries to induce them to undertake the work of making it, but certainly the grounds around the creamery should be placed in a condition that will make the visitor feel that he is in a place where attention is being paid to looks, as well as to work. There was a time when the old unsightly school building was all that was thought necessary for the place in which our children were to be educated. But that day passed. Beauty was found to be a power. The same is true in every line of human effort. Beauty is a power on the grounds of the cheese factory and creamery, as well as elsewhere.—Farmers' Review.