

and in deep thought. She had just finished one of her periodical letters to her uncle. It was lying near her, directed but not sealed. Beatrice was wrestling with the temptation of sending a message to Frank. She could not bear to picture him thinking her cold and heartless. Should she even write him a letter? Should she even write him a letter? But what could she say to him? Nothing, absolutely nothing. Besides, provided he had not yet read the truth, the most conventional message from her would raise hopes never to be realized. Poor Frank! why did he learn to love her? Why did she love him? No, not that! She was happy that she loved him; that she had found the power of loving and trusting still hers. Yes, hopeless as such love was, she rejected that she could love such a man as Frank. But no word, no message must be sent.

"It is a part of the price I must pay for my folly," she said as she sealed her letter. Her eyes were full of tears as she did so. Mrs. Miller entered and saw her emotion. "My sweet, my dear," she said, "what is it? There is no fresh trouble?" "None, the old one is enough," said Beatrice. Mrs. Miller looked at her seriously. "You are thinking of the man who loves you?" she said soothingly. "Yes," said Beatrice with recovered composure. "Yes, I am thinking that I may have wrecked his life as well as my own." "No, no, my dear, it will come right. You will be happy—he will be happy."

Beatrice smiled a hopeless smile. "It will be—it is written," continued Mrs. Miller. "Nothing can change it. God's安排 is not subject to his sorrow. Since Sarah's outbreak in the train all signs of fanaticism had been at once repressed by Beatrice. "My sister is really," she said, "like it and direct it to your friend. There are envelopes."

Sarah glanced at her mistress, who was once more deep in thought. She took two envelopes and also a stray half sheet of note-paper. Then she went into another room, and hastily writing a few words on the paper, placed it in an envelope, addressed it, and inclosed it, with Beatrice's letter, in the packet which was to go to her friend in London.

Beatrice resumed her painful train of thought. Writing home had made her feel utterly wretched. It was now nearly five months had she been living this dreary life, and keeping every one in ignorance as to where she was. How much longer must it go on? She could, of course, leave Munich whenever she thought fit, but every other place would be just as dreary to her. Local matters little when a sea of troubles surrounds one. Let a man count up his happiest days and he will find the place in which he spent them a tributary not much to their happiness. Beatrice, who was now somewhere about twenty-three, had most certainly a right to expect some happy days in this world.

She began to ask herself the question which had recently been fringing themselves in her mind. Had she after all acted in the wisest way? Was her life to be quite marred by that one act of folly? If she turned and firmly grasped her nettle, would the sting be fatal, or even more than she could bear? She was, like most of us, a blending of contradictions. She was wise and foolish; brave and timid; proud and humble; as pressure of circumstances forced her to be. She began to loath this hiding, this shrinking into corners. Could she nerve herself to come forth and face the worst?

"How could you find him?" "He is sure to be in London. If not, there's some one who can tell me where to find him. Show I may go. Let me go to-day—to-morrow."

Beatrice mused. After all, the suggestion did not seem so absurd. Sarah was by no means a fool. She could travel to England alone perfectly well. She could hear what this man asked now. Why should she not let her go? "Mrs. Miller seemed on thorns of suspense. 'Say I may go,' she whispered. 'I will think of it. I will tell you by and by. Send my love to me; I will think with him in my arms.'"

So the "solon lamb," as he was now called, came to his mother, and all the afternoon Beatrice considered Mrs. Miller's proposal. The more she considered the more inclined she felt to give it her countenance. In the evening she told her she might go. She gave her many instructions which were not to be disobeyed. She was to find Hervey and hear his demands. She was to be firm, and above all have it clearly understood that he must sign a deed of separation, in which he relinquished all claim to the love, Mrs. Miller nodded grimly. She was not likely to err on the side of mercy.

"Take plenty of money," said Beatrice. "Give him money if he asks for it. Make him understand that I have not concealed myself to save my money. That he can always have it."

So it was arranged. Fully one-half of that night was spent by Mrs. Miller on her knees. She was alone—Harry slept with his mother as often as with his nurse—she could offer up her wild prayers without interruption. It was over a fanatic wrestled with the Supreme Being in prayer it was Sarah Miller that night. For what did she pray? Perhaps it is as well not to ask, but to be contented with the assurance that she prayed for Beatrice's happiness.

[To be Continued.]

Effect of Electric Light on Vegetation.
Mr. P. P. Deherain's conclusions regarding the influence of the electric light on vegetation are the following: 1. The electric light contains rays which are injurious to vegetation. 2. The greater part of these rays are kept back by transparent glass. 3. The electric light contains, on the other hand, sufficient rays useful to vegetation to maintain the life of plants entirely under its influence for two and a half months. 4. This amount of useful rays is, however, insufficient to bring on young germinating plants, or to bring full-grown plants to maturity.

Facts of Interest.
Corn will not ripen in Great Britain. George E. Waring, Jr., has written a useful book on how to drain a house.

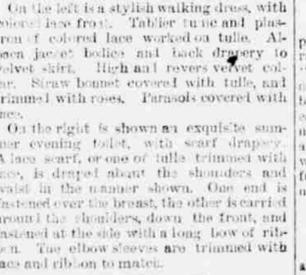
The hens of Great Britain lay between four and five hundred million eggs a year. As people grow old, their digestive organs become weaker. They should, therefore, eat less and lighter food.

Rev. Henry Ward Beecher will finish his series of sermons on evolution on his return from his summer vacation. He comes out fold and strong on the side of the Darwinian theory.

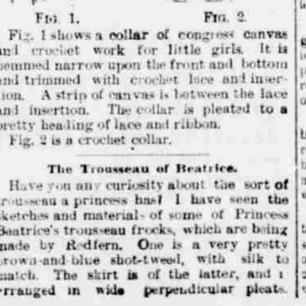
In photographing, yellow takes black. Ladies with sallow countenances, therefore, and those with brown spots on their faces, should powder plentifully before having their pictures taken.

A story is going the rounds that a French oculist removed a girl's eye, grafted the eye of a rabbit into its place, and it grew fast and did well. There are those who seem to believe this.

THE FASHIONS
Late Summer Toilets.



Walking Dress, Evening Costume.
On the left is a stylish walking dress, with colored lace front. Tablier tulle and plastron of colored lace worked on tulle. Alpen jacket bodies and back drapery to velvet skirt. High and revers velvet collar. Straw bonnet covered with tulle, and trimmed with roses. Parasol covered with lace.



Two Stylish Collars for Children.
FIG. 1 shows a collar of congress canvas and crocheted work for little girls. It is hemmed narrow upon the front and bottom and trimmed with crocheted lace and insertion. A strip of canvas is between the lace and insertion. The collar is pleated to a pretty heading of lace and ribbon.
FIG. 2 is a crocheted collar.

The Trouseau of Beatrice.
Have you any curiosity about the sort of trousseau a princess has? I have seen the sketches and material of some of Princess Beatrice's trousseau frocks, which are being made by Roden. One is a very pretty brown and blue shot-wool, with silk to match. The skirt is of the latter, and arranged in wide perpendicular pleats.

The bodies and tunics are of the tweed, the front of the bodies being trimmed with folds of the silk arranged fish-fashion. A pretty little jacket to go with this gown is made of the tweed, lined with peacock-colored satin, and trimmed with the shot-silk down the fronts, which are straight, though the back fits tightly to the figure.

Another nice frock is of great blanket cloth, the long wide plaits on the skirt being separated by folds of Ottoman silk in the same color. There is also a vest of the Ottoman, the bodies and scarf drapery being of the cloth. A jacket is made to accompany this frock, the material being the blanket cloth. It fastens from the left shoulder, and is trimmed round all the outlines with fine sable.

A gown of navy blue cloth is cut out in scallops, which fall over a trimming of interlaced cardinal red braid. A similar but narrower trimming edges the tunic, which is quite short. The fronts of the bodies are scalloped over a vast of interlaced red braid, and the sleeves are finished at the cuffs to match.

The jacket corresponding with this is of navy cloth, edged with one row of cardinal braid. A revers, turned back at the side of the body, is of the same material, and smaller revers, turned back at the right side of the bodice, shows a similar lining. This is a very effective little arrangement, and one quite new to my experience.

A cream colored cloth is made over a skirt of pale blue velveting, being quite plain except for a narrow pleating round the edge. The bodies of this fastens diagonally from the left shoulder by means of carved mother-of-pearl buttons. The vest and cuffs are pale blue.

Another cream colored dress is of Cuir cloth, with pleated skirt and scarf-like trim made of cream colored setin. The bodies of this gown is pleated and wears with a belt. Princess Beatrice was married in a white satin gown, made with train, and low neck and short sleeves. The front was covered with Honiton lace, the same worn by Queen Victoria at her marriage. The long Honiton point veil was also that worn by the queen at her marriage.

At Beatrice's wedding her majesty wore a black tulle of broche silk and groundine. **Striped Dresses.** Stripes are the favorite design for lawn, gingham and zephyr dresses this season. They are worn in the most peculiar line on white, or in a series of lines of different widths, or in alternating stripes half an inch wide of two shades of color, or else in broader wide stripes of blue, lavender, or red on white. Skirts are given variety by arranging the stripes in odd ways; thus the upper stripes are crosswise, while the lower drapery has lengthwise stripes. The neck skirt, which is seen only in front and on the sides, is pleated in crosswise stripes for tall, slender figures, and in lengthwise stripes for those who are short and stout. The gathered bodied waists and the sleeves have the stripes taken lengthwise. Very little lace is put on such dresses as it washes badly, a collar, belt and cuffs of embroidery being used instead.

The pinkish overskirt is becoming as popular as the housewren lower skirt. The tunic is pretty for dresses of two materials, one strap and the other plain. The overskirt is turned upward on the left to the belt, and this is covered with the striped part, while the remainder on the right side is of plain goods. In other dresses the stripes are used alone for the bodice, while the skirts are of plain fabric, unrelieved by trimming; in still others this is reversed, the stripes forming the skirt and drapery for a basque of plain goods.

The Babies. Certain colors play a prominent part in the toilets of children this season. Blue and red were great favorites a short time ago; in fact, blue seemed to predominate. Now all soft, pale shades are allowed. Babies' pelisses are made almost always of the old-shape; perhaps the pelisse is a trifle shorter, but this is the only real difference. Trimings and materials are, however, to be seen in immense variety, the latter being of gingham, point lace, chaille, etc., then lovely hand embroideries in silk, and silk fringes to match; when ornamented with lace, small bows matching the silk lining, if the foundation stuff be faille, ottoman or tulle are arranged between the fan pleats of the lace; bands of plush of soft, delicate colors are also employed as finishes on such pelisses. The Mother Hubbard is disappearing.

Combination Summer Dress. A pretty combination for a dressy summer frock consists of cream-colored Beaufort velvet and a small quantity of the same kind of velveting in stripes of blue and cream made up thus: A confesse skirt opening on both sides with panels of the stripes for borders falls over a petticoat of dull red velveting. This same velveting appears in the form of an open waistcoat, showing a blouse chemise of blue sarah in the short bodice jacket or corsage, a large sailor collar under one of blue sarah falling over a high neck band of the velvet; in narrow band cuffs at the wrist, repeated in bands on the sleeves just below the elbow. The cuffs and bands on the sleeves are edged with a piping fold of blue sarah.

Five O'clock Teaspoons. (Jeweler's Circular.) "Five o'clock" teaspoons have already proved acceptable, and are having quite a run. These spoons are larger than the "after dinner" coffee's and smaller than the ordinary teaspoon, being a happy medium between the two. White of a uniform size, each spoon of a set differs in design from its neighbor, and affords a pleasing study over a cup of tea. Laminated sets in coffee spoons, which are made in conjunction with beautiful enameled cups and saucers, are another notable feature in tableware.

FASHIONABLES. Linen pillow slips, with hem-stitched ends, are now more popular than pillow shams. The Queen Anne style of furniture has gone out, and that of Mary Stuart and Marie Antoinette is coming in. Flowers are much worn, especially large corsage bouquets of daisies or roses. American men are beginning to wear a flower or tiny bouquet in the buttonhole nearly as generally as is done in London. The newest silk hosiery consists of lace-wool stockings, the foot and ankle having lengthwise cloaks and embroidery up the sides in inch-wide bands, leaving a plain stripe down the instep, while the calf of the leg is entirely lace-woven. The dress skirt, when not draped, is now generally sewed on the bottom of the bodice, whether it is round or pointed, and pleated skirts are less fashionable in Europe than those that are shirred or gauged on to the waist. Wash dresses for young girls have a yoke bodice belted, and the skirt is plain and round, with tucks above the hem. The sash bow worn at the back is made of the dress material and is tucked across the ends, which are edged with embroidery. As a rule hats for the seaside are fantastic and eccentric to the last degree, but some are seen in simple shapes of black or white soft Japanese straw, trimmed with only a scarf and bow of white or tinted wool or lace, fastened with gilt pins.

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