AN UP-TO-DATE CONTINENTAL.

The fair Continental of 1901 decks her dashing hat with fur, lace and feathers. This mink-covered model is one of the prettiest shown this season.

A SLEEPING SATYR.

Along the fountain's rim he lies asleep,
And dreams perchance of some inthe vine-crowned maid,
With leopard-skin about her shoulders laid,
Who summons him to follow her and leap
Down lived banks where merry satans keep
Gay festival to music blown by Pan—
Strange melodies unheard in haunts of man—
The song of them that neither sow nor reap.

The wind may touch his brow with fallen bloom,
The dawn with sunbeams, and the dusk with dew;
With hyacinths may swing their bells of blue
Above him, yet he heeds not; thieving gloom
May snatch the hours as night the day o'ertakes,
And life may come and go—he never wakes.

—Charlotte Becker, in November Era.

The Fashionable White In Gowns and Waists.

No feature of the season is more noteworthy than the prevalence of white. For evening dress, for dinner gowns, for reception costumes, for afternoon house toilettes, for the odd waists that fill so many needs it takes precedence of all colors and is peculiarly chic and smart. Cloth, corduroy, panne, Henrietta, albatross, crepe de chine, silk, wool crepes, are all in vogue and all used, the simpler materials for the simpler gowns, the handsomer for those of more formal wear. So long as it is white the costume can hardly go astray. Cream and pure tones are equally correct, and often touches of color are seen, so that all styles and needs have been considered and something becoming and suitable can be found for the blonde as well as the brunette, the petite as well as the large woman, the young girl as well as the matron.

Fur and lace are both freely used as trimming, and not infrequently are combined on a single gown or waist. Cloth is a favorite and a deserved one, for many occasions and combines with fur to make a singularly elegant effect. As lovely a theatre or reception gown as could be devised for a young girl is of the material, in the lustrous satin-faced variety, and is made with really exquisite simplicity. The skirt, cut with a demi-train, includes a graceful, graduated, circular flounce, that is extremely narrow at the front and widens suddenly to extend well up the back. At its lower edge and again as a heading is soft brown mink, the band at the foot wider, that at the upper edge not over three-quarters of an inch in width. The bodice closes at the back and blouses slightly over the belt at the front. At the neck it is cut out to form a shallow yoke at the back with a deep square at the front that runs down at the centre to form a second narrower one. The yoke and the open square are of Irish crochet over white satin, and the cloth is edged with fur matching the narrower band on the skirt. The sleeves are in bishop style with deep cuffs that consist of the band of lace edged with the fur. At the waist is a soft belt of white panne. The entire design is simple as may be. The lines are admirable and the folds taken by the cloth are thoroughly satisfactory but there is a notable absence of frills.

CENTRE OF ALL EYES.

Yet the costume is one of the best I have seen for its purpose, and stood out amid a box full of more elaborate ones at a recent theatrical occasion, as only artistic things ever do. The girl who wore it is young and a blonde. As her seat was in a box, she retained her hat of lace and white plumes, with touches of fur, and the entire costume was the centre of many eyes. Over her chair was thrown a wrap of the big, loose sort so much and so wisely in vogue. The brown on the white made an admirable contrast and the fine cloth, the soft, handsome fur and the beautiful lace, seemed to suit one another to a nicety. A simpler gown of cloth, designed for indoor wear, shows no fur and is laid in stitched box-plaits. The long skirt is without a flounce and is quite plain at its lower edge. At front and sides it is laid in the plaits, with equal distance between, that are stitched at each edge, to flounce depth, then fall free in becoming folds. The bodice also is plaited. At the back it is snug and smooth, and extended to form a postillion below the belt. At the front it takes a bolero form, and opens to reveal a softly draped bodice of tucked chiffon. The sleeves are novel. In shape they suggest the bishop, but include deep double cuffs, with rounded ends, that lap one over the other. At the waist and throat are found touches of color in the soft belt and stock of pale blue panne. A crepe de chine designed for informal dinners and afternoons at home, is more delicate, as befits the material, and is a mass of fine lace stitches, but is charming in quite a different way from the cloth. The foundation skirt of taffeta is finished with a plisse frill. The crepe that falls over it is cut in five gores and with a graduated circular flounce. All the seams those that unite the gores and the one which joins the flounce to the skirt, show lace stitches in heavy white silk. At the edge of the flounce is a tiny ruche, above which are five narrow tucks. The waist is made with a plain back and slightly bloused, open fronts that are composed entirely of inch-wide strips of the crepe held together by lace stitching, and which open over full, soft chiffon. The sleeves are in elbow-length, with frills of chiffon and crepe, and at the waist is a chiffon sash. The open-work effect given by the lace stitching, is singularly effective and gives an air of elaboration to what is otherwise a simple gown. This stitching, by the way, is a feature of the season and means much labor and time, but is not over-difficult, once the process is understood. The pieces to be joined are basted over stiff paper, at just the proper distance apart, and over the paper the work is done, just as renaissance and Russian lace are made over cloth. As a rule, the simple, herringbone stitch is used, but there is no reason why others, of various sorts should not be introduced. The stitching of an entire gown may seem an undertaking too big for the amateur, but fascinating waists and boleros can be made by using strips of ribbon, if bands of the material present difficulties beyond the experimenter's skill.

ODD WAISTS.

Odd waists, for the theatre, informal dinners, luncheons and the like, are preferably of panne, that material being held peculiarly smart for the purpose, but are seen also in corduroy, crepe, silks and chiffons. As lovely an example of the favorite white panne as the season has brought forth, closes at the back and combines the lustrous velvet with mousseline and lace applique. The main portion of the waist is of the panne, the yoke is of the mousseline, finely tucked, and between the two is the lace. The back of the bodice is quite plain and free of tucks but the front is laid in a group of three, at each side, that run from the upper edge to a distance of three or four inches, in an almost diagonal line, and provide fulness over the bust. The tucks are graduated and disappear at the lower edge, but small as they are, give a touch that adds greatly to the waist. The yoke is lined with plain mousseline only, and so gives a semi-transparent effect. The sleeves are the simple bishop ones with plain straight cuffs. Another, in corduroy, includes touches of pale pastel blue, but exemplifies the preference for white nevertheless, as the material and the lace are both in a soft ivory tone. In this instance the closing is at the front, between a central box plait.

Apart from the plait the waist is plain, smooth, and without fulness at the back, slightly bloused at the front. At each side of the plait is stitched a flat strip of Chantilly edging, and again, at a narrow interval a second strip, the scalloped edges of the two turning toward one another. Between these strips are bands of blue panne on which French knots are worked in white. The sleeves are novel. Although in bishop style, with narrow corduroy cuffs, they show strips of lace with the blue between above which give a peculiarly chic effect. More dainty, but not more beautiful waists, are of chiffon and crepe de chine combined with lace. A charming model, suited to many occasions of demi dress, is so simple, in spite of its air of elegance, as to be readily copied at home. The taffeta lining is not fitted, but cut the same as the outside, which is a simple plain waist drawn down in gathers at the waist line and closing at the back. The entire waist is composed of alternate horizontal strips of Chantilly insertion and tucked crepe de chine, there being four rows of the crepe and three of the lace. At the neck is an unlined stock of the lace, which makes the fourth row. The sleeves are unlined and consist of three strips of tucking, two of lace each and terminate at the elbows in soft falls of lace over plisse frills of crepe.

PLAIN BODICE.

Another far more elaborate but, to my taste, not more lovely, serves to illustrate the excessive amount of labor and stitching to which I have frequently referred. The style is again the plain bodice closing at the back, with elbow sleeves, but the materials are louisine silk and point de gene lace, combined with stitching so intricate and elaborate as to make one marvel that human hands can do such perfect work. Beginning at the belt are thee overlapping, double, bias folds of the silk attached to the upper edge only. Above them is a strip composed of alternate squares of silk bands and lace, then three more bias folds and, finally, the deep yoke of lace and silk squares, with a stock composed of narrow folds of the louisine. The lace squares are made, and can be purchased, in the desired shape and size, but the alternating ones of silk are composed of narrow bands held together by lace stitches executed in embroidery silk, so that there are three bands of silk and three rows of stitching to each square. The elbow sleeves are shaped in points and consist of overlapping bias folds, with deep epaulettes that match the yoke, and two slightly circular folds, forming scant frills at the lower edge.

MORE FORMAL GOWNS.

More formal gowns are of lace, soft silks, panne chiffon, crepe and all the lovely soft fabrics now in vogue, and show marvelous variety in combinations and textures; while really fascinating little costumes for informal house wear are made from wool crepe, Henrieta, veiling and the like. As dainty and exquisite a dancing gown, as has been sent from Paris, is all of Brussells applique over Liberty satin veiled with chiffon, and shows really well managed trimming of white chiffon roses, with touches of tender green found in the leaves. The skirt consists entirely of flounces, each of lich shows the dainty flowers arranged as a vine set just above the edge. At the front there are four, each running to a point; just at the lower edge, at each side of the point formed by the lowermost flounce, starts a fourth that runs round to the back and makes the train. The waist is in full baby style with the lovely lace edge forming a finish at the neck and a garniture of the chiffon roses at the left side. There are no sleeves, strings of pearls holding the bodice in place, and at the waist is a belt so tiny that it becomes a mere line.

A less costly model is of dotted net made on similar lines, but showing full ruches as a finish to the flounces and a sash of Liberty ribbon bowed at the back.

Afternoon gowns are charming made quite simply with a bit of lace in the waist and only self-trimming or ribbon, velvet or satin on the skirt. A pretty gown of veiling is made with two graduated circular flounces, piped with white Pekin stripes, cut bias, and headed by a stitched band, piped at each edge, and a bodice that is simplicity itself. The shallow yoke is of cream lace, mousseline lined. Below it the fitted body portion is laid in piped tucks at the front but is plain at the back, while the bishop sleeves are finished only with narrow cuffs of the lace. Another is of embroidered albatross and is trimmed with Lierre lace. The skirt is tucked, at front and sides, in groups of two, which extend to flounce depth, below which point the fulness falls in soft graceful folds. Between each two groups is an applique of the lace that terminates in a point and is two inches in width. The bodice closes at the back, where it is plain, but is tucked to yoke depth at the front with lace applique between the groups, and shows wide edging applied over the lower portion, giving a bodice effect. Neither model is elaborate, neither means any considerable cost, but the effect of both is charming and both make ideal gowns for house wear.

COLORS WORN.

As a matter of course, colors are much worn. Pastel pinks are rarely beautiful and a host of exquisite deeper shades are offered, but those white gowns and waists make a feature of the season, and, as I have already stated, have the merit of making almost all women appear at their best. At first thought they appear perishable and somewhat impractical for general wear; but experience teaches that such is not the fact. Worn with ordinary care they soil no more readily than do pale tints, whereas they can be cleansed far more readily and with far greater success. A gasoline bath can be successfully administered at home if care be exercised to secure the better sort and proper precautions be taken. The professional cleanser will send the gown home practically renewed, while we have all learned the sad lesson that colored fabrics suffer more from the process, let it be as perfect as it may.

MAY MANTON.

A BEAUTIFUL BOA.

Modish women have succumbed to the craze for neck adornment. Boas of all kinds are eagerly purchased and novelties sought after. The very latest is the boa of maribou feathers. The beautiful model shown above is a combination of knife-pleated mousseline de soie and feathers. The hat is a black velvet Continental faced in white panne.

IN AGE LET YOUTH STILL LINGER.

In every field of work in which women have distinguished themselves of late, it will be found that they have a marvelous talent for hard work and an endurance that grows with its cultivation. Certain lines of work especially keep them over youthful in mind, appearance and figure. The emotional work of the women of the stage has been cited as a means of remaining youthful, and certainly actresses have many charming exemplars.

Drudgery and routine, it would seem, are the only things that feminity need dread as likely to bring on premature old age. It is only within the last decade that women have learned the secret of eternal youth. Men grow old as usual, and their faces show the lines of age.

A woman physician, who has given much time to the study of her sex, gives it as her opinion that emotional and physical activity is the best means to keep a woman ever young.

"Activity and the interest in accomplishment and achievement," she said, "seem to be the secrets of feminine beauty. Care and indulgence alone will not keep the potent charm of youth.

"Some of the wealthiest of women, whose lives are dreams of luxury, will age rapidly. But the active body and emotional nature do much to keep the face young.

"But the woman who works is the woman who keeps her youth and good looks even to the half century mark. If her work be either the social routine or in the dramatic field she can retain her charms long past that age. It is invariably the idle woman, with nothing to occupy her but dress, that gets wrinkled and old. She has neither work nor pleasure to keep her busy nor an interest in life other than the costume for dinner each evening.

"She rails at fate, but never gets at the secret that it is lack of occupation only that is irksome. She usually nurtures some pet complaint as an excuse for her idleness and takes her naps, lolling about her rooms without a thought except her own dreary existence. I have such women among my patients, and I pity them, but I can never rouse them.

"If I talk to them about Bernhardt and her complaint that she has not enough work to do, and of Ellen Terry's youth, they can't understand it. It is a mystery, they say, and hint at cosmetics. If one were to tell them that work is the best beauty wash in the world and the best elixir of youth they would think it very bad form indeed. Some people, you know, believe with Tolstoi that a perfectly healthy woman is hideous."

BEAUTY BUILDING.

Save money on toothsome trash and spend it on a reliable masseuse.
Save money on clothes and spend it on your complexion.
An ugly skin and beautiful apparel fight it out together.
There is the complexion brush.
The fortnightly steam bath.
The purest of olive oil soap.
Complexion bags of bran
Astringents, such as benzoin.
Bleachers, such as hydrozone.
Health bread, such as whole wheat.
Cooling salads.
Hot water for internal treatment and hot water for external treatment.
And cold water and tepid water and vapor baths and sponge baths.
Nine hours' sleep.
Five miles a day in short skirts.
Hygienic underwear.
An afternoon nap.
Health, perfect health
The road is hard to climb that leads to beauty's castle.—Philadelphia Inquirer.

PROTECTION OF WORDS.

In the November Era, William S. Walsh pleads for much abused words and phrases:

In these days, when everybody is writing and everybody seems to succeed, would it not be well to start a Society for the Protection of Words and Phrases? Many of these are so brutally overworked by the amateur! The winged words, the words that burn, the thoughts that breathe, the telling phrases, do they not clamor loudly for a rest? That very sentence affords an illuminating example of what I mean. How apt, how vivid, how expressive it would be if all its epithets had not lost their vitality through overwork. To the sated reader the whole sentence is but the echo of an echo, it not merely means nothing, but it is robbed even of its sound and fury. The greenhorn who complained of Hamlet that it was too full of quotations unconsciously expressed a great fact through the medium of a bull. In a wrong-headed way he pointed out that constant reiteration has reduced the grandest passages in the language to mere commonplaces. Give our familiar quotations a rest. Lay to sleep our household words. Let fortune for a while cease to favor the brave. Let us feign that the poet is made. Let a man who would steal another's thunder be arrested for felony. Let us win no more golden opinions. Let the favored few withdraw to some select seclusion, and the countless thousands to some dry-eyed privacy. Thus may nouns, adjectives and phrases, after a long rest, reawaken with the freshness of the morning upon them, their original meanings recreated, energetic, effective, brilliant, as on the day when they were first conceived and brought forth.

"THE LAST OF THE DANDIES."

Anecdote of Count D'Orsay and Lady Blessington.

Apropos of the new play, "The Last of the Dandies," there is a D'Orsay-Blessington revival in the London press. Here are two good stories—one of Lady Blessington, the other of D'Orsay:

Lady Blessington's was one of the houses at which Napoleon III, then Prince Louis Napoleon, was most frequently received during his first residence in England, and on his being elected President she expected to be received at the Elysee Bourbon. Eager as he always was to acknowledge obligations of the kind, he could not venture on such a step; but one day, meeting her in the Bois, he stopped to salute her, and unluckily put the common question: "How long does your ladyship propose to remain in Paris?" "And you, sire?" was the ready retort, the point of which he remained long enough to blunt.

According to the same writer, Count D'Orsay was returning from a steeplechase when he was caught in a storm. Looking round him, he observed a sailor wrapped up in a loose overcoat of coarse cloth, reaching to his knees. "Will you sell your great coat?" said the Count, after tempting the sailor into a public house by the offer of a dram. "Willingly, my lord," answered the sailor, pocketing the ten guineas offered him for a garment not worth one. The Count put it on and rode into London. The storm had blown over, and he joined the riders in the Park, who all flocked around him with exclamations of "It is original!" "It is charming!" "It is delicious!" No one but D'Orsay would have thought of such a thing!" The day following all the fashionables wore similar overcoats, and behold the invention of the palace, which, like the tricolor, has made the tour of the world.

Hand-shaking on a level with the shoulders, adds Marmaduke in London Truth, came into fashion through the present Queen, then Princess of Wales, giving her hand at that angle to her guests at a garden party at Marlborough House. Her Royal Highness happened to have an abscess under the right arm at the time, and could only, therefore, shake hands on a level with her shoulder.

FASHION vs. STYLE.

The distinction between fashion and style is seldom recognized. There are things which bear every stamp of the latest wrinkles of fashion, yet are wholly lacking in style, and there are devotees at Fashion's shrine who follow religiously her slightest whim, yet never attain that magic indefinable quality of style. Fashions come and fashions go, but style is made of more endurable stuff and is superior to the dictates of fashion.

NOVELTIES IN THE SHOPS.

Gray felt and cloth walking hats are to be seen in all shades from almost white to steel gray. One particularly handsome one was a turban of tucked cloth in a light tone of gray, brought rather close down on the back of the head and trimmed at that point with a rich cluster of silver gray leaves. A charming upturned arrangement of the tucked cloth gave sufficient finish to the sides, and the front was artistically trimmed in black ribbon and silver gray leaves.

Light gray hats are attractive also when bound with wide bands of dark red, marine blue or black velvet and trimmed with folds of velvet about the crown. Soft silk pompons make a nice side trimming.

Lace is very popular for entire toques, and even bonnets, or is appliqued on velvets, with rich effect. Irish crochet is very much used. Soft white or pink roses tucked away in the folds of lace, almost hidden, give a deliciously dainty touch to the hat.

In furs one sees very few cheap pieces. Sable, fox, seal, chinchilla and ermine are found in magnificent creations and as trimmings on gowns. Light furs are much used in the shape of small neck pieces. This is probably due to the fact that white and light colored boas and ruches are greatly in vogue just now. White and gray fox seem to be especially popular.

Other materials are mingled with these furs with charming effects. For example one boa has rosettes of black chiffon hidden away in the light fox fur, while long loops of black gauze ribbon rosettes fall carelessly over it in a most attractive way.

Dog collars of pearls with large pearls ending in small ones are quite the thing, to be worn with all white or all black gowns.

Entire black gowns are just as stylish as ever. Very modish are the entire gowns of velvet when selected to suit the complexion and figure. Suits of corduroy are made in plain tailor style. Brown is a very popular shade in both velvet and cloth suits.

Despite the fact that the long cloak was originally and is by rights only a carriage wrap, it sweeps the realm of style as the thing of the season. They come in marvelous shapes and designs, and are very becoming to slender women.

Pajamas for women are found made of both plain and figured madras, of lawn, nainsook or silk. Linen or silk frogs are used to fasten them. Mercerized materials, with tiny silk figures sprinkling their surface, are also used.

Hosiery is much in evidence in every shade under the sun, made to match all the winter fabrics. This in consonance with the "one-color" dictum to which the feminine world is bowing.

Many of the fancy belts combine velvet or ribbon with leather in every imaginable color combination—red and green, gray and white, orange and black, etc. It would not be surprising if the young women should select belts with a view to the colors of their favorite men's colleges.

Stocks in dainty colors of velvet are made in the shape of deep, turnover collars, the edge finished with a narrow bit of cream lace. The tie is long, having broad ends finished with the same kind of lace, and is tied in a small four-in-hand.

The muffs are so fetching. One of white silk has the edges of the silk forming thread, finished with tiny ruchings of tulle and bands of sable. The fluted neck ruff is similarly finished, and has long plain ends of the silk in front, finished off at the end with sable and tulle.

A HORSE-SHOW GOWN.

Gown of fine gray satin ladies' cloth, lavishly trimmed with gray Arab lace and chiffon. The sleeves and skirt are tucked. Hat of gray taffeta and black velvet. The brim of the hat is faced with taffeta ruffles, edged with black velvet baby ribbon. The crown of gray taffeta is draped with black velvet and bows of the latter fall over the hair at the back.

SHOWING THE NEW GARTER SKIRT.

Modish women are struggling with the problem of the new serpentine skirt, so clinging above the knees that there is absolutely no room for a petticoat beneath, and so flaring below that it requires a support. Parisian genius has evolved in answer to this demand the garter skirt of taffeta, chiffon and lace. Our photograph explains its construction and the manner in which it is worn. As will be seen, it consists of a gathered ruffle of taffeta with another ruffle sewed on the edge in order to produce still greater fulness. Bows of black velvet ribbon decorate the ruffles.

NATHAN HALE.

One hero dies—a thousand new ones rise,
As flowers are sown where perfect blossoms fall—
Then quite unknown—the name of Hale now cries
Wherever duty sounds her silent call;

With head erect he moves, and stately pace,
To meet an awful doom—no ribald jest
Brings scorn or hate to that exalted face.
His thoughts are far away, poised and at rest;

Now on the scaffold see him turn and bid
Farewell to home and all his heart holds dear.
Majestic presence—all man's weakness hid,
And all his strength in that one hour made clear—
"I have one last regret—that is to give
But one poor life, that my own land may live!"

—William Ordway Partridge in Harper's Weekly.