GROUP OF STRIKING STYLES FOR WINTER WEAR

STRIKING THEATRE GOWN.

Good taste and beautiful material combined make this one of the most charming costumes seen this season. Pale gray silk poplin was used for the skirt, which is quite full, and the jacket arrangement and sleeves. The latter is elaborately decorated with wide silver braid, which also trims the front seam and hem of skirt. The blouse is made from gray allover silk eyelet embroidery, with stock and [illegible] chemisette of tucked chiffon cloth, in self-tone. The jacket effect fastens on left side with a large cut steel button, and the girdle of poplin clasps in front in a cut steel buckle. With this delightful get-up is worn a black velvet chapeau, adorned with two magnificent white plumes.

PICTURESQUE AND DASHING.

Here is a model exclusively for a young face. Can you imagine anything lovelier than a wide-brimmed hat of pale blue, smooth beaver, the crown encircled with a wreath of natural blue and green grapes, with foliage, the whole veiled in pale blue tulle? The dashing touch, however, is given by the immense blackbird, artistically placed on left front among the grapes.

GREEN VELVET AND SABLE.

As all velvet gowns should be made, this one is perfectly plain. The hat of same material has a smooth, covered brim, with a sort of mushroom crown, tucked in the forepart. An entire sable trims the front, continuing around to back. Muff and tie are of same fur.

ALL IN BLACK.

Black chiffon broadcloth, than which there is nothing more elegant, will again be a prime favorite for winter street costumes, and the model here shown is especially good, carried out in one-tone material. The very wide skirt fits snugly over the hips, the fulness confined in tiny tucks, and there is a foot finish of three deep folds.

There is decided chic to the stunning little jacket, which is cut quite short in front, just reaching to the waist line around sides and back. The ornaments on front and on turned cuffs are black silk braid and small black covered buttons, and revers and collar are edged with black velvet.

This model could also be effectively carried out in dark purple.

The Death of the Year

As a rule the autumn season which this year has been overshadowed by storm and rain, shows gorgeous sunshine and a crisp, clear atmosphere that makes one glad to be alive.

The year usually passes on to its end with much pomp and pageantry, amid [illegible] of banners and waving of [illegible] plumes [illegible] to be [illegible] royal honors [illegible]. Nature [illegible] in the passing days and hours, making the [illegible].

The autumn woods display the deepest crimson, the richest yellow and the most vivid pink. The chrysanthemums lift their heads in [illegible] and beauty. The touch of the frost upon vine and forest leaf paints them scarlet. Wherever one turns the loveliness and the splendor of autumn is at once apparent.

And yet, through all the pageantry, there is more than a hint of decay, a falling of leaves, a sadness and a loneliness that fills the mind with foreboding. The very perfume of the flowers has a bitter-sweet fragrance and pungency, [illegible] it would seem of the flower's grief and dread because the hour of its death draws near.

In the fields the harvested grain is being carried to the barns. The birds have, many of them, gone their way to Southern lands and brighter climes; the clusters of wild grapes hang heavy with ripeness on the vines, and the pumpkins dot the hillsides with their ruddy yellow.

In the air there is a feeling of change, not the joyful expectancy of spring, or the assured maturity of summer, but the change [illegible] by Bryant when he wrote of:

"The wailing winds and naked woods,
And meadows brown and sere."

The autumn of Nature symbolizes the autumn of life, when the enthusiasms, the energies and the eager impulses of the heart are chilled by the numbing approach of the winter of life.

Happy the woman who, when the autumn season approaches and the sphere of her pleasures and her pursuits contracts, has her resources and her enjoyments within herself; the woman who [illegible] of the autumn twilight and [illegible] the compensations [illegible] of all around and about her.

The autumn Nature [illegible] in [illegible] beauty only to that of the spring. It repeats the truth which [illegible] uttered when he said: "That which [illegible] sweetest is not [illegible] it die."

The autumn, which seems to be stripping trees and flowers of leafage and [illegible] and leaving waste and desolation in its track, is really tucking the [illegible] of the year about its children [illegible] they are put to sleep. The grass is [illegible] with leaves. Down in the kindly earth, where frost and winds cannot [illegible], the [illegible] that will send out shoots [illegible] the sun calls to them [illegible] are kept safe and warm with [illegible] of life ever ready to [illegible]. On the fields the snow will [illegible] it is deepest the spring [illegible].

[illegible] are as necessary as [illegible]. Without seasons of rest and [illegible] life [illegible] itself [illegible] in the [illegible] to the [illegible]. It is the [illegible] of winter [illegible].

[illegible] of life the soul is [illegible] "What [illegible] I done with the [illegible] of youth, the purposes that [illegible] later? Have I earned the right to [illegible] and to looking forward with a sense of duty done and work achieved?"

The serene brightness of Autumn's [illegible] often like a benediction of blessing and of peace. It is reflected in the restfulness and [illegible] that often crown the Indian summer of [illegible] life.

Concerning Charity.

Thanksgiving Day brings us the appeal of those excellent organized charities that are indispensable in modern civilization. Out of our own abundance it behooves us to aid every worthy association that benefits the poor, the orphan and the aged. We ourselves shall not receive the rich benefit we ought if we limit our alms to these sources. Out of our own basket and store, in delicate, silent and unobtrusive ways, shall we not add at this time to the joys of those who never ask help, who suffer without complaint, and who would sooner die than be assisted from the relief funds of any society. Most of us have friends or kindred of this sort, and we may not evade the precious chance Thanksgiving brings us to send them something that will brighten their lives. Each home should have other homes in mind that may be united in a chain of invisible beneficence at this season.—Margaret E. Sangster in Woman's Home Companion for November.

Stickers, Not Quitters.

Much has been said of American aggressiveness, of the rush and strenuousness of our modern life, but it remains for us to make yet another word synonymous with our nationality. A recent writer speaking upon this subject says that there are two words frequently used in American life, but not as yet found in our dictionaries. One is "stickability"; the other, "quitability." The first might readily have found a place in our vocabulary during the first memorable winter of the Pilgrim fathers, or again when that man of unwavering purpose, U. S. Grant, announced his determination to "fight it out on this line if it takes all summer."

The world always honors the sticker; none comes to the quitter. The one is a noble quality that enables the soul of man to hang onto the work in hand though the earth reels and the heavens fall. It gives one the courage of his own conviction. It creates enthusiasm enough to paint on the side of a desert wagon "Pike's Peak or Bust"; it gives determination sufficient to carry a Martin Luther to Worms, "though there were a thousand devils on the tiles of the roof tops"; it sails new seas, discovers new continents, explores unknown wilds and territories, breaks through all obstacles, and never acknowledges failure.

The other never wins a victory, always fails in the crises of life, retreats at the first blow of the storm, is a chronic dyspeptic, constantly feeding on the bread of cowardice made from the skimmed and soured milk of irresolution, and in the end knows nought of the glory of conquest, the triumph of accomplished duty, or the power of action.

Don't be a quitter; stick, and sticking—win!

A Child's Selfishness.

"This sense of slight at losing first place is not, I suppose, uncommon among the first-born to whose parents a second child comes," says the author of "The Autobiography of An Only Child," in the November Everybody's. "But when the baby really belongs and has come to stay, pride in it, brotherly or sisterly love for it, above all service for it and the mother, soon drive out jealousy. As for me—for the first time I saw clearly the advantages of being an only child, and I understood only the disadvantages of having a sister. And so, not realizing that I had not tested the fully reality, I merely concluded that the good I had desired was not worth pursuing.

"Possibly I was by nature more selfish than other only children. As I think over those I have known, I remember some in whom the normal childish longing for a playmate at home has lasted pathetically into the teens. But others, like me, after years of eating the whole apple, have found no appeal in the idea of sharing it. And that is, I think, rather more lamentable than senseless loneliness. For it means that one side of the child's social nature is blank; he has no conception of his loss. It means more than that; it means selfishness, the fault most frequently and probably most justly charged to the account of the only child."

Identifying Them.

"Diplomatic relations, papa—?"

"Oh, diplomatic relations, my son, are city cousins, and the like, who can arrive in Podunkville in the early summer, stay till the frost is on the pumpkin, keep on the good side of their rural kin all the time, and yet prevent the latter from visiting them in the city during the winter, and still not lose out on invitations to the country for the next summer."—Tom P. Morgan in Woman's Home Companion for November.

Doings in the World of Fashion.

Importers are expecting a great velvet season, and a great variety of velvet materials are displayed in the better shops. Silk chiffon velvet is, of course, the most exquisite, as it is the most costly of the group; but the cotton back chiffon velvets retain their popularity, and there are various materials of the velveteen or velour class which deserve cordial praise.

A Pekin velour, for example, should find an enthusiastic welcome in this season of striped effects. It is a phenomenally fine and supple velveteen in one tone coloring, but with a line stripe introduced in the weaving at inch spaces. The effect is in no way like that of the silk corduroys, and the material is very light and soft and beautiful in coloring. All of the popular greens, browns, wine reds, Jacqueminot reds and plum shades are represented in this velour, and it is very good in black and in the fashionable [illegible] and smoke grays. Black and white effects also are very numerous in the velours, all sorts of black and line checks and plaids being in evidence. For dressy frocks velvet and satin stripes are recommended, and are furnished in one tone colorings and innumerable rich shades.

But the broadcloths are, so far, the most popular of the new materials, and, on the whole, the most beautiful of the stuffs suitable for street costumes. The range of colorings is indescribably beautiful, and the manufacturers must surely have reached the limit of that material's possibilities in the direction of suppleness and lustre.

In the lighter tones the broadcloths are as lovely as in the rich hues, and the French models show lavish use of this material in the delicate colorings and in those medium shades once known as the crushed fruit shades, raspberry and dead rose petal pinks. The apricots from faintest yellow to deep soft shades, dashed with brown rather than with the orange-red of the ripe apricot, are especially beautiful in the fine broadcloths. There is a host of light blues, and the lavenders, grays and biscuit or champagne colorings are exquisite.

White chiffon broadcloth is always charming and the Parisian dressmakers have sent over many handsome models in this material, one of these, though simple in outline and detail, is distinctly successful, and has already been much admired. The skirt falls in soft folds from tiny vertical plaits, which fit it closely around the hips, and on the bottom is an interlacing design formed of the most infinitesimally minute pinched up tucks taken in the cloth. The effect is almost that of a very fine cord tracing a design upon the cloth surface, and the handling of the cloth, with no slightest puckering of the surface, is a triumph of skilful tailoring, for all the apparent simplicity of the effect.

The bodice of the frock is as simple in outline as the skirt. It crosses in surplice fashion low in front, the fronts ending in rounded tabs, buttoned down to a girdle by big shaded brown pearl buttons set in gold rims. Bordering the fronts are such pinched up tucks as have been described in connection with the skirt. The deep girdle has a pitted lower part of cloth adorned with the tucked cording, but around the top of the girdle is a draped width of soft silk shading from white to light brown, with charming color gradation. This silk is drawn up in the back to meet a tucked point running around in continuation of the surplice fronts, the ends crossing in tabs just below the shoulder blades, and from beneath these crossed tabs falls a wide, soft scarf of the shaded silk, which is a continuation of the girdle drapery. The sleeves are of cloth to the elbow, where a small cuff turns back and an under puff of the shade of silk covers the elbow.

Poet's Corner.

Unlighted House.

Love came to the Unlighted House
When all the world was dark and mute
As some dust-covered, stringless lute;
The bare trees shivered in the cold—
Poor trees that once knew flower and fruit;
On either hand lay heaped the snow
When silently as cravens go
Love came to the Unlighted House.

Love came to the Unlighted House,
The windows stared like dead men's eyes
Set wide in unexplained surprise
Unkindled by the soul within;
The wide door closed on secrecies;
There came no sign to greet this guest,
When in that hour unloveliest
Love came to the Unlighted House.

Love came to the Unlighted House
And raised the latch and entered there,
And room on room was coldly bare,
Cold ashes whitened on the hearth;
The dust lay white on floor and stair;
The silence threatened and appalled
When thus unwelcomed and uncalled,

Love came to the Unlighted House.
Love came to the Unlighted House—
A guest who tarried on his ways
Too many nights, too many days—
A guest despaired of and forgot.
Time hastens whilst a god delays,
To empty rooms and darkened grate,
Penitent, wistful, overlate,
Love came to the Unlighted House.
—Theodosia Garrison, in Modern Woman.

Effacement of Self.

The sweetest lives are those to duty wed,
Whose deeds, both great and small,
Are close-knit strands of an unbroken thread
Where love ennobles all.
The world may sound no trumpets, ring no bells;
The Book of Life the shining record tells
Thy love shall chant its own beatitudes
After its own life working. A child's kiss
Set on thy singing lips shall make thee glad;
A poor man served by thee shall make thee rich;
A sick man helped by thee shall make thee strong;
Thou shalt be served thyself by every sense
Of service which thou renderest.
—Mrs. Browning.

Literary Prescriptions.

For clearness read Macaulay.
For logic read Burke and Bacon.
For action read Homer and Scott.
For conciseness read Bacon and Pope.
For sublimity of conception read Milton.
For vivacity read Stevenson and Kipling.
For imagination read Shakespeare and Job.
For common sense read Benjamin Franklin.
For elegance read Virgil, Milton and Arnold.
For smoothness read Addison and Hawthorne.
For interest in common things read Jane Austen.
For simplicity read Burns, Whittier and Bunyan.
For humor read Chaucer, Cervantes and Mark Twain.
For the study of human nature read Shakespeare and George Eliot.
For choice of individual words read Keats, Tennyson and Emerson.
For loving and patient observation of nature read Thoreau and Walton.—Exchange.

Take Your Choice.

Who shall say which is the proper way for a woman to ride a horse, cross-saddle or side-saddle? There are advocates of both methods, but the Eastern eye twinkles with humor at some of the incongruities of the Western methods.

A certain young man of Boston took up life in a Colorado town next door to a dear old lady of seventy. She was of the patient, domestic type, with smoothed, parted hair, knitting or darning always in her hands as she peacefully rocked the hours away on her front porch. The young Bostonian watched her thus and made sentimental conjectures about the sad inertia of her declining days and the helplessness of old age.

But when the morning work was done, knitting laid aside, and dinner eaten, this gay girl put on divided skirt and sombrero, called a pony, lightly threw a leg over the Mexican saddle, and loped off to see her friends.

Yet who shall say which is best, side-saddle or man's saddle?—Selected.

The Way of Putting It.

At a lakeside resort a few summers ago there was among the guests at the principal hotel a fair-haired lady who was observed to seek the company of a widowed clergyman of distinguished appearance, with whom she was acquainted. The other guests, especially the feminine section, found much pleasure in watching the manoeuvres of the pair, the adroit persistence of the one being matched by the courteous coolness of the other.

The writer's attention was called to the interesting situation on two different occasions by two different ladies, who expressed themselves in terms so diverse as to make a durable impression on the memory. One said: "The blonde lady is thought to be interested in the clergyman." The other said: "That red-headed girl's in love with the minister." Both conveyed the same thought, but the hearer could not fail to be impressed by the more refined and delicate expression of the first. There is a good deal in the way you put things.—November Pilgrim.

If Macbeth's Ghost Met Shakespeare?

Shakespeare has lately been denounced as a snob, and I am afraid that affair of the bogus coat of arms shows that he was not entirely free from the snobbery of feudalism, but no one knew better than he—no one felt more strongly than he—that above all monarchs sits a great suzerain, the Lord of the Pen, who uses kings and who utters truths or lies according to his pleasure. When Charles the Twelfth wanted his librarian to hand from the library a volume of history, he used to say, "Give me my liar." And well he might. But if you come to the fine accomplishment of lying, what is the mere jog-trot muse of history to the muse of poetry, against whose slanderous utterances there is no appeal? Supposing that in the unknown country of shadows which lies beyond the stars the shade of King Macbethad, son of Finnlaech (who fell at the battle of Lumphanan, after having for seventeen years reigned over Scotland—reigned with so generous a hand that he was called "Macbethad the Liberal")—supposing that this wronged hero of his should happen to meet the shade of the author of Macbeth, and suppose that the warrior-king should protest, with the meekness that becomes a king in confronting a poet, against the wrong done to his memory—suppose he should ask the poet what was his justification for having depicted him as the protagonist of assassins—him who never killed a man in his life save in open battle, while Duncan, his supposed victim, really did succeed to the Scottish throne because his path had been somehow made clear for him by a family murder—suppose Macbeth should presume to ask such a question of the poet, what reply would the shade of the suzerain make? Would he deign to make any reply at all, or would he simply beckon to the shade of Raphael Holinshed (from whose chronicle the story of Macbeth is drawn) to relieve him from the irksomeness of answering idle questions?—Theodore Watts-Dunton in Harper's for November.

Goldenrod.

Upon the hillsides, hand in hand,
The princesses of Fairyland,
Their wealth of golden hair undone,
Are dancing in the autumn sun.
—Frederic Fairchild Sherman in Appleton's for November.

Spoiled Cat.

A certain little girl, living in a town in Tennessee, owns a puppy and a family of kittens, and one of the puppy's tricks is to bury a kitten in the sand pile back of the house and watch it squirm out. One day, however, he played the trick once too often; the kitten failed to come forth, and the little girl found her pet dead. Carrying it to the house in her apron, she held the limp thing out to her mother and exclaimed in indignation:

"Just look at that, mamma; a perfectly good cat spoiled!"—Magazine of Fun.

Our History Contest

The history questions for November appear to-day. The names of the successful contestant and the prize answers to questions will be published next Sunday.

As many contestants will probably make correct answers, the fact is emphasized that everything will be taken into consideration when grading the papers.

Questions for October.

October contestants must have their papers in not later than October 29th.

1. What English women and what other passengers came over with Newport in 1608? When did the first fire occur at Jamestown, and what was its scope?

2. What was the first book written by an Englishman in America called, and when and where was it printed? What became of Wingfield, first president of the Council in Virginia?

3. What distinctive American bird formed a part of Newport's cargo when he set sail for England in April of 1608? What was the one important result of Smith's exploration of Chesapeake Bay in 1608?

4. How and when was John Smith made president of the King's Council in Virginia? What "rude answer" did he write to the London Company, and who conveyed it to London? What was Ratcliffe's temporary end, in so far as Jamestown was concerned?

5. When was a new charter granted the Virginia Colonists, and what rights did it confer? What territory was granted by this charter? What officers were appointed by the London Company to govern the Colony?

6. How many vessels made up the fleet bringing the "third supply"? Which one of the vessels was lost at sea, and which one was wrecked, and where?

7. Which of Shakespeare's dramas is supposed by many to be based on Strachey's published account of this misadventure? Did the ship's company ever reach Virginia? If so, when and how?

8. How many emigrants and ships belonging to the original number of ships in the fleet had meanwhile reached Jamestown, and when? What mischief-makers were among the men who came in these ships?

9. Which of these men had poisoned the minds of the London Company against Smith? Which one claimed to be the representative of the new rulers?

10. What did Smith do about the matter? What happened when he sent Martin to form a branch settlement in Nansemond? What other settlements were formed by Smith? What painful accident befell him?

11. Who was elected president of the Colony when Smith's term expired? Who were appointed as councillors? When did Smith leave Virginia?

12. How long did he live after his return to London? When did he visit the New England coast? What title was afterward conferred on him by James I.?

13. Was he the author of the "General History" on which his fame rests? Does his "General History" contain the story of his rescue by Pocahontas?

14. Is Smith considered to be the author of the "True Relation"? Why was some part of the original manuscript of this pamphlet omitted?

15. What did the part omitted probably contain? On what ground did Smith, in writing, recommend Pocahontas to royal favor when she visited England?

16. What did he write in his "New England Trials" concerning Pocahontas? What is the only intelligible objection to the truth of Smith's account of his rescue by Pocahontas, and why cannot even that objection be sustained?

17. Where and how did Smith spend the last years of his life? When did he die?

18. Was he ever married? Where was he buried? How does the poetical inscription on his tomb begin?

19. How did things go on at Jamestown after he left? How was the winter of 1609-1610 known in the annals of the Jamestown Colony?

20. How many men, women and children were in the Colony at the beginning of winter? What supplies had they?

Questions for November.

November contestants must have their papers in this office by Thursday, November 29th. December questions will be published Sunday, December 2d. The name of the successful November contestant will appear Sunday, December 9th.

1. (a) What historic description of Princess Pocahontas gives women of to-day an idea of how she looked in her native dress? (b) By what name was she known to the Jamestown colonists, and why?

2. (a) What documentary evidence survives as a beautiful memorial to her character and her service in the early days of Virginia history? (b) What ceremonial did she take part in when Smith went to invite Powhatan, her father, to come to Jamestown and be crowned by Newport, according to the orders of James I. of England?

3. (a) Where was Powhatan crowned, and what present did he send to the English King? (b) When did John Smith make a raid on Powhatan's capital city, with how many followers, and what result?

4. (a) What does history tell of Pocahontas, after John Smith left Jamestown? (b) By whom was she taken prisoner, and when? (c) Where was she carried?

5. (a) How long did she remain a prisoner? (b) What was the most important result of her imprisonment?

6. (a) What do early historians say of John Rolfe? (b) When and where and with what ceremonial did the marriage of Pocahontas take place?

7. (a) Describe the city of Henricus, near which Pocahontas afterward lived. (b) When did she visit England, and by whom was she presented at court?

8. (a) Contrast her life in Virginia with that she lived while in London. (b) Did she meet Smith in London? (c) If so, how and when?

9. (a) When and where did Pocahontas die? (b) Did her husband, John Rolfe, ever marry again? (c) Where was Pocahontas buried?

10. (a) In what year had Pocahontas been converted to Christianity, and what name had she received in Christian baptism? (b) How is the resting-place of Pocahontas now memorialized?

11. (a) How is the memory of this first Colonial Dame to be perpetuated at Jamestown Island? (b) What memorial is to be placed there to the memory of Captain John Smith?

12. (a) What three Indian names did Pocahontas bear? (b) What became of her son after her death, and what was his name?

13. (a) How long did Powhatan survive Pocahontas? (b) How old was she when she died? (c) Did she have brothers and sisters?

14. (a) Where was Powhatan buried? (b) What rendered the year of his death remarkable? (c) Give an estimate of his character and his relations with the English?

15. (a) When Sir Thomas Gates reached Jamestown in 1610, from the Bermudas, what was the prospect? (b) What did he resolve to do?

16. (a) When did Lord Delaware arrive from England? (b) With how many ships and settlers?

17. (a) Who were the members of Lord Delaware's Privy Council? (b) What daily regime did he establish at Jamestown?

18. Describe the Jamestown church during Lord Delaware's administration.

19. (a) How did the Governor attend the services, by whom accompanied, and where did he sit in the church? (b) What example did he set to the Colonists?

20. (a) What forts did he build, and what did he accomplish during his administration? (b) Why and when did he leave Virginia?