In Woman's World.

RAINY DAY COSTUME.

From My Window.

A bending stretch of nature's green,
My window shows.
The road oft-trodden, lies between,
And under leaves with fitful gleam,
Now shadowed forth, now faintly seen,
The brooklet flows.

A cottage rises to the right,
With chimneys gray.
And over all the sunshine bright
Goes down to meet the coming night,
While weaving with his golden light,
The passing day.

And far away and half unseen,
With wooden piers,
A bridge is bending o'er the stream,
The wooded hill and valley green
Bring swift a half-unfolded dream
Of future years.

The hill and valley, through the haze,
Are like our life.
But coming years the mists shall raise,
And joyful voices join in praise,
Where we shall walk in sunlit ways,
Beyond the strife.

STELLA PEARL HARRIS,
Quincy, Ill.

It is a truth which we find by experience that the great shops are simply "trying on" until November, with its election, brings about the choice of the American people to decide on a style.

The experienced woman who dressses well fights shy of early fall fashions. She knows the trick of the shopkeeper, and she doesn't propose to have him "try it on the dog." Even the woman who has gone abroad and procured her Paris fashions in August is not so entirely wise. American women do not adopt everything that Paquin and Doucet spring upon the public, and oftentimes a woman who has paid $150 for a gown returns home to find that its pattern has been followed out on raw material and on every retail counter in the city.

This is the case with the blouse.

I heard from Paris that the blouses are exceedingly popular, but they are more the vogue for outer coverings than for bodices. However, if you want a blouse, make one; nothing is more attractive, nothing more durable, but, do not consider it an original style. Thousands are literally cast abroad and all over the land. This advice is for the woman who goes in for strict originality. The great majority of women, however, want something becoming, and let me assure you right here that you will look far and wide before you can get anything more fetching for an afternoon toilette than a velvet blouse to wear with your cloth skirt.

The economy lies in the fact that with three and a half yards of velvet, an odd bit of fur that you have in your trunk and with the help of a good pattern you can make in your own home in two days a Russian casaque that will set off a cloth skirt, carry you to a tea, pass you through a luncheon, serve you for a theater, give you class on the street parade and for the church service. What more can you ask for any one garment than this?

Button it on the side or clasp it with oxidized ornaments, if you have them, and if you are more chic you will try to aim for the heavy metal belt set with dull, irregular stones, a la Bernhardt, far down on the hips.

If you cannot afford real velvet the imitations on the counters are excellent. There is not much fit to these blouses, but the general air must be artistic. If you wish to have your blouse open in front insert a loose vest of chiffon or lace or brocaded silk. In truth, there are a hundred ways of enlivening a casaque and making of yourself a well dressed woman at small expense.

I was asked a question about silks for bodices yesterday. Let me answer it for all of you. Taffeta is worn, but not so much in favor as the French rhadame or soft, undressed silks of any quality. The Austrian silks with their exquisite luster are more wearable, as they are less likely to crack, and come in beautiful colors. They yield themselves to tucking, and rumor was all wrong when it said that tucking would not last through the summer. The silk bodices are one mass of it, the yokes are tucked, ending in the full pouch blouse; the sleeves are tucked down from the shoulders, leaving the fullness over the elbow. Very little other trimming is used on them and never were silk waists so fashionable to wear under a coat or with a tailor skirt.

Writing of bodices reminds me of sashes. I remember living in a furor of envy for one solid month in my life. It was occasioned by sashes. They were the rage. I didn't own but one. My next door neighbor allowed me to open a bureau drawer, and in it I saw six brand new sashes which were rolled up in tissue paper. I was 18—but the tragedy of that moment lingers in my life yet. I still see those sashes, I still remember the pangs of envy and the knowledge that one of the commandments was being "smashed to smithereens" in my mind. I had not even the courage to steady my voice and ask where she got all those sashes; the terrible knowledge was that she had them, and more terrible still was the fact that each one of those sashes would have gone with one of my gowns. And now sashes are again the rage. I wonder what fortunate woman has six. I hope I shall not see them. In fact, I intend to be very careful about opening bureau drawers belonging to anyone else—while sashes are the go.

However, I discovered a way of getting them reasonably, which has quite delighted my envious soul. I bought a yard of exquisitely striped Roman silk, separated it in half, stitched the ends together, fringed it on each side and at the bottom, and behold! as beautiful a sash as one could buy for $5. This does not make a bow at the back, it is true, but those are not worn by extreme modish people; you must simply cross the ribbon far down on the waist at the back and fasten it with a crescent, or if you have a great medallion so much the better. Crescents, however, are very modish, and you can buy one loaded with imitation turquoises which will serve your purpose perfectly, while this effect is in vogue.

It is not necessary that you cross this sash in the back; you can tie it in a tiny bow-knot under the left arm and let the ends hang down. Be sure that in every case one end is half as long as the other, but on all your gowns have a sash.

The great New York costumers consider dress complete—unless it is a tailor suit—without a sash. They fasten them with two little pon pons at the point of the bodice in the back and allow the fringed ends to fly.

If you are using ribbon, be sure it is moire. Plain satin and taffeta have gone out of vogue; the Roman taffetas are the preference, but for all evening wear use the moire effect.

To return to debutantes' frocks, which are affairs of great moment just now, one high-necked model is odd, the deeply tucked yoke and high folded girdle of white taffeta silk, one side of the bodice draped with a lace flounce in bertha fashion, starting from the center of the bodice very low in front and curving up over the sleeve top, thence outlining the round yoke behind and forming finally the opposite epaulette, where the ruffle ends. The other side of the bust left untrimmed by this lace ruffle is draped with a flat rever of white velvet incrusted with motifs of cream guipure, bows of white sttin ribbon being placed on the shoulder and on the center of the bust where this rever and the ruffled bertha meet. A lace incrusted with velvet yoke, very narrow and round, smoothly binds the hips, from which hangs the sheath-like skirt of brocaded white poplin, of which the smooth sleeves are also built. The gown is completed by bands of white sea gull feathers about the hem of the skirt, the wrists, and the choker, this last softened next the face with lace lappets on the top. A little white gull's breast is laid cosily in the hair on the side with a low sweeping aigrette of white paradise tails and a brooch of pearls.

It will be seen from this important model that a simple white frock for the debut means a crafty combination of several shades of white, any number of materials, and a general one-sided effect, pouchy as to bodice, slim as to skirt and tiny as to waist, with some jeweled trimming or some dainty embroidery to bring the figure of the bill well into the higher figures.

Some dancing gowns that are being arranged are very novel. Very dainty is a pink and white striped taffeta silk skirt, the stripes running obliquely all about. The bodice is of insertions of cream lace, alternating with puffings of pink mull, these circling the figure obliquely in lines parallel with those of the skirt, three black velvet bows of graduating sizes trimming the side of the bodice from shoulder to belt. The girdle is of white lace, with long sash ends on one side, and a series of tiny pink mull puffings form small caps over the tops of the arms.

A white mull skirt has a very deep yoke with three broad hoops of lace insertion, a fourth insertion edging the hem of the mull Spanish flounce. Five frills of lace make up the bodice above a girdle of folded pink taffeta; long sleeves of pink taffeta tucked in a latticework pattern, and having little lace epaulettes, the decolletage a square one with a black velvet butterfly bow on the left shoulder.

Simple full skirts and bebe bodices, with a narrow line of velvet ribbon or of fur or a lace sash, make charming little dancing frocks, the material an embroidered mull or lace, this mounted over several mull skirts to give it great fluffiness. The necks are square, and the sleeves consist of the smallest little caps or epaulettes, or simply of a shoulder strap and a jabot of lace or a bow of ribbon. Gloves may be very long, indeed, and held up with a jeweled band fastened to the bodice, or they may come in wrinkles just above the elbow.

MUST SANTA CLAUS DIE?

A Sentiment That Would Do Away With Every Vestige of the Pagan Festival.

A strong sentiment prevails among some of the clergy that Christmas exercises for the children should conform to the pervading religious themes, and in nowise be diverted to the celebration of a Santa Claus festival, which is a pagan rite. These clergymen say that in every symbol, every word spoken and exercise rendered the dominant idea that Christmas is the birthday of the Savior, not a celebration in honor of Kriss Kringle, is brought out, and it is considered sheer folly to confuse in the mind of the child the deep, holy significance of Christmas with the presence of a grotesque Santa Claus in the form of a disguised small boy. Great care is taken to explain that the gifts are tokens from the Christ-child. This idea is emphasized in many Episcopal churches, either by manger gifts or exercises. Cardboard confection boxes, made in the form of tiny mangers, take the place of the time-honored Santa Claus boxes.

THE ARTISTIC HIGH LIGHT.

It Will Glorify Even the Drawing Room by the Use of Sash Curtains.

The "high light," so much admired by artists, is shortly to glorify even the drawing room, as witness the universal use of the sash curtain. When the shade is drawn to the top of the window and the lower part is draped, as is done these days, we have this light to perfection. Now that we are growing to appreciate this and to revel in it, we are told that some day women will be willing to give up window drapery as surely as they have banished hangings from the beds. That day has not dawned yet, but there are hints of its approach in the fact that plush, rep and all heavy hangings, when not eaten by moths, have been put to other uses. The shops are now full of dainty drapery that is not even scorned for studio windows. For gold and white drawing rooms the inexpensive pole of wood, decorated in white and gold, still holds its own. Japanese stores show a silky material in yellow and white, or in rich but delicate Oriental coloring that varies in price to suit all purses. It is cut in lengths to suit the windows, and is draped as fancy dictates. High drapery is in favor just now, adapted, however, to fall lower, if desired. Some of the finest weaves of silk, or silk and wool tapestry mentioned above, will suit some windows admirably. For very cold weather, when wintry blasts are to be shut out, heavy tapestry, velours and fancy materials are shown; the weave must be close to keep out drafts. Many housewives do not hang these until Thanksgiving or even Christmas time. They should always be arranged to drape back readily in the daytime and need not in any way interfere with the high drapery, which should always be chosen for its color effect and must be in unison with the tone of the room.

PARIS STREETS.

Pedestrians Are Being More and More Hampered on the Pavements.

A plaint is going up that the Paris pedestrian is slowly being ousted by an increasing mass of impedimenta from the pavement into the road, where existence is already disputed by cycles, cabs, buses, automobiles, perambulating advertisements, et hoc genus omne. The impedimenta of the pavement consists of kiosques, trees, "Morris columns," benches, the little edifices which serve a necessary but unsavory social end, and last, but most important of all, cafe terraces. It is alleged that the encroachments of the last are becoming more and more threatening from the point of view of the safety and convenience of the pedestrian. Certainly cases are not rare in which the terrace monopolizes the whole of the pavement and in narrow streets one is often forced on to the roadway, where a precious sharp lookout has to be kept for the juggernauts of omnibuses and cabs. It may not be generally known, by the way, that it is to M. Lepine, the prefect of police, who the other day made his adieu to the municipal council, that we owe the policeman (a bad imitation of the London Robert) who stands with a milk white staff attempting to control the traffic at congested points of the city, or is it generally known that M. Lepine sent a score of picked policemen over to London to learn from the police of that well policed city this very art of controlling the traffic, which, however, seems to have been imperfectly learned.

A STORY FROM KLONDIKE.

Some Miners Panned $14 From a Barroom Cuspidore in Dawson City.

There is a total disregard of the value of the precious metal in Dawson. Every one has so much gold dust that the sight of big sacks and cans of it have ceased to attract attention, says the Alaska Miner.

"For instance," said Mr. Thompson, "you will see a wooden shack covered with canvas, a bar across one end of it. This is a saloon, about as unlikely a place for riches as a man would find on earth, and yet at any time of the day and night the aggregate wealth of the men in there at any one time would reach into the millions.

"Why, one day I was in a place of this description and in front of the bar was a long box filled with sawdust. This sawdust, owing to frequent expectorations from the tobacco chewing custom, gets soiled. As I say, I was in one of these places one day and some boys came along and said to the proprietor: 'If you will give us this old box we will bring you another filled with clean sawdust.' 'Take it along,' was the rejoinder. The boys immediately put a clean one in its place and took away the old one. I was so interested to see what they intended to do that I followed them, and to my surprise they commenced to pan out the sawdust and in a little while they recovered $14 in gold.

A Dangerous Cleanser.

It is surprising, says a physician, how many people persist in cleaning bottles with shot after the frequent cautions that have been given. Nothing cleans bottles so easily as a handful of shot, which can be shaken into every corner until the glass fairly shines with cleanliness; but the danger of lead poisoning is great even when the bottle is rinsed out with clean water, and it is doubly dangerous when there is no rinsing out at all, as is usually the case. Clean sand is a convenient and thorough bottle cleanser, especially as the particles of sand which adhere must be afterward washed out, to complete the process. When time is not an object, a bottle can be well cleansed by the aid of potato parings, but, as they must be corked in and left to ferment, the plan is not expeditious enough for general use.

CHINA PAINTING.

Attractive Design for Plates and Narcissus Decoration for Vase or Jar.

Within the past few years the art of china decoration has been a most popular pastime and a profitable business to many.

The mode of coloring is simplified and much improved with the advance in this work, and the demand is for a better class of designs than formerly were placed before the public, they being for the most part decidedly crude and inartistic.

The Philadelphia Inquirer gives a conventional design for decorating a set of plates, either breakfast, soup, dinner, dessert or fruit plates, and a design for decorating a tea caddy, biscuit jar, rose or even a tray. The design for plates can be easily painted by an inexperienced person, as it requires simple tinting and the shading of the cut will guide one in shading the colors from dark to light.

One desirable scheme of color is carried out by painting the darkest scrolls in deep purple. The next lighter in flat appearance. One must use his own judgment, following the shadings of the drawing as nearly as possible. The petals are of bright yellow and mixing yellow. The cups of the flowers are tinged carnation No. 1 and the lightest scrolls in silver yellow. The scrolls should be all shaded, starting from the center of the design with the darkest shade, and gradually fading out to a pale shade at the top of the scrolls.

Another style of decoration is as follows: Tint the darkest scrolls with carmine, shading to right at the tips of the scrolls. The next lighter scrolls should be shaded with grass green and the lightest in a delicate tint of skyblue. There are many other harmonious combinations of color which will suggest themselves to the artist.

In painting the yellow narcissus design more skill is required in order to shade the petals and cups to prevent a

with deep yellow, and should be shaded at the base as well as the leaves with brown green.

The foliage of this plant is naturally stiff and is of a rich green tone. Use grass green, apple green and brown green in painting this. It is always well to use a combination of greens rather than a single shade, as in nature one finds that leaves are quite varied on the same plant. The effect of work thus executed is much more professional in appearance, a point all china painters aim to attain.

CAN BE MADE AT HOME.

STAINED GLASS WINDOWS OF DOMESTIC MANUFACTURE.

Beautiful Effects Can Be Got With a Little Ingenuity and Patience—One of the Possibilities of Refuse China and Glass.

Stained glass in most pleasing forms, intricate designs and with rare effects, can be had at an extremely low cost with the help of simple materials, a few tools and a little good taste and mechanical ingenuity.

The only materials necessary are putty, white lead and bits of glass, of any and all sorts.

In holding a bottle to the light we must remember that we look through a double thickness, but when it is broken the effect is quite different. Try to think for a moment of several varieties of bottles, and the kaleidoscopic combination of color will astonish you. For instance, take the rich golden browns of those used for sherry and brandy, the greens and olives of champagne and claret, the delicate sea green of beer, ginger ale or many other light beverages, the deep blue of some of the medicine vials on the druggist's shelves and many others. To these we may add the wealth of possibilities lying in broken lamp shades and globes, of red, yellow or milky blue and white; in fact, any of the fancy glass articles constantly suffering demolition in the every day wear and tear of the household. Even delicate white china cups and saucers have a place in this motley collection of treasures, being quite transparent when held to the light, and a bit of white worked into a design helps to bring out the colors grouped about it and is especially effective at night from windows.

The one tool necessary to work properly with is a first-class diamond pointed glass cutter, with nippers at the side to break the glass after making the incision. This will cost $5, although cheaper ones can be obtained, but they do not serve the purpose as well. With this tool and the material referred to, the Omaha Bee describes the process which has brought in several homes truly artistic results.

The window to be filled in should first have a pane of clear glass inserted as a protective basis upon which to work. Measure this accurately and cut a paper the exact size; on the paper draw a design in charcoal, either original or some appropriate copy. Duplicate this paper and cut out each portion of the design representing the bits of glass. In a mosaic window this is only necessary for the figure which forms the central motive around which the irregular mosaic pieces are grouped almost at haphazard. Ribbons are about the easiest things to insert in such a window, but, whatever the design, it should be white, or some rather opaque glass, so it will stand out in bold relief from the varied colors and shapes surrounding it. When the bits of paper corresponding to the design are cut lay them on the wrong side of the glass to be cut, and mark the pattern with a piece of soap.

A pretty design for bits of mosaic may be obtained by taking a rather large piece of glass and giving it one quick blow in the center, thus causing cracks to radiate therefrom, producing a sort of starlike formation. Jewels may also be made from thick chunks of glass by hammering them into irregular shapes of the desired size, but the ready made jewels can be bought at any glass manufacturer's for different prices, from 5 cents each up to the most expensive grades. In some places samples of glass are given away, and a collection of these will add greatly to the beauty of the work if they can be obtained. When the glass is ready to put in place lay the paper design under the glass already in the window frame, which, of course, has been removed and laid flat on a table. Then group the pieces corresponding to the design over the latter, and work in the background to fit. This should be in as large pieces as possible, in vertical lines, or bricklike divisions. Around each window should be a border one inch wide and cut in lengths of perhaps four to five inches, which gives character to the edge and frames in the design with better effect. This border should also be laid in place first.

When the pieces to be fastened down are laid in place the leading begins. This is done with a mixture of putty and white lead, about the same consistency as the former when used for putting in window panes. In fact, the dryer it is the better, as great care must be taken not to let the oil ooze out between the bits of glass and the foundation pane. Only the best linseed oil, obtained from a painter, should be used in this work; common oil will not do.

Short lengths of putty should be rolled out, about the size of an earthworm, and pressed into place between the bits of glass; then when a certain portion has been cemented it should be allowed to dry for three or four days before continuing the process, as the pieces sometimes slip if handled too soon. Care should be taken in cutting, to fit them as perfectly as possible, but if there be any variation let the pieces be rather small than otherwise, as the putty will fill up the little spaces between the edges. When all is complete it will be quite like the real leaded glass, but, if desired, the putty may be painted a leaden hue, although this latter touch is hardly necessary, particularly if the glass is to be raised above the level of ordinary heads.

Money in Window Blossoms.

Mrs. Margaret Deland has long believed that there are great possibilities of money making in window flower raising for girls and women in the city who live in one or two rooms. She has been testing her pet theory during the past two years and recently held her second annual sale of jonquils. The proceeds will go to help a woman who will undertake flower raising next year. Mrs. Deland finds through experience that there is not as much money in jonquil raising as she thought at first, but she says that a woman in one room, even a north room, could easily clear $15.

A THOUGHT IN EACH TUCK.

No Lingerie So Dainty as That Made by Hands, Says the Progressive Grandmother.

The dear, progressive grandmother was running fine tucks by hand in long cloth. Her opinion about underwear is unequaled. We think so, at least.

She is not at all skeptical concerning the modern miracles, so we consider her judgment unbiased; it is also experienced, for she knows the old ways and the new.

"If you want your clothes to last, sit down and make all your underwear yourself," she said. "Yes, I mean it. Sew a happy thought into every tuck, ruffle and seam and in time to come you will look back with great pleasure to the many happy hours spent with needle and thimble as your companions.

"A delightful way of spending the long winter afternoons is to have a party of your girl friends meet together regularly, one afternoon in each week, when the time may be spent in preparing your bridal lingerie. Let each girl bring with her some sewing similar to yours; or, if preferred, some embroidery or other work.

"Select by vote an interesting book, and let each girl in turn spend twenty minutes in reading it aloud, then pass it to the next in alphabetical order. It willl surprise you after a few weeks to find how much knowledge you have gained, if good judgment has been used in the selection of the books, and also how greatly you have improved in your reading. A great deal of work may be accomplished in this way.

"If you are not hurried it is best to provide one dozen of each article worn, for these garments made at home are so much better than those bought ready made that an extra supply is greatly to be desired. Do not make the mistake of putting too much fussy work on them. By the use of the best materials and the daintiest of hand work very little trimming is required.

"Especially in making your night dresses, be careful to select a simple pattern, that will not be injured by frequent laundering. Two or three handsome gowns will suffice. The others should be made by the French patterns, in which the tucks are run in the muslin, and the gown then cut from the piece. Experience has taught that ruffles and tucks, frills and furbelows, large collars and flowing sleeves are decidedly uncomfortable for steady wear.

"It is a good plan to make half a dozen night dresses of muslin for winter wear, and half a dozen of Lonsdale cambric for summer use. A little Valenciennes lace used as a finish at throat and wrists will give a vast amount of wear. It is astonishing how much wear such frail looking material will stand, and so far as daintiness goes it cannot be surpassed. It is better far to have every garment perfectly plain and beautifully neat than to have an overabundance of cheap trimming, carelessly sewed."

LONG CLOAK WITH FUR CAPE.

A DAUGHTER OF EVE.

Some Rainy Day Costumes Appropriate and Far Otherwise.

When I awoke yesterday morning I was blue—undeniably, unwholesomely cerulean, says a writer in the Philadelphia Times. I was sorry I had awakened and tried my prettiest to get back to sleep again, but the god of dreams was coy and I just had to pull myself together and get up to face all the disagreeables that I just knew were awaiting me.

After a dainty breakfast upstairs and a leisurely toilet I felt somewhat better, and, with true rainy day instinct, began to rummage through my wardrobe to see if it were possible to convert some old frock into such a fetching creation that my best friends couldn't recognize the bit of costume history in its up-to-date edition. My black velvet waist seemed most appealing for such a transformation.

The bodice as it was had bands of narrow jet trimming running in parallel perpendicular lines. Now, in this season of fluffiness the severity of outline looked unusual, so by the aid of some net footing set at the edges of these lines I gave the front the requisite air, while double rows of a deeper plaiting added width, at the same time making the shoulders in touch with the latest form of trimming. It didn't take long, and I was just moralizing to myself on the superb results of true economy when Nita was announced and all my philosophy was knocked into a cocked hat by her rainy day attire of the most approved and delightful mode.

I have always said that Nita was the most thoroughly well gowned woman I knew, and I repeat this statement, the appropriateness of her attire at all times and seasons being at once my wonder and my admiration.

Yesterday she had on a brown cloth made short enough to walk in without fear of bedrabbling. The skirt was plain, save for five rows of black braid set on to form a short apron effect. Had this braid been near the hem there might have been a chance of its getting muddy, and heaven preserve us from such trimming under such circumstances. Wise Nita had it placed beyond the possibility of such a risk, and the pretty blouse, with its tiny fan-back, was just sufficiently braided to look well but not fanciful. A gay little plaid tie, a brown Alpine hat with a cluster of drooping coque plumes at the side, correct gloves and boots and my lady stood revealed, a vision of smart and elegant fashion that could defy the dark clouds and watery downpour.

Not the Word for It.

From the Detroit Free Press.

"Henry, isn't this pumpkin pie I made you a poem?"

"Poem? Josephine, I tell you solemnly, the editor who would throw that in the waste basket ought to be hanged."

THE CIRCLE OF FASHION.

It Is on All the Stylish Stationery That Modish Women Use.

Whether it is the wheel of fortune or the wheel of fashion that has stamped itself upon this season's note paper, who can say?

But it is certain that the circle is here to stay. Every woman who is correct in little things is changing the design on her stationery.

Dark bblue and gold are the favorite colors for decorations.

Nearly all the little circles are outlined with gold, illuminated with blue, crimson or green and have the monogram made in gold within this pretty setting. The circles are rather small, and generally have some sort of decoration outside them. Sometimes it is a graceful gold filigree, sometimes it is a border of little gold balls, or else it is a concentric golden circle, and the space between the two is filled with some sort of tracery.

Almost everyone who goes to select a design has some suggestion of her own to improve the ideas offered her by the designer. It was a bright woman who planned to have her address run around the circle that held her monogram, and many others have taken up the clever scheme.

This style of address is not, however, the very newest. The monogram circle should be at the left side of the sheet, and at its right is the address, fashioned out of the plainest of letters.

Others have the home address placed in broad, open lettering underneath the monogram.

The die for one of these monogram circles is the heaviest cost. After that the expense lies in your choice.

If you have the circle illumined it will cost you 25 cents extra on every quire; if bronzed or gilded the cost is half; if simply colored, the price goes down 15 cents. So it stands that for illumined circles one pays 50 cents a quire; for gold, 25 cents; for colored, 10 cents.

A HEN PARTY.

It Bears No Resemblance to the Accepted Ideas of Such Gatherings.

A new species of hen party has come into vogue which entails much merriment. It bears no resemblance to the time-honored idea that tea and chitchat, gossip and smart hats constitute the necessary adjuncts to these particular gatherings. The interest centers about a real live hen, of feathers, her chicks and her eggs.

This party originated in this fashion: A young bride and groom took a house in the suburbs and went to housekeeping. A mischievous friend called to see them, and discovered on the premises a deserted hennery, which suggested an idea to his fertile brain.

He at once communicated his idea to other friends, who arranged secretly for a genuine hen party. On a pleasant day the invited guests met at the railway station and proceeded in a body to the new home. Each one carried a live hen, a chick or a dozen eggs for hatching purposes.

The scene which occurred when thirty-six guests arrived with thirty-six installments for the hennery was decidedly ludicrous. When the little hostess recovered breath she produced her chococate cups and tea biscuits, and the groom showed himself a man of resources by offering a prize for the most laughable incident connected with the purchase of the fowls.

One of the rules of this new game is that the hens must not be sent by express, porter or other means of conveyance, but must be delivered by the purchaser. It is suggested that these feathered donations would prove a great success in charitable affairs.

PLASTERS AND COTTON.

Mrs. Chipperly's Successful Treatment of Youthful Pains and Aches at Midnight.

"The other night," continued Mr. Chipperly, "one of the youngsters woke up with a toothache, and began to call for his mother. The call for 'mamma!' in the middle of the night has the same effect on a sleeping mother that the sound of the gong in a fire engine house has on the sleeping firemen. Mrs. Chipperly was out of bed in a moment and on the way to the toothache afflicted youngster. She stuffed cotton in the wicked tooth, poured in toothache drops and did generally the things that need to be done on such an occasion, winding up with the familiar injunction, and patting the pillow as she spoke: "Now lie down and go to sleep and you won't think anything more about it.'

"But a little later there was another call; the toothache was something dreadful this time, and nothing would do for it but a mustard plaster. Presently I heard Mrs. Chipperly among the cans and bottles and things, where she keeps the mustard, and then I heard scratching of a match in the kitchen; she was after hot water. Then a period of stillness: Mrs. Chipperly mixing the mustard. Then gentle pootsteps pattering along the hall: Mrs. Chipperly carrying the mustard plaster to the afflicted youngster, and when she got there he was sound asleep!

"Was Mrs. Chipperly disturbed by the fact that her labor was all wasted? No, indeed. On the contrary, she smiled as she saw him sleeping, and then came back softly so as not to wake him."

THREE RAINY WASH DAYS.

The Laundress' Loss Has Been Football's Gain—Rain Does Not Interfere With the Game.

The hopes that went up for a clear day last Saturday were gratified, but the knowing ones duly predicted that the rainy Monday—now a weekly institution—was sure to follow from this "hold-up" of the moisture at the end of the week. For three successive Mondays the washerwomen have had no end of trouble in drying the clothes in the house—exceedingly damp and disagreeable work. Kitchens and front cellars have overflowed with large and small white wear that should have had sunshine to sweeten it. But then one cannot have everything. If the sun shines on the great Saturday games the many thousands of spectators care little about the rainy Mondays.

It is a curious fact also, how the rains have come to affect some other matters. "Fair weather Christians" the people used to be called who stayed away from church when it rained. But now the rainy days find the riders mustering for church service, who on clear days are off on their wheels. "A rainy day churen goer" is now the proverb—and appointments to meet at church are made by some young persons dependent upon "if it rains! If it does not rain, I will not come." Although we are all growing more "hardened" to the weather, and the football enthusiast braves a pelting rain even on the bleachers, the housemaids alone do not "get used to it," and groans go up on stormy Mondays, just as they did a century ago.

ABOUT DRYING CLOTHES.

A Word With the Housekeeper About the Danger of Drying Clothes at Night.

Be careful, very careful, how you allow your housemaids to dry the clothes overnight in the kitchen on the night following a wet washday. Take no one's word for it, but descend yourself, Madame Housekeeper to the kitchen when the little procession is starting bedwards, and view the premises for yourself. See that the clothes-horse loaded with clean linen is not permitted to stand in the neighborhood of kitchen or furnace fires. Remove all furniture from the immediate vicinity of these glowing fires, and see that no wandering dishcloth or strip of inflammable material is allowed to remain near. The fire is usually made up with a view to heating the morning's irons. Let out from the spigot the pent up streams of boiling water and gushes of steam. Then you can go to sleep with a clear conscience untroubled by dreams of exploding boilers and unhaunted by the fear of "smelling smoke" in the small hours of the night.

A Toilet Water.

Young ladies are always so anxious to have receipts for making toilet waters that the following should prove acceptable: Take a quarter ounce of attar of roses and mix with one quart of strong spirits of wine. Put these into a vessel, cork and shake it, then immerse the bottle in a deep basin full of hot water. When the vessel is warmed through, take it out of the water and shake vigorously until cold. Add a teaspoonful of calcined magnesia, shake again and filter, lastly through close muslin. A few drops of this in a basin of water makes a pleasant washing fluid.

The Journey.

I think of death as some delightful journey
That I shall take when all my tasks are done.
Though life has given me a heaping measure
Of all best gifts, and many a cup of pleasure,
Still better things await me further on.

This little earth is such a merry planet,
The distances beyond it so supreme,
I have no doubt that all the mighty spaces
Between us and the stars are filled with faces
More beautiful than any artist's dream.

I like to think that I shall yet behold them.
When from this waiting room my soul has soared.
Earth is a wayside station, there we wander.
Until from out the silent darkness yonder
Death swings his lantern and cries "All aboard!"

I think death's train sweeps through the solar system
And passes suns and moons that dwarf our own.
And close beside us we shall find our dearest.
The spirit friends on earth we held the nearest.
And in the shining distance God's great throne.

Whatever disappointment may befall me
In plans or pleasures in this world of doubt,
I know that life at worst can but delay me,
But no malicious fate has power to stay me
From that grand journey on the Great Death route.

—Ella Wheeler Wilcox.

Lancelot Longlocks—"Poets are born, not made." Maude Sharne—"I know. I wasn't blaming you."—Tit-Bits.

CLOTH GOWN WITH SATIN BRAIDING FROM HARPER'S BAZAR

Braiding of satin put on cloth is very greatly in favor this winter, and the more elaborate the pattern the better. A gown of dark blue smooth-faced cloth, illustrated above, made with this style of trimming, is noticeably smart, and the lines of the satin are very cleverly designed. The prevailing air of the costume is one of quiet grace. It has the new skirt, which is slender and clinging, without the flaring stiffness of last winter's skirts. The front of the waist blouses, a detail which is becoming to almost every type of figure. Directions for cutting the gown are given with the tissue-paper cut pattern issued by Harper's Bazar, from which this model is taken. The skirt has bands of the satin going down the front and all around the foot, and the same pattern is carried out on the waist, the sleeves, and the square epaulettes over the top of the sleeves. An unusually deep rounded yoke is of tucked taffeta silk of shaded green. A high collar with inside frill of green is of the cloth like the skirt. On the waist and on the sides of the skirt below the belt are turquoise and rhinestone buttons.