DISLIKE ANKLE SKIRTS

Fashion Leaders Trying to Make Them Prettier.

LONGER WALKING GOWNS NOW

Efforts to Avoid Its Present Depressing Uniformity—Stout Women Should Never Wear Them—Cloth Dresses Made on the Walking Plan, but with Long Skirts—Striking Color Contrasts in Trimmings—Suggestions for the Making of Skirts.

New York, Dec. 14.

FASHIONS favor the ankle skirt greatly, and it is being worn a deal. Some of the liking for it is due to the fact that other skirts are so long, and many of them heavy with pleating and kindred elaborations. The ankle skirt serves for outing and for shopping, and is the accepted business tie. With it are worn a shirt waist of flannel, gentlemanly neckwear, a severe hat, and a jacket either matching the skirt, or of Melton in contrast. Costumes are seen in which the short skirt matches a half-length coat, but these are not many because the short skirt needs relief of a jaunty jacket. The women who take delight in the unusual comfort and freedom afforded by the ankle skirt should look sharp lest they lose it. A good share of the women who wear it now do so merely because the fashions indorse it, and will drop it quickly if the tide sets the other way. That it is sure to do in some degree so soon as the present length of dressy skirts is lessened. When fashionable support of the ankle skirt is taken away its wearers will look like dress reformers or strong-minded women, and that isn't what the average present wearer wants to seem to be. Something should be done, and can be done, to avoid its present depressing uniformity. It's a pity that something can't be done to keep over plump women out of it. Freakish shifts of styles should not be permitted to overthrow it, but as now made, it is far from invulnerable despite the enthusiasm of many of its wearers. Something should be done to liven it up a bit, if nothing more, to get away from the everlasting Oxford gray and monotony of its pleatings at the back.

What may be fairly considered a warning of this need is the appearance of cloth dresses made on the walking plan, but with long skirts. These are being worn for matinee, morning picture views, informal luncheons, and for automobile wear. Bands of baby lamb are among the handsome trimmings, and a gown of dark green cloth so trimmed, a little edge of gold showing under the fur, is very swagger. There are undersleeves of fur. These undersleeves are very fashionable. They come to match collarette and muff, are single or double puffed, strap close at the wrist, often with a jeweled buckle, and give a cozy look to a dress that really is of light weight. This notion already has advanced beyond expression, solely in such costly models, which indicates that it is making headway. Not so rich as the baby lamb bands, but as stylish, and, of course, far less expensive, are stitched bands of cloth. Color contrasts usually appear in such trimmings. An example is pictured beside today's initial—a green lady's cloth banded, with cream cloth stitched in red.

The long skirt continues to keep a new side outside. One of its new forms has front gore and circular sides, the latter laid in little pleatings that extend to the back, where there is an inverted pleat. The front is plain, and at the bottom of the front gore on each side is an inverted pleat. This idea of inverted pleats at the foot of a skirt is much liked, because without interfering with the upper closeness of the skirt, it adds to the flare at the foot. That flare is obtainable, of course, in the simpler form that appears at the left in the next picture, but entirely plain skirts of this general character are becoming fewer. Only a little trimming is needed to meet this development. Embroidery of gilt braid and floss was all that was put on pastel blue cloth in the pictured example. But it is in the cut that most novelties appear. Next to the skirt just described is a new one that had inverted pleats at one side. This was sketched in oyster-colored cloth and gelatine embroidery. Beside this is a sample of the layer skirt, a distinct class that furnishes many new variations. The goods of this one was black broadcloth, green silk outlining its layers. The layer arrangement of its bolero and the cut of the skirt at the waist were as novel as the other portion. Two other examples of new skirts appear in the concluding picture. The first had a pleated flounce for all but its front breadth, and was pale gray broadcloth stitched in silver and finished with cut steel buttons. The other had a draped overskirt and was found in brown cheviot. Happily, draped skirts are few. Weighting at the foot often is effected by rows of tucks and heavy stitching. Often an elaborate band of stitched panne velvet, with a showing of gilt, is set on between the bunches of tucks. Such a band may be applied to a skirt for a special occasion, matching it perhaps to a jacket similarly trimmed.

Fancy waists of lace-incrusted white satin are the prettiest yet. They are all bloused in front and are deeply dipped below the waist line, the bust curve appearing to be at least two inches below its location in fashions of a year ago. The back of waists of this sort are very short, to counteract the loss of height resulting from the very long waist. These waists are made on taffeta. White cleanses more satisfactorily than colors do, and the beauty of these fancy waists is their perfect freshness. There are no buttons. Little ribbons, each tipped with gold ferrets, tie in front in loose, many-ended bows. Bodices in colored silks are similar to these in outlines, and are made very ornate without the exceeding richness of trimming that appears on the satin garments. An example appears in the second picture in a bodice of pink Lansdowne silk. It was trimmed with latticework of black chenille, the squares and fronts showing embroidery in white.

Belts are wider, very many of the bodice belt type. When the folds are properly disposed these belts are very becoming. They are easier to adjust than is the tiny band that always is ready to fetch away from its appointed place. Layer belts are fashionable, too. A wide underpiece of panne, for instance, is topped by lace on which is set a band of scarlet with a gold band in its center. Narrow black appears at either side. This combination of scarlet, black, and gold is very popular, and squares—scarlet mounted with black and centered with gold—are used as ornaments at the foot of skirts and along the inside of jackets that are to be worn open. Collars have similar finish.

Coat fashions are fairly well settled, but the women who are ever hot-foot after "something different" are having consideration from designers, as is shown by the appearance occasionally of an oddity. The artist presents one here, a tan Melton, box-pleated all around for its lower portion, and with a layer bolero for a top. White stitching, big pearl buttons, and lower sleeves of white panne velvet were other features. Another new coat has made considerable headway, and takes the name of an imported play now current in New York. Sashing at the waist is its main characteristic. The scarlet sash of the play is not repeated, but a less conspicuous sash is voted pretty. Half-long coats shaped easily to the figure are greatly improved in outline by sashing, though only the very tall and slender women may risk such an effort.

Other features of the attire worn by actresses on the stage are reflected by new fashions. One garment thus echoed is a rose-colored bedroom gown. The charm of its design is a back that floats from the wearer, but that is so curved that when the wearer draws it close by folding the fronts, which are open over a lot of lace, the curve of the back fits to perfection and with becoming princess effect. In one play a wonderful kimona is worn over a night dress that is all befrilled and voluminous down the front. The result is not in the least Japanese, but it is picturesque, easy looking without a bit of bunchiness, and kimonas are again in demand. They should be very long, and the cut of the sleeves is a particular point. Then the sleeve of the gown worn beneath must be fluffy and elaborate. There would be little value in the kimona without sight of the undergown.

Hats are built on the layer-cake plan, or on the plan of a dish piled high with batter cakes. One trick is to fasten together at their centers several disks of felt, frilled satin, or fluted fiber. At the edges, the disks are lifted from each other by scarfing set between like layers of jelly. Sometimes rows of roses are added, often a great spreading flower of many petals is set atop the point where the disks are fastened together, and this flower sprawls to the edge of the hat. Sometimes the disks are lifted farther apart on one side than on the other. Now and then on the down-slide side a great bunch of flowers is set. Almost all these flat hats are becoming and picturesque. Lace, fur, and gold or silver tissue are used in their construction often all in combination, with a lot of flowers added.

The little pin to hold up the back locks is still worn. Side locks are sometimes combed out and caught in a buckle, the end beyond the buckle being drawn into the coil. Side combs are out. Fashionables wonder how ever they could have worn them. While it is usual to wear some comb or an ornament, the effect must not be given that ornament or comb is necessary to holding the hair together. The tendency is toward glossy and romantic locks, and the single rose gains favor, as do the two Spanish roses worn one each side of the head, either at the temples or low under the ears.

An Odd Coat and a Dreaded Skirt Drapery.

New Ideas in Three New Skirts.

Of Interest To Women.

The color function of the pink-tea order needn't involve a big bill for caterer and decorator. The very coloring fluids and pastes that confectioners use may be so employed as to increase the effects, to the astonishment of the guests. Cream cheese, for instance, may be made almost any color without change in the flavor, and the same is true of mashed potatoes and whipped cream. With no more than these three materials for garnishing, think of what can be done. Coloring fluid will be drunk up through the stems by many flowers, their petals changing accordingly. That will help in table decoration. Head cushions to the dining chairs to match the general color scheme are an easily managed and not often used device. These few bare hints will suggest many more to the hostess who begins scheming.

How to Put that Sleeve In.

What home dressmaker hasn't worried herself almost into nervous prostration over setting the sleeves into a bodice? The pesky thing wouldn't come right. If it drew too tightly over the arms at the first attempt, it twisted all out of shape when laboriously taken out and put in again, so that a wearer would have to turn herself into a human corkscrew to get into it. If the latter defect developed first, the other followed with a sureness and regularity unbeautifully suggestive of clockwork. There was the young mother who experienced this trouble in an infant's robe, and who on the third setting in of the sleeve found that it turned just half around. "The little soft arms will twist anyway," said she at last and let it stay. But it won't work that way with grown-ups, and many a bodice well in hand has been turned over to a dressmaker to complete just because of this difficulty. Sure avoidance comes from following this simple rule: Place the inside seam of the sleeve from an inch and a half to two inches forward of the waist's under-arm seam. The exact distance depends on the size of the wearer of the bodice, and as the dimensions given are, respectively, for a small and for a large woman, it can be determined very readily. The rule applies generally from calico to satin, from infant's robe to bride's gown, and the result will be as satisfactory as could be gotten from the highest-priced dressmaker.

The New Style of Glazing.

Lead grooved to slip over the edges of bits of stained glass can be bought, and not only makes possible the home-making of art glass, but introduces amateur glass tinkering as a fad. Have you an unsightly window, one with ugly outlook? Buy a lot of the little squares of colored glass; the vitrious varieties and bottle glass come very cheap. Only a couple of simple tools are needed to adjust the squares into the lead strips, to cut the lead as may be needed, and to make the necessary perforations. Through these last will pass the wires, cords or ribbons by which the squares are fastened together so that they hang in a long ribbon. Several of these "ribbons" are allowed to fall from a strip of molding that is fastened to the top of the window frame, and behold! the ugly window is hidden by a glass curtain for the like of which you can give hundreds of dollars. Of course the bought one won't be home-made, and it may be made of glass that is more choice, though for that matter one can get glass as fine as she chooses to pay for.

One View of Christmas Shopping.

A little watching of sweet motherhood in the shopping district will send one back to poetry to restore disrupted illusions. Behold mamma intent on bargains! She strides along, her small child gripped by the wrist waving in the breeze behind her. Its impotent fat legs punctuate the pave with futile kicks, its head is pendant and panic-struck; its free arm circles wildly, while the other, the one mamma holds, twists limply in the shoulder socket. It is probably squealing piteous protest, but that is not noticeable above the din of the street. See the kid bump up over the curb and drag to the knees on the down side, swinging in helplessly and grabbing the mother's skirt. In the shops, gripped to inactivity between its mother's knees and jammed under the counter, the child bellows dismally and unheard. At the shop windows its poor little head is below the line of glass. What a world it slams through! all legs and blank wall. Why aren't small children ground to pulp in the crowds into which their mothers drag them? Thank goodness! gentle mother is safe in literature, else one would dread to take walks abroad.

A Field for Inexpensive Copying.

Now that there are so many beautiful stains that take on plain wood, a lot of new artistic effects are had in furniture. It is possible to induce a carpenter, not a higher-priced cabinet-maker, to turn out some simple, solid-looking pieces—stools, small tables, even chairs, or pipe racks, and dish racks. Then one can have all the fun of staining such bright green, red, dull brown, or yellow, and the result will be right up to date. The commonest wood floors, if only half way well fitted, are stained in colors to harmonize with such furniture. And it is safe for the average woman to possess a brush and a pot of stain. The oft-told jokes about women who took on a frenzy of painting and daubed the whole house are a libel! Another stylish—therefore expensive—piece of furniture is the settle-box. That is a box made a convenient seat height, covered with brilliant burlap nailed with brass top tacks and further embellished with brass handles and corners. These are counted very swagger, and they are fine receptacles for extra gowns and waists. The box to start with won't cost much; what the stores charge high for is the finishing, and that can be done at home inexpensively.

All Life Members.

The air vibrates with new thought, and the printer who neglects to use fat capitals here belittles cruelly. The source of the vibration is the Live Forever Club. It is founded upon the proposition that life day by day, when properly lived, is a renewal of forces day by day, and that there is no reason in the world why this renewal should not forever balance the outlay of forces. So there will never, bar accidents, be a day when this mortal coil will even get a chance to shuffle off. Devotees remind doubters that the structure of the body actually changes entirely every seven years. Is not death, then, always going on? they demand cheerily, and is it not constantly counterbalanced by life? Members pledge themselves to "live day by day toward life instead of toward death." They claim that being relieved from the thought of death in itself results in astonishing renewal of youth and vigor. As the members claim it is not fair to judge them yet; just wait a hundred years or so. But it is a chance for a new club, and such don't come oftener than daily.

Hints in Beautifying.

A habit of rubbing a little cold cream about the eyes at night, especially at the outer corners, is advised as a method of keeping away wrinkles. Rubbing with fingers just a little moist with cold cream under the chin keeps the throat fresh and firm. Brushing out the eyebrows after washing will keep them from growing dull and gray. After the morning bath, turn the shoulders to the left, and at the same time the rest of the torso (not moving the feet or the knees) to the right. Then reverse this. Take exercise easily and only do it a few times, but be regular about it. It makes a twist at the waist that positively will keep the waist curve unmenaced by fat. Breathe deeply enough all the time to make the ribs spread.

Serviceable Counterfeits.

The great ragged rose-colored chrysanthemums that are quite flat on the under side and very fringy and sprawly on top, are just the things to set each side of the top knot of hair for the theater headdress. This kind of chrysanthemum is very hardy, and the real flower may be risked for an evening's wear, though artificial ones are safer, and, truth to tell, look every bit as well. The great round blossoms bigger than a fist are imitated wonderfully in cloth and make a handsome room decoration, but be sure to instruct the maid about them. One woman whose studio was beautifully decorated with such chrysanthemums in vases and with some very handsome and expensive artificial ferns and palms, overlooked this point. So her maid deluged all with water every day till destruction overtook them.

An Easy Trick of the Trade.

Renaissance work is so stylish this winter that it is an important feature of home-making of fancy work. Many women who have spent hours over an elaborate piece for home use or for a Christmas gift are sorely disappointed to discover that their laboriously executed designs pull here, draw there, and get ruinously out of shape. Yet pieces bought in the stores at prices that indicate dreadfully low wages for the needlewoman are free from this defect. Avoiding it is accomplished more by a trick o' the trade than by especial skill or care on the part of the maker. And the trick is as simple when once explained as lots more of such expedients. After the braid is basted on the whole pattern should be sewn to a piece of stiff paper—the ordinary heavier wrapping sorts are just the thing. Then when the work is done, before removing the paper, the piece should be carefully pressed. It seems odd that so helpful a trick should be so generally overlooked. Even many of those stores that instruct customers in this form of fancy work ignore it altogether, despite its importance.

Close Draping the Rule.

Lace curtains should be not less than four to the window nowadays. The pair that once sufficed will no longer pass muster, even if of very fine quality. Indeed, it is better to put the cost of the fine pair into two pairs of an ordinary grade; otherwise one will disclose that she isn't up to custom in curtain arrangements. Curtain dealers and cleansers ought to be in for a prosperous time, and the men of the household have a chance for a renewed kick. They rarely have much patience with window draperies, and the newest method of arranging these shuts out more light than ever. The pair next the sash, for a window of ordinary size, fills practically the entire window space. Usually these cross each other and the window diagonally. Then the other pair is draped much as it would be were there no other curtains, but the tendency is toward small openings. Men who make a business of decorating fine rooms follow this method, so there's no reason why the housewife shouldn't copy it if she has the curtains to do with.

Stocking to His Penchant.

From the Cleveland Plain Dealer.

"What's become of that boy who had such a talent for machinery?"

"He was arrested the other day for running a divorce mill."

Too Much.

From the Atlanta Constitution.

We have received a pamphlet entitled "The Devil on a High Horse." He has never had the temerity to tackle the Georgia mule.

JAPS STUDY IN AMERICA.

From Ainslee's Magazine.

Immigration to this country from Japan has brought a higher class with the laborers, and one whose coming is a compliment to our educational system. Education is relatively hard to get in Japan, where wages are so low that a student cannot afford to support himself and go to school, too. But the public schools in San Francisco and the two great universities at Berkeley and Palo Alto are free to them, and ambitious young men of the upper classes have been glad to come to California, where they could work as servants in private households and hotels while preparing to take their degrees. To such an extent does this practice prevail that two years ago it was estimated that there were 5,000 Japanese seeking education in California alone.

Only about 1,225 were on the whole Pacific Coast in 1890. In the next two years 2,634 arrived at San Francisco, and many more came by way of Victoria and the northern ports. The arrivals in San Francisco were 1,380 in 1893, 1,931 in 1894, 1,159 in 1895, 501 in 1897, 826 in 1898, 1,637 in 1899, and 2,664 for the fiscal year just ended.

G.O.Taylor Whiskies, standard medicinal stimulants.

SHIRT, CUFFS, COLLARS

Pointers for Men Who Are in Doubt About Apparel.

COLLARS MADE TO FIT THE FACE

Novelty in the Cut of Shirts Intended for Evening Wear—The Advantages of the So-called "Coat Shirt," Which Opens in Front—Cuffs and Their Forms—What the Modes Are for the Little Fellows—The Best Weaves for Colored Shirts.

New York, Dec. 15.

The linen is a part of his dress to which the averge man does not give the careful and particular attention that it should receive. It is a fact that the majority of men who are very particular as to the quality of their cigars and the age of their wine will accept and wear shirts made of the coarsest fabrics and innocent of any knowledge of the verb "to fit."

Now, a shirt is a very hard garment to make. It must be cut and it must be fashioned so that no uncomfortable wrinkles exist, and so that the bosom will retain under all circumstances, its perfectly flat and unbroken form.

It is not necessary in these days of perfected manufacturing establishments to go to the custom shirtmaker for a well fitting shirt. The ready-made shirts fit the ordinary man. Manufacturers have studied arm lengths, chest lengths, all the peculiar forms of shoulders, and all the waist sizes for normal and reasonably abnormal mankind, and they can even fit the malformed. One may readily get from the stock of any well conducted store a shirt that will give perfect satisfaction, not only in its mere fitting quality, but in its style. The manufacturers follow the custom makers very closely, and there is little in the way of either style or fabric that the custom maker entirely monopolizes.

About Colored Shirts.

Since the colored shirts came in we have drawn our best supplies from Scotland. The Scotch are the best weavers and dyers of cotton goods in the world, although the strides made by the American weavers of shirtings have been wonderful, and in the last few years shirtings have been turned out from our domestic looms which compare favorably in every respect with those from "Bonnie Scotland."

There are two kinds of colored shirtings. One is the printed and the other is the woven. The printed shirtings are percales. They are made in this country, but the very best qualities come from France. The woven shirtings are various. They come in different weights and also in different weaves. Cheviots are light woven shirtings; madras is a little heavier than cheviot, and panama or oxford is a great, heavy basket weave shirting, and only used in neglige or soft shirts.

We have covered the technical part of shirtings first, before going into the fashions.

We will take up the shirts that men should wear, the collars that should go with them, and the cuffs. The standard evening shirt is made of linen. When we say linen, we mean that the bosom and the cuffs are made of linen. The body of the dress shirt is made of English lawn cloth, which is a soft, comfortable fabric. The best evening shirt is made in what is known as the "coat form"—that is, it opens all the way down the front. The advantages of this shirt are manifest. A man dressing for the evening may shave, arrange and complete his toilet, before putting on his shirt; then he puts on his shirt just as he would put on a coat, and as the shirt goes on very easily there is no danger of mussing or crumpling the bosom.

Cuffs Must Be Attached.

All dress shirts have cuffs attached. The cuffs should be from 3 1-2 inches to 4 inches deep, have hand made buttonholes and slightly rounded corners. The stitching is about 3-16 of an inch from the edge. The bosom also has hand-made buttonholes and 3-16 of an inch stitching. All the buttonholes of the garment are hand made. The collar to go with the evening shirt should be a straight stander, with a slight spacing in the front, or lapping. The collar should be square and the stitching should be the same as that on the shirt.

The same shirt that is worn in the evening is also worn with the afternoon dress; that is every formal function which occurs during the daytime.

Colored shirts are worn only with business dress. In colored shirts the stripes run up and down the bosom. There are very few of the cross-stripes sold, and fashion does not sanction them.

There are several noteworthy improvements in colored shirts which the layman may know nothing about. One of these is the new form of shirt tail. Instead of giving a man the full broad bowl shaped tail, the new shirt has a pointed tail; that is, there is no superfluous cloth. The advantages of this pointed tailed shirt are, that it gives a smoother front to the trousers. This is specially desirable in evening dress, which is made of a light fabric and shows all the wrinkles of a big shirt tail. The pointed tail does away with this objection.

Collars for All Faces.

Very few men study the collar question properly. Collars should fit the face as well as the neck. We mean by this that what is becoming for one style of face often is not becoming to another. Take three distinctive types of men—the very stout man with the double chin; the man of the Frederic Remington type, the high cheeked, raw-boned "Yank," and the average, full-face, round-chin man.

The stout man has a short neck; his chin is very full. Now, in order to bring the head well into the collar, and make one fit the other without any break, we must have a collar which flares in front and takes in the line of the chin. These collars are technically termed "pokes." They are of moderate width, and the width must, in every case, suit the height of the neck. A high collar on a very stout man breaks in very ungraceful folds. The best form of turn-down collar for the stout man is that with a moderate height and a spaced front.

The man with the long neck should wear a collar that just touches the jawbone. If he wears a poke or protruding point collar he exaggerates the length of his neck. The plain, straight, standing collar, with very slight front spacing, the collar that is known as the "just meeting" style, is best for the long neck. The collar that folds over in front is too much like a stovepipe. The long necked man may also wear the high banded turned over collar, in widths varying from 2 1-2 to 2 3-4 inches. If a man has a prominent Adam's apple he should never wear an open front collar. It may be comfortable, but it is anything but sightly.

The man with the full round chin, that is, the average man, is fortunate. He may wear any of the accepted styles, but he must avoid the collar that is too high and two tight. In fact, every man, regardless of the form of his chin lines, must be careful to avoid a choking appearance. Collars should fit snugly. In fact, it is very bad form to have a very large collar which shows a space between the neck and the fabric.

Collars, like everything else, are divided into classes to meet the special requirements of social functions. With the evening suit standing collars are the proper thing. With the formal day dress one must also wear a standing collar. Winged collars and high band turned down collars are only worn with the dinner jacket, business suit, and outing apparel.

The new collars are made in quarter sizes. This means that at every quarter of an inch you will find a size. Until quite recently collars were only made in the half sizes.

For the "little fellows" one can find either waists or shirts. The shirts are not as popular or as serviceable as the waist. This is because they call for suspenders, and the fond mamma has no desire to put suspenders on her boy until the very age limit for things infantile has been reached. Boys' waists are now made with pleated fronts and with regular bosom fronts. They resemble in material and in style the shirts made for the big man.

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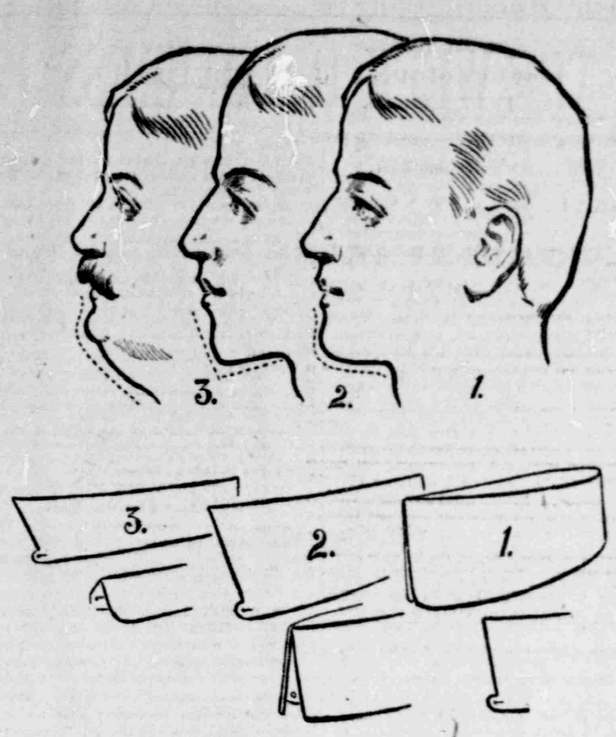

THE HEAD AND THE COLLAR.

No. 1. The normal chin and the collars that fit it best. 2. The sharp jaw and prominent Adam's apple, and the collars that conform to sharp lines best. 3. The corpulent chin, and the collars that fit most properly.

THE SPIKED TAIL SHIRT.
The most recent improvement in shirts. It shows the skirts reduced to the smallest possible size.

THE COAT SHIRT.
With collar and tie, for wear with an evening jacket.

Covered Books with Union Jack.

Madrid, Dec. 14.—In the Senate to-day the government was questioned regarding a curious incident at Barcelona, where the police visited a printing office to seize a novel, written by a priest, libeling the ecclesiastical authorities. The printer refused to hand the books over, covering them with the British flag, and claiming the protection of the British Ambassador in Madrid, and of the British consul in Barcelona. As he was an Englishman, the police withdrew, but stationed a guard at the door of the printing office.

ROSES OF OUR ANCESTORS.

Exceptional Rose Garden at Swarthmore, Where They Bloomed in Fall.

From the Philadelphia Record.

Among the many beautiful grounds at Swarthmore, where the hotel, late as it is, is still filled with guests, there is an exceptional rose garden, which bloomed in June, shed some leaves late in September, and now shows here and there bushes inclined to put out a second crop of roses. Fred Simons is said to have an affection for old-fashioned roses, the standard varieties of which only bloom in June, and by collecting from old-time gardens has really in one sheltered spot the roses of our grandmothers. There are moss roses of the angel legend, York and Lancaster, the large blossoms of which are striped red and white, alleged to have first grown on the battle-field where Richard III was slain; the purple Noisette, raised by the Princess Lambea; the Spanish cluster, great bunches of pink blossoms, covered with thorns; the pink cabbage rose, larger and fuller than the American Beauty, and the 100-leaf rose, that humble variety of the eighteenth century. This has also been called the Queen Anne rose because it came into popularity at the same time as brick buildings in England.

The lovellest of them all is the tea-scented white rose, the oldest of all outdoor monthly bloomers. All these grow out of doors, and are never forced. Last June there was a controversy as to which of these roses was the variety that Letitia Penn paid yearly as tribute to her brothers for the lands around the Rose Tree inn. The verdict was that the red rose in those days was a pink rose.

Couldn't Escape Tip Chaser.

From the Chicago Chronicle.

Tom L. Johnson, the noted Ohio single taxer and capitalist, is not a stingy man by any means, but he has an unconquerable aversion to alms-seekers. Since his return from abroad he admits that he could never become quite reconciled to the "tipping" habit so prevalent in Europe, and he tells this story on himself:

In front of the hotel where he stayed in London on a recent visit there was always standing a man who had the annoying habit of darting out to the carriage and swinging open the door before Mr. Johnson could reach it, and then he would stand expectantly to receive a tip.

"Now," says Mr. Johnson, "I shouldn't have cared if the man had come to me and said he needed assistance, but I really didn't need him to open the carriage door. The driver and myself could have managed it between us, I'm sure.

"Well, it began to be a point of honor with both of us. I would try to dash out so quickly that the man couldn't possibly beat me, but he must have had gimlet eyes and rubber legs, because he could always see me before I came in sight and could spring to the carriage door in half a second.

"But one day—how it happened I never could tell—I reached the carriage door first and swung it open, panting but triumphant. The man was right after me—almost on top of me—and a look of keenest chagrin came over his face as his eyes met my triumphant glance. But his confusion was only momentary, for in an instant he recovered himself, and, with a look of serenest impudence, saluted and then held out his hand for a tip, saying:

"'I saw you get in, sir!'"

Could Not Help Stealing.

From the Chicago Chronicle.

Col. Jack Chinn, the famous Kentucky horseman and politician, is well known to many in Chicago, who will appreciate the story he recently told of a man who could not help stealing a sorrel mare and who willed her to another convict when he died in prison.

"This fellow," the colonel says, "must have been in love with that mare. The first time he stole her was in Christian County. He was caught and sent to prison for five years and the mare returned to her owner. No sooner was the man released from prison than he stole the mare a second time. Again he was sent to prison. The mare was getting old and because she had lost some of her intrinsic value the man escaped with a five years' sentence. He was no sooner out of the penitentiary the second time than he again stole the mare, then an old bony thing hardly worth a bale of hay. He was caught the third time and sent up for six years.

"Last winter the prisoner fell under a wagon and was crushed. While he lay dying he called his fellow-convicts about him and willed the mare to the first man who got free. 'Go commandeer her, one of you fellows,' the dying man said. 'She's gettin' old, but she's the sorrel mare, for all that.'"

Too Previous.

From the Atlanta Constitution.

"You say you come ter spen' Chris'mus, but you's three weeks ahead er time!"

"I know dat, Brer Williams, but is dat any harm in a man gittin' climitized?"