

PATRIOTIC FLAVORS.

INSTRUCTIVE DESIGNS THAT WERE POPULAR ONCE.

Tearcup Plates with Patriotic Designs—Baron Stiegel and His Glass Works at Manheim, Pa.—The Bunker Hill Monument and Other Patterns.

(Special Letter.)

ANY of us can remember the curious little glass cup plates of our grandmothers, on which the partly emptied tearcup were placed to avoid soiling the tablecloth while the tea was cooling in the saucers; for in olden times it was considered quite proper to drink from the saucers, and the custom prevailed in all classes of society. Then, at a later day, when the good housewife began to look upon saucer-drinking as bad form in table etiquette, we can recall these same diminutive tearcup plates, both in glass and china, doing duty as receptacles for preserves, butter and pickles. Fifty or sixty years ago every well-stocked china closet or glass cupboard could boast of a supply of these utensils in a variety of designs and colors. Some were made of plain, transparent glass, and others were opalescent or milky, ribbed in concentric circles and ornamented on the rim with floral designs, scroll work and stars. About the year 1840 the glass manufacturers introduced a new style of decoration, which met with much favor, consisting of devices of a patriotic or historical character, and such patterns are now in great demand among collectors and curiosity hunters.

During the Clay and Harrison campaigns glass cup plates with log cabin designs and alleged portrait busts of the presidential candidates were exceedingly popular, and even now they are occasionally met with at country sales or in second-hand china shops. To meet the increasing demand for such wares the range of decorative subjects was extended to include historical monuments, noted steamships and public buildings. The majority of these designs came, doubtless, from England, but it is probable, judging from the intimate knowledge of political and historical events which they indicate, that some of them originated in this country. Yet it is not an easy matter positively to assign any of them to a particular factory, since they seem to bear no marks by which they can be identified. I know that certain forms of glassware with American devices were made at the old Kensington Glass works in Philadelphia, as I have seen a pint flask or bottle with a relief head of Washington, accompanied by the names of Adams and Jefferson, and bearing on the opposite side a design of the American eagle, the name of the Philadelphia manufactory, and the date of the adoption of the declaration of independence (not the date of production), July 4, A. D. 1776. Other examples, bearing a head of Gen. Taylor and patriotic emblems, which are quite common, may be seen, and probably were produced at the same place.

The first successful glass works of any consequence in the United States were established at Manheim, Lancaster county, Pa., by Baron Henry William Stiegel, about the year 1771, and several excellent examples of his work, consisting of richly colored bowls and goblets, possessing the clear, resonant ring of the finest glassware of Bohemia, are now owned by a well-known collector of that town.

Baron Stiegel came from Manheim, Germany, in 1750, and twelve years later he laid out the Pennsylvania village which bears the same name. He was also a prominent ironmaster, and quaint little stoves of his manufacture are still in existence. In 1772, at the height of his prosperity, he deeded a plot of ground to the Lutheran congregation, in consideration of the annual payment thereafter of one red rose. It was demanded but twice during the Baron's lifetime, but recently the custom has been revived by some of his descendants. The celebration of the Feast of Roses in the month of June is an event of great interest which attracts widespread attention and draws crowds of people from the surrounding country and neighboring towns. In his palatial days the Baron lived in considerable pomp and splen-

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The Whitney Glass works of Glassboro, N. J., were established in 1775, and while we have no knowledge that articles were made there with patriotic American designs, other than what were known as Jenny Lind bottles, it is quite probable that such were among the products of that factory.

As previously stated, glass cup plates seem to have been most in favor about 1840, some appearing earlier and others a few years later, and therefore the dates which are occasionally found on them do not have reference to the time of their production, but relate to the subjects which they are intended to illustrate. One of these commemorates "Bunker Hill battle, fought June 17, 1775," in which engagement the gallant Gen. Warren fell. The central design is an obelisk-shaped structure, purely conventional, supposed to represent the celebrated monument, which was erected on the site of the battle just sixty-eight years afterward, the corner stone having been laid on the fiftieth anniversary of the event, eighteen years before, by Gen. Lafayette, who, in 1825, was making a tour of the United States. At the laying of the corner stone in that year and at the unveiling of the monument in 1843, Daniel Webster was the orator of the day.

The Harrison campaign of 1840 was responsible for at least two similar designs in glass, one representing the log cabin and hard cider device, the other a portrait of Gen. William Henry Harrison himself in uniform, and among other conceits of the glass makers was an ink bottle, or stand, made in the form of a frontier dwelling, the birthplace of "Tippecanoe."

During or shortly after the political campaign of 1844 a Henry Clay souvenir appeared in glass, bearing an alleged portrait bust of the American statesman which, with greater probability, might have served as a likeness of Julius Caesar; yet the name which surrounded the profile was sufficient to enable it to pass among the people as a satisfactory representation of their popular leader.

There was also a series of steamboat designs, inscribed with the names of illustrious Americans. One of the rarest of these shows a sidewheel vessel, flying the American colors, on the paddlebox of which appears a large F, while from one of the masts floats a flag carrying the initials B. F., and above the design occurs the name "Benjamin Franklin," in large letters. The border of this plate has an effective frosted appearance, produced by a close setting of tiny dots, raised on the under side, forming a ground on which are distributed patriotic emblems—stars, anchors, and the American eagle. Belonging to the same set is a "Chancellor Livingston" design with a similar face effect border which is relieved with decorative details, such as scroll work, hearts, stars, and the national shield. In the center, in capital letters, the title is inscribed, Robert R. Livingston was Chancellor of the State of New York from 1777 to 1801, and he it was who administered the oath of office to Gen. Washington when he was inaugurated president in 1789. Mr. Livingston was one of the committee of five which drafted the declaration of independence, and he was afterward associated with Robert Fulton in his steamboat enterprises. Similar series of designs were produced by English potters in dark blue color, bearing the words "Tory Line," "Union Line," etc.

Thus it seems that not only in china, but also in glass, was perpetuated the memory of many of the prominent events of history. The producers of pottery and glassware of half a century and more ago introduced in their decorative treatment an instructive feature which might be revived with profit

any point above. To let us down very gradually, however, from the shoulder fullness there are full ruffles like the eaves of a house that project out over the tops of the collapsed sleeves.

A dressy afternoon costume is made of white Irish poplin. It has the usual full-gored skirt and a waist fitted at the sides and back, and with entire front and very full sleeves of crepon. The collar, shoulder-seams, front and division between the puffs of the sleeves are trimmed with gold galloon.

Bright green is to be one of the popular colors of the season. It is especially liked with the new lines and dimities, which are among the most desirable for the coming warm-weather

What are the fair dames buying? Linens, a great deal. The coming season will find at least one grass linen or linen batiste gown in each wardrobe. Linen may be dull, but one must not get the idea that these gowns will lack any of the gorgousness so

rampant now. Imagine a thin linen. Beneath it gleams yellow satin. Lace edges the gown and yellow ribbons adorn it. On the combining color may be blue, or green, or pink, and the linen may be varied with a tiny colored stripe. Think you such a gown is dull?

For the sake of argument we admit it is dull. Then, why not have an organdie, with immense flowers bunched

WOMAN'S CORNER.

INTERESTING READING FOR WOMEN AND GIRLS.

Some Current Notes of the Modes—A Proper Costume for the Bicycle Show—The Summer Girl on Hand Again—Household Hints and Fashion Notes.

IN DISCUSSING bloomers versus skirts we have missed the knickerbockers. Our English cousins have adopted them and to our shoes they come in perfect shape and material. Firstly, the jersey, with light-fitting band over the hips, falling with little fullness and fastened with a band about the knee. Suitable especially for cycling and skating on the colder days.

Secondly, tailor-made tweed or cashmere knickerbockers fitted over the hips and closed on each side with buttons. Falling full over knee and fastened under hand. For riding or golf.

Thirdly, the black satin or silk and the shot taffeta knickerbockers. These are made to match the skirt lining and are very handsome affairs. The material used is soft, that the appearance of the figure may not be marred. Under lace and ribbon they fasten about the knee. Such knickerbockers are worn by my lady when walking to facilitate easy movement.

Fourthly, and lastly, the accordion-plaited knickerbocker, or divided skirt, for this is the connecting link between knickers and skirts. A tight-fitting yoke is about eight inches in depth. Then the knickerbockers are fitted, or rather, plaited on. They are much longer than others and are made to almost resemble a dancing skirt, so fine is the silk used and so voluminous.

Notes of the Modes

White satin and silk are made into collars, collarettes and cuffs to wear with thin dresses.

Collarettes and fronts of green taffeta are much admired, and will be worn with dresses of almost all summer materials.

Heliottone and orange is a new combination. It is just tolerable if the proper shades are placed together. If not, it is atrocious.

Skirts of lawn and dimity and organdie are made up with ruffles, trimmed with narrow Valenciennes lace, with a scalloped edge.

A girl's hat has a wide brim, peaked over the front and faced with velvet. The Tam O'Shanter crown is of velvet, and there are loops and quill feathers at the side.

The sleeves of the most stylish dresses droop from the shoulders and have more fullness at the elbows than at

make it look much larger than it really is. It is neither safe nor good taste to wear too light-colored a belt upon a dark gown. A black belt is always the more kind friend, so far as compass goes. Light ones, however, are comparatively safe when worn with a light-colored gown. Then the contrast will not be so noticeable. The girl with the wisp waist may wear the white or gilt belt to her heart's satisfaction, but who would exchange with her, for she has grown awfully passé!

A charming gown of lilac cloth, with a rough surface, has trimmings of fine round black cord, set on in rows. The skirt is severely plain, though full of whirled and goreds and smartly stiffened to set out about the feet. The



SOME SPRING HATS.

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over it? As to colors, it matters not. A delicate ground color it needs, but for the blossoms, let them have colors galore. Trim your gown with Dresden galore, which goes so well with Dolly Varden effects. Make your sleeves tight-fitting and drape over them and the shoulders flimsy mull of some solid color. Then you may be prepared to hear:

"Welcome, girl of '98. To thy sisters has been given much, but unto you shall be the greatest glory. To them has the power to steal hearts only been given, but unto you has been granted the right to demand."—The Latest, in Chicago News.

Gowns of Lilac Cloth.

It is only fair, after so long a period of swan-waisted creatures, with belts pulled half way down over the natural line of the hips, that "things should take a turn," and the fetching little round-waisted—yes, short-waisted—woman should have a show. Under this new regime even the ripped basques do not dismay her. They only add emphasis to the shortness of the waist and give a dash and chic to the figure. And now that the sleeves are less enormous, another item in her favor, she looks anything but "dumpy."

The waist must always be trimly built and encircled with a well fitting belt, one that will tend to lessen the appearance of the natural size. Instead of, as so many unfortunate belts do



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as simple melodies for you to fill in the harmonies according to your knowledge of counterpoint and the rules of harmony, and do they make their appearance a phrase at a time?"

"Emphatically so. A melody, a simple tune, never comes without its accompanying harmonies, and always in more complete form than by single phrases. You know I was really very keen, compared with many, when I began to compose. I must have been 11 or 12. I had never given much attention to music except to playing the violin. I began to fiddle with some other girls, and the idea came to me to compose some concerted music for our special use. I had never studied harmony at all, so I turned my composition over to my father, who walked over with his blue pencil, and it was decided that if I were going to compose I must immediately begin the study of harmony, counterpoint, and finally, of orchestration. It seems to me that only a very mathematical mind can enjoy studying harmony for its own sake. It is very difficult, and is interesting only as a means to an end, as an aid to composition."

"In writing songs, is your aim to find words for some melody you have in mind, or do you compose the music to voice some favorite poem?"

"Always the latter. Nevin told me some years ago—I do not know whether his methods may have changed—that it was his custom to commit a poem to memory and carry it about in his mind for days and weeks; that it went with him everywhere, upon the streets and into the shops until it was literally in his blood, then the music came."

"Do you find it necessary to modify or alter your works after hearing an orchestra play them, for the first time?"

"I sometimes find that certain effects overbalance the particular effect for which I have striven; but I have an absurd prejudice against working a composition over which I have once considered finished. I vastly prefer writing something quite new, trying to avoid the faults into which I may have previously fallen. After the Boston orchestra rehearsed my symphony for the first time, the conductor requested me to make a considerable cut in one of the movements. Very much against my wishes I did so, and after the concert one of the first violins came to me and said: 'Oh, Miss Lang, why did you make that cut? If you had a child with one leg longer than the other,

ripple jacket opens in pointed fashion across the front to show a vest of white satin overlaid with closely set rows of black cord. The lower arm of the sleeve is also decorated with rows of the cord.

Cycling Dress. Daisy Dean asks what is the most appropriate cycling dress, and of what should it be made. Answer: The most sensible and becoming cycling costume is a moderately short skirt, shirt waist, blazer or jacket and well-fitting high shoes, or, if low shoes are worn, a pair of trim overgarters. A corset waist should be worn, as, of course, the regular corset is not approved by any good authority. One sensible wheelwoman wears opera-length hose of black, a short petticoat of black satin, moderately full and buttoned together in the middle so as to give the effect of full trunks. The skirt and jacket are of rough-surfaced Priestley cravenette. There is a vest of black satin provided to wear with it, also shirt waists and blouses, when desired. A sailor hat and thick gloves complete what is voted as one of the most practical outfits of the season. One advantage of the material is that it is strictly rain-proof.

Household Hints. If there be dust, sand or an eyelash in the eye it should be removed tenderly by means of a fine cambric handkerchief. Hold down the lower lid with the forefinger of the left hand and turn up the upper lid with the first finger.

Escalloped Potatoes.—Slice the raw potatoes very thin; let them remain in cold water eight hours, changing the water once or twice. Put them in a baking dish, cover with milk, add salt, pepper, butter and celery salt. Place in a slow oven, and, as the top browns, stir them. Repeat this until the potatoes are perfectly soft and tender.

Pretty and useful photograph frames are made of circles of cardboard covered with crumpled paper. These are joined, leaving space to slip the photograph through. The paper may be painted in floral design or vine patterns made and attached in vine pattern around the margin. An exceedingly dainty one is made square, and from the middle drawn back to either side are tiny garlands of flowers and vines.

WOMEN COMPOSERS.

BOSTON THE HOME OF TWO CELEBRATED ONES.

Miss Lang Talks About Her Methods of Work—She Begins Her Musical Career on a Fiddle—Mrs. Helen Beach's Account of Herself.

(Boston Letter.) MISS LANG, I want you to tell me something of how composers work. Do they, generally speaking work much at the piano, depending upon improvising, for instance, to stumble upon some grand motif?"

"I suppose the methods of composers vary as much as those of other artists. I can only speak with certainty of my own. Little songs and smaller compositions generally take definite and permanent shape in my mind before I touch my pencil. In greater works I often find it necessary to deviate somewhat from the actual scoring. I think very few composers work at the piano, and often the idea is as spontaneous as a smile or a sigh. I remember once when McDowell was staying with us, he suddenly learned that it was the anniversary of my mother's wedding day. He immediately turned to me and said: 'Let us play them a triumphal march at dinner,' and, seating himself at the desk, he wrote out in about ten minutes a march that had all the fire, color, balance and poise of a work of art. We played it at dinner to the great delight of the family."

"Do compositions suggest themselves



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HELEN A. BEACH.

You would not try to remedy the defect by cutting off the foot. The part cut may have been inadequate, your balance may not have been good, but by the cut you simply deprived the movement of any sense of balance whatever. It was exactly like taking off the child's foot to make the legs of equal length. I knew how true this was, and if I had been a little stronger and perhaps a little older, I should have refused to submit to the cutting process, even if it meant the withdrawing of the sympathy."

A few hours later found me at the beautiful home of Mrs. H. A. Beach, of Commonwealth avenue. "I am quite sure that composers, as

a rule, work quite independently of the piano," said Mrs. Beach. "Of course, in writing music strictly for the piano, one may try the effect of what one has produced as he goes along. But in composing for orchestra, I never touch the instrument, as the result would only be misleading, giving one, indeed, quite a false idea of values."

"I suppose, Mrs. Beach, before committing your composition to paper, you hear it as clearly and definitely with the mind's ear, as the artist sees his picture before painting it."

"Absolutely every note of it. One must have a skilled memory for the values of the different instruments. You know Wagner wrote the whole of 'Lohengrin' without ever hearing a note of it with his outer ear. It was during his exile to a little Swiss village; and you can imagine the heart hunger of that great soul upon receiving Liszt's enthusiastic letters of its production in Weimar. Every effort was made to persuade the government to allow Wagner to go to Weimar for a single night, that he might hear his work just once, and then return to exile—but all in vain. I get almost as much pleasure from reading the orchestral score of a great work as from hearing it played. You doubtless would prefer seeing Booth's 'Hamlet' to reading the play, but would vastly prefer reading the play to seeing it badly put on the stage. It is exactly so with me in music. I would get the same comparative pleasure from reading an orchestral score as you would get from reading 'Hamlet.'"

"When you hear one of your works played for the first time, does it offer you any surprises?"

RISKED LIFE FOR CHARITY.

Daring Feat of a Wealthy and Aristocratic Parisian.

Among the latest sensations in sensation-loving Paris is the daring balloon trip recently made by Mme. Du Gast, an aristocratic member of the grande monde worth millions in her own right. Madam has long been a liberal contributor to charitable funds of various kinds. Therefore it is not cause for surprise that the aerial journey referred to had for its principal object the benefit of Parisian poor. The famous Capazza parachute was some time ago given its first trial in Paris and was found to work admirably. Then another ascension was made with it in Brussels, with equally satisfactory results. Mme. Du Gast read of these events and was struck with the idea that if she were to make an ascension with the aeronaut in the French capital the public might be induced to pay well for the privilege of seeing her start on the perilous journey. Signor Capazza, of course, jumped at the suggestion, and at the same time assuring madam that there was absolutely no danger. Accordingly, public announcement was made that on a certain day Mme. Du Gast, the society leader, would accompany the aeronaut on one of his trips, the entire gate receipts to go to the benevolent institutions of the French colony. At the hour appointed at least 20,000 people had assembled. Madam took her place in the basket, Capazza stepped in next and in a few moments the balloon, released from its moorings, shot up amid the frantic plaudits of delighted thousands. A height of 4,000 feet was reached. Then the aeronaut allowed the gas to escape. The parachute opened at the same time, and the voyager slowly descended, experiencing hardly a jar on reaching the earth.

To Save the Hayseed. A device for permitting the hayseed guest to blow out the gas in his bedroom at the city hotel without incurring to himself or anybody else has been patented by a West Haven, Conn., man. The burner is made of a metal having great expansive and contractive properties. The gas is turned on in the regular way and a small screw is turned which admits a small flow of gas through the burner. The gas is lighted, and the heat expands the metal and automatically opens a valve permitting a full flow of gas. The gas can be turned off in the ordinary way, but if the gas is blown out the metal contracts, closing the valve, and all the gas that escapes is the very small quantity admitted by the screw valve.

Chinese Quail in Maryland. Frank T. Redwood is interested in the increase of wild fowl in this country and has an idea that Chinese quail may be successfully introduced. A friend brought him six of these birds a year ago. They were liberated in Talbot county and flew off in the woods as naturally as though in China. But that was the last ever seen of them. They have disappeared entirely, so far as Mr. Redwood or his friends have been able to discover. Mr. Redwood is still firm in his faith that this species of bird will flourish in America, and to this end has arranged to have twenty pairs brought over from China and let loose in the woods of Maryland.—Baltimore American.

The Corn-Fed Philosopher. "Why," asked the youngest of the neophytes, "why should truth always rise again when crushed to earth?" "Because of its elasticity, of course," answered the corn-fed philosopher. "Don't you know how easy it is to stretch the truth?"

New York has about 3,000 physicians, only 600 of whom are native Americans. Seventeen per cent of all the doctors in Britain live in London.

HUMORISTS' CORNER.

FLESH-GIVING JOKES FOR OUR LEANER READERS.

"Beware," a Form of Love—The King of Hard Times in Corktown—The Mother of Invention—Flames and Jetsam From the Tide.

H WIFE, who had of her eyes, Taming eyes, Laughing eyes, Never known a man, Sometimes sad, ever wise, Ready 'er to pathize— But 'tis only in her eyes.

Oh the coquetry of her eyes! Shocking eyes! Mocking when your heart begins To her low and tender sighs— Sometimes sad, yet ever wise— Why should man so ever prize Two such sinful, living lies? Bertram A. Marbury, in Truth.

Merely a Makeshift. An Irishwoman sent for a lawyer in great haste. She wanted him to meet her in court, and he hastened thither with all speed. The woman's son was about to be placed on trial for burglary. When the lawyer entered the court the old woman rushed up to him, and in an excited voice said: "Mr. B., O! want ye to git a continuance for me by, Jimmie."

"Very well, madam," replied the lawyer. "I will do so if I can, but it will be necessary to present to the court some grounds for a continuance. What shall I say?"

"Shure, ye can list tell the court that O! want a continuance till O! can get a better lawyer to spake for the by?" The lawyer dropped the case, and, and there, and we are not informed of the old lady's next move.—Sennott's Nights.

Not in His Line. "The palmist tells us about the line of life, the line of fate and all other lines," observed Mrs. Marcomb, who was interested in the science. "But the palmist who wrote this book," said the palmist, "has been buying a book of palmistry?" asked Marcomb. "Why, yes."

"Had your hand looked at, too, I suppose?" "I have."

"What did it cost?" "Only \$5."

"Only \$5. H'm! what did the palmist say about your line of economy?" "He didn't say anything. There isn't any such line, is there?" "If there is," snorted Marcomb, "the palmist never sees it in the hand of anybody who visits him."—Chicago Tribune.

A Hint for the Orchestra. A newspaper correspondent who, on a visit some months ago to a small town near Manchester, had crossed a portable theater, outside of which was the announcement that the play of "Hamlet" would that evening be performed. Evening came and the performance commenced. The curtain descended at the conclusion of the first act.

To the surprise of the audience amid much laughter, Hamlet popped his head in front of the curtain, and, addressing the orchestra, which consisted of a solitary violin player, exclaimed, in tragic and reproachful tones: "I told you a flourish of trumpets!"—Weekly Telegraph.

"Only One Girl in the World for Me." "If my wife comes in here tell her to wait for me, please," said Jones, rushing into the big dry goods store of Smith & Co.

"Yes, but how am I to know your wife is?" asked the surprised clerk. "Ah, to be sure," was the reply. "Well, then, don't say anything to her at all. Just detain her till I return," and he rushed out, while the clerk looked longingly at a pile of dresses on the street.—St. Paul Dispatch.

Certain Evidence. "Do you know my wife?" "No. I have not that pleasure." "Pleasure? Now I know that you don't know her."—Judge.

The Effect of Hard Times. The Tall One—And where are your long fine whiskers you had last week? The Short One—They're all right, my wife's new Frinch coat needed some trimmings. Do you see them?—Harper's Weekly.

Necessity the Mother of Invention. "Hello, there!" "Hello." "Is that you, Missis Casey?" "It is."

"Whin ye'st t'rough wid yer own maker, would yer mind staid in me across the way to me? I want to see a Mary of Midleice collar in a striped waist."—Truth.