

upon the nursery, the kitchen, the parlor, the library, the boudoir, the social circle, the multitude of objects which appeal to her charitable promptings, and the various doors of business and professional life now slowly turning open to her on their rusty hinges, never more to be closed. In this work we call for the aid of our sisters on every hand. Send us in the results of your thoughts, your experience and your work in every avenue of activity. Let your light shine for the guidance of your sisters. It will interest and benefit you as well as them. Have you a new recipe, a new style of fancy work, a new contrivance for the adornment of your home or the relief of toil, a new idea for the social or industrial advancement of your sex? Let us know it, and we will endeavor to place it where it will be of benefit to others. Letters on such subjects should be addressed to "THE WEST SHORE, Portland, Oregon, Woman's Department."

How sadly neglectful of the art of conversation we are becoming. It is one of the happiest means by which we make our presence cheerful, increase our influence, and interchange and advance thought. But many of our thinkers, with superlative selfishness, will sit in company more like Grecian statues than like social beings. Everyone needs, and should have, his own hours in which to think for himself, but these hours should not embrace all his time. To be a good conversationalist, much painstaking and practice is needed, as well as to become skilled in any other art. He who would be a penman must practice many hours upon a single curve; he who would be a musician must practice long upon a single exercise before his touch brings out the correct musical sound; so the art of conversation, inferior to neither of these, should receive like attention.

To talk well one must think well. Thoughts are clothed in language when unuttered. Here lies the secret of good conversation. The thinker should have his sentences complete and connected, also grammatically correct. Then in conversation, if the thought wording be used, there will be no error. To secure good attention when talking, good attention must be given. There are some things in which giving and receiving are inseparably connected, and this is one of them. Nothing is more discourteous than to talk in an absent-minded manner, as though the person or persons to whom the words were directed were unworthy the entire attention. Among the most common errors of conversation, is either talking too much or too little, both of which should be avoided. The social powers

may be quite lost by disuse, and they may become tiresome and offensive to the possessor and all persons within hearing distance by overuse. Good, pure, refining and elevating thoughts should be expressed, but there should not be constant talk without anything being said. He has good judgment who knows and strikes the "golden mean" between talking too much and too little.

As a means of improvement in the art of conversation, experts recommend that there be special preparation, not only as to the substance, but as to the wording, of the sentences, and, as nearly as possible, their arrangement and order; then, when opportunity presents itself, skillfully guide the conversation in the desired channels. Madame De Stael is said to have thus prepared for her most brilliant repartees. This plan is a very commendable one for special occasions, when something of the circumstances may be known; but often there is no opportunity for such preparation. Then is when self, in all its simplicity and unequipped, must come forward to supply the demand. Yet, to be successful at such times, self must be forgotten, and such topics talked of as are familiar to the person or persons with whom the conversation is being held. When they talk freely and without restraint, a degree of success has been achieved. No rules can be given by which we may at all times be guided in conversation; but this much may be said, that we are usually interested and pleased when talking to good thinkers, who use real judgment and good common sense, and convey their ideas in grammatical and interesting language.

"By my troth, Nerissa, my little body is awearry of this great world." Thus the great dramatist introduces Portia in his "The Merchant of Venice." This character, like others of the great poet, is a true one. It pictures one of the many forms of discontent prevalent in life. "Aweary of life," yet surrounded by everything that wealth could procure to please, or friends invent to satisfy. Childhood and youth have simple ambitions which cling about everyone, and urge the powers of being to reach out, grasp and hold. So does every period in the life of the unfettered child of nature. But let there be a "surfeit with too much," or a "starving with nothing," each extreme is alike a canker in the heart.

The lovely Portia was surrounded with those most miserable conditions, ability to do, wealth depriving of all need to do, and, consequently, dictations denying all right to do, while at the