

ALL FLUFF AND FUSS

LIGHT AND AIRY BODICE CREATIONS FOR SPRING.

Puffs and Frills, Shirring and Smocking, Are Used with Great Profusion on This Season's Sweetest Waists—Some Very Pretty Popular Models.

What Is Fashionable in Gotham. New York correspondence:

UST ABOUT half sham are some of the ingenious affairs that are classified as bodices in the newest fashions. Little caplets are shown, for instance, that are nothing more than an elaborated collar. At the back with only a point appearing from the throat to between the shoulders, said point widening to the shoulders, nothing but a collar is pretended. In front

a pair of long tabs sloped and fitted in to the waist, and revers showing at the neck at each side of the vest effect that may be either a part of the capelet or what is allowed to show of the under bodice. The whole gives quite the appearance of a close-fitting coat. Sleeves of the under bodice show, with perhaps a shoulder frill added that belongs to the capelet.

Such a covering is just the thing to put on over one of the new gauze bodices that, with all their simplicity of cut, have the look of being so elaborate. It is a wonder how much trimming can be accomplished in a small space now that shirring, smocking and puffing have reached such a point of profuse-

ness. The entire space between throat or yoke line and belt often extending straight across the sleeves to below the bust line, is worried into a series of puffs and tiny frills of the most lacy and charming delicacy. Three or four rows of tiny pinched up puffs, then a conventional design followed by a tiny gauzy frill or by narrow lace made just as full as it can be, or by baby ribbon frilled first and then set along the lines of the design. Then come rows of puffs, another row of frilled pattern, and so



BLUEBIRDS THAT ANNOUNCE SPRING.

ment, and so made, though neck and arms may show through the gauze, the garment is admissible for house, theater or garden wear. So such a bodice is a good investment just now, because of the many uses to which it may be put.

Because of their perishability these bodices are not so attractive to women who must practice economy as were other sorts that Dame Fashion has brought. As yet they are susceptible of being twisted to that everlasting ques-



OF SILK GAUZE, BUT THAT'S NOT HALF THE STORY.

tion of saving. Think a moment; will not these pretty transparent bodices make charming covering for a silk bodice of a past season? Silk does split, alas! especially the taffeta that has been so much worn for the past few seasons, and which makers have vied with each other in making inexpensive. Now, no matter how much split a silk bodice is, it can be mended and serve very nicely under a shirred gauze waist. And especially since the bare arm under the gauze is admitted, this scheme can be charmingly carried out. The gauze waist is not supposed to fit closely, and it is often made on a foundation of very fine lawn or net, so that it can be slipped on over various foundations. The next bodice is a good one to keep in mind in this kind of contriving. It was white chiffon over turquoise blue silk, sleeves shirred to the puff, and collar and belt of the blue silk.



HERE THE FLUFF WAS CHIFFON.

on to the belt. The result is delicious. As a rule the puffs are picked up of the material of the bodice—that is, they are real puffs, but sometimes little puffs or frills of colored gauze are set on the white or black gauze foundation. In the bodice of this type that appears at the left in to-day's large picture, the material was white silk gauze, and the trimming, all of which was of the set-on sort, consisted of puffs and black silk muslin. The black satin belt had sash ends, but these were not fringed, a fact that goes to show that fringing for sashes is waning. Above the yoke line of this bodice the skin showed through the gauze, and in many such the arm shows all the way to the shoulder.

As the companion model to this indicates, it is sometimes the yoke portion of the gauze bodice that is made elaborate by dainty lines of smocking or shirring, below the yoke the bodice

being simply a maze of smocking. Wonderful effects are gotten now by the use of cross threads, and material comes by the yard pleated into the most elaborate smocked effects, but beware! If you should be caught in the rain, or even stand around in the damp, all this pressing will come out and the beauty of your bodice be gone forever. Orange silk gauze that had cross threads of white was used here, the whole body being smocked, puffed white chiffon gave the yoke, and sleeves and belt were orange silk. High neck and long sleeves are the rule for this sort of garment.

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SHAKSPEARE IN SHORTHAND.

German Rewriting the Plays in Elizabethan Tachygraphy.

Dr. Eduard Engel has written the following letter to one of the Berlin newspapers:

"In a lecture I delivered some years ago to the Berlin Society of Stenographers, who use Stolze's system, I suggested that those accurately acquainted with the oldest English shorthand systems of the sixteenth century should try to ascertain whether many of the deficiencies of the text of Shakspeare might not be explained by stenographic mistakes. The idea was suggested to me by the old and well-founded conjecture of Shakspearean scholars that the oldest copies of Shakspeare's plays—the so-called quartos—were printed from stenographic notes, taken in the theater, and that many of the unintelligibilities of the text are due to this. My suggestion fell on fruitful soil, and I have now the pleasure of making the excellent work of a young savant, who has thus sprung at one leap into the ranks of our best Shakspearean scholars, known to wider circles. In a series of articles on Shakspeare and the beginnings of English shorthand, Herr Kurt Dewischel has proved beyond the shadow of a doubt that the quarto editions of Shakspeare's plays were printed from stenographic notes, that the stenographic system used was that of Timothy Bright, who was born in 1550, and that innumerable mistakes in the quartos, innumerable contradictions between them and the first authorized folio editions, can be at once and most simply explained by the defects of that stenographic system and the indexterity of the stenographers of that time. Herr Dewischel has confirmed my conjecture almost beyond my own expectation. He is at present the only person who possesses all the requisite qualifications for this quite new kind of text investigation, and it is to be wished that he, with his accurate knowledge of the oldest English shorthand, combined with solid Shakspearean scholarship, would subject the texts of the dramas to a thorough re-investigation. The purification of the text of Shakspeare is raised by him for the first time from arbitrary fancifulness to the rank of a strict science, with which, however, only Shakspearean scholars theoretically and practically trained in stenographic questions are at liberty to busy themselves. Scarcely has a higher, never has a more delightful, task fallen to stenography."

Discipline is the crucible of responsibility.

In forgiving a fault, we may inspire a virtue.

The man who stands for God is safe to stand alone.

The gospel means not law over men, but love in them.

Temptation is the balance where character is weighed.

Conscience makes cowards of only those who fail to obey it.

Emotional Christians, like jelly fish, float with the tide.

To put works against faith is to contrast the tree with its roots.

To define is to flimit; a finished theology would make God flinit.

Love has emulation without strife, unity without uniformity.

One's faith shows less what he is than what he is trying to be.

Beware of prosperity; luxury was the death-knell of Rome's vigor.

Knowledge and wisdom make a strong team when hitched together.

Those who worship wealth, will bow in adoration before good clothes.

Record of a Russian Hospital.

Moscow has a hospital large enough to hold 7,000 persons. It was founded in 1764, and at present takes in children at the rate of forty a day, or about 15,300 a year. There are twenty-six physicians and about 900 nurses. During the first century of its existence the hospital received and brought up no fewer than 468,500 children. On his retreat from Moscow in 1812 Napoleon gave special orders that this building should be spared.

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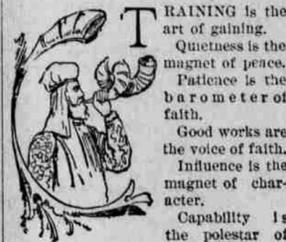
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TRUMPET CALLS.

Ram's Horn Sounds a Warning Note to the Unredeemed.



RAINING is the art of gaining. Quietness is the magnet of peace. Patience is the barometer of faith.

Good works are the voice of faith.

Influence is the magnet of character.

Capability is the polestar of revolution.

Discipline is the crucible of responsibility.

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Luxury of the Current.

Electricity can be applied to innumerable uses about the house, supplanting the less convenient devices and contrivances, but, unfortunately, the new ones using the current almost always cost more than the old. Where money is no object and luxury and convenience are supreme considerations everything conceivable can be done by electricity. For instance, on the yacht Niagara, built for George Gould, and recently launched, the electric plant is employed to furnish light for 440 16-candle-power incandescent lamps, and storage batteries are provided capable of supplying energy for 80 more. The dynamos are so designed that as many as 900 lamps can be illumined for purposes of display, besides a powerful searchlight on the bridge. There are also electric heaters, curling tongs, smoothing irons, ranges, warming-pans and electric elevators. Electricity will operate the laundry and drying-room, it will heat chafing dishes and bring out the music of a big orchestra. Call bells, telephones and such minor electric devices are also provided in profusion.

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