

bands of velvet, in graduated shades of violet, the lightest one being at the top.

The cloth bodice is embroidered in open

work, and worn over a plastron of cream-colored taffets, finely tucked in groups,

with a tiny embroidery of violet slik on the flat intervals between the tucks. The opening over the vest is made somewhat

in lyre form and the edges are bound, with a band of deep violet velvet. The sleeves are long and tight-fitting and the

"Flats" to Be Worn.

The round shapes of straw known as

"flats," are to be worn again this year.

but in a mode so different that they are

hardly recognizable as the same simple

shapes with which everyone is familiar.

A profusion of trimming, placed under the

front, raises the flat at a very sharp an-

gle. All of the trimming, in fact, is

placed under the rim, so that, from the front view, none of the straw appears. An idea of the effect may be had from

the illustration.

The flat in the model is of a peculiar,

crinkley-straw effect, made of horse hair,

and the gauze. No prettier hat could

be imagined as a background for a fault-lessly pretty face. From the front, it is

becoming to a great many, but from the side—what a mercliess exposer of the

That one cannot have too much of a

good thing is fairly exemplified in the

violet hat, which will soon be amongst us again irresistibly welcome as the modest flower itself. One that seems

quite worth sketching, for its delicate originality, is of fancy Parma violet straw,

have their stems thrust into the bunch of

the crown is a light drapery of satin vel-

vet, in dull pastel green, surmounted by a few folds of mauve. Near the back, at

used in the rest of the hat. Two more full-blown peonles are crushed under the

upturned rim, at the back. The leaves

mixed in with the flowers are of pale green velvet, marbled with yellow.

Out of the Ordinary.

striking promenade costume. The hat is

made of the same material as the gown;

that is, of that light-weight velvet that

has been manufactured for spring wear,

and that has all of the beauty of velvet,

without its uncomfortable weight or warmth. The suit is pictured to the left

The sheath-like tunic is cut in a point

in the group.

elvet hat, designed to accompany a

narrow girdle is of cream taffeta.

Her Pretty Bonnet.

When meeting bells began to toll, And plous folk began to pass, he defuly tied her bonnet on— The little, sober, meeting lass-All in her neat, white-curtained room Before her tiny looking-glass.

So, nicely round her lady checks She smoothed her bands of glossy bair, And innecently wondered if Her bonnet did not make her fair; Then exernly chid her foolish heart For harboring such fancles there.

So, square she tied the satin strings, And set the bows beneath her chin; Then smiled to see how sweet she looked; Then thought her vanity a sin-And she must put such thoughts

Before the sermon should begin. But, sitting 'neath the preached word, Demurely, in her father's pew She thought about her bonnet etill-Yes, all the parson's sermon through-about its pretty bows and buds

Much better than the text she knew, Yet, sitting there with peaceful face, The reflex of her simple soul, She looked to be a very saint-And maybe was one on the whole-

Only that her pretty bonnet Kept away the aurecie! —Mary E. Wilkins in Mail and Express.

# PLANNING EASTER FINERY

#### Lent But Just Begun and Yet "Open ings" Already Being Advertised by the Metropolitan Shops.

NEW YORK, Feb. 26.-Simultaneously with the announcement of Lent, comes the with the announcement of Lent, comes the wound about them. The light taffeta continues to be wound spirally, we like it completely covers the top and sides of the ments and stores. A mere coincidence, but one that brings a smile of good-natured cynicism to the corners of the masculine mouth, until, perchance, te 40 days of prayer and contemplation have spent themselves, when presto! the smile transfers itself to smaller arched lips and the object of the smile is viewed with satisfaction, poised upon hundreds of pretty heads, in hundreds of reflecting mirrors Easter morning.

Judging from the models that have been shown so far, the styles this spring and summer, will accommodate themselves to individual wearers, rather than be, as they were last year, of definitely pronounced, but limited shapes, becoming to but a few types of beauty. It cansaid that hats will be worn down over the eyes, or way back on the head exclusively. Both modes, as well as a happy medium, will prevail. It is an indisputable fact that brims which shade the face from the glaring sun, especially those that are partly open-worked, and that eatch and hold the fancy in a net of ing shadows, are far more bee than the severely turned-up rims that so meclessly reveal the slightest irregularof features, or the tiniest blemish of the skin.

Wide slik straws, loosely braided, will be very much in evidence; they will be seen in blue shades, in rose, rich browns and violet. Many of the new hats have brilliantly-colored straw facings, without further show of straw, the foundations being of wire, covered with tuile, tre-mendous roses and scarfs of real lace. In the turned-down hats, a noticeable feature is the immensity of the bandeaux, covered with huge flowers, resting against the hair behind. As a rule the rims are turned straight up in the back, and have the flowers pressed close against them. A flattering detail is the facing of the rimi with fold after fold of bias penu de sole

Louis XVI Shape.

A shape that gives promise of tremen dous success is the Louis XVI, in which the rim rounds up behind and is peaked down in front. Some idea of the shape can be had from the hat worn by the left-hand figure, in a group sketched on this page. An exquisite Louis VXI is of loose white straw, faced with bias folds of rose-colored peau de sole. At the back is a cache-peigne of very full-blown plak roses and a mass of pale green leaves. The whole top of the rim is covered with a generous twist of rose colored mousseline de sole, colled so full that it completely hides the small crown. An upright bunch of pink roses is tacked to the front of the crown, and the roll of pink, mousseline de sole, is lightly velled with a scarf of cream-colored Renaissance lace, the pattern of which is deliciously emphasized by the tint, beneath it.

It is really quite an expensive hat, but one that the home milliner need not despair of having. The facing is not so diffi-cult as might be imagined. The peau de sole is first out and stitched into one long blas strip, two inches wide. The first row is then applied by holding the strip double and tacking it to the inside edge of the rim, with the raw edges turned, of course, towards the middle. The second fold is applied without cutting and is allowed to lap over and cover raw edges of the first; the third laps in the same way, and so on until the crown is reached. The last row of raw edges will be caught in with the fining. Any good cream or ecru lace may be subted for the Rena'ssance.

The Louis XVI in the sketch is of rosecolored straw, with a black straw fac-ing. It is uniquely trimmed with an imblack satin bow, in six loops, caught by a small brilliant buckle directenter of the crown The black eatin has three rows of red silk | marked on the white vest and band in the ling. When American women of the world

picture indicate rows of heavy, gray silk

thread stitching. The hat, worn well down over the eyes, is a bolero-shape. The doubled-up rim is covered with gray velvet and the crown is filled in with softly-folded white cloth. A twist of the cloth, coming down over the rim at the left side, holds in place a pair of crisp black Mercury wings. The costume might well be characterized by the adjective "stunning," in the general acceptance of the word. In spite of its apparent simplicity, it is truly far too plicated in cut to be thought of, excepting by the very most experienced and capable of modiates.

The center figure in the same sketch shows the latest development in the paletot fad. It is in English gray cloth, plaited in large squares and run through with a tiny thread of scarlet. The straight, ample front is double-breasted and decked with-two rows of large buttons. The sleeves are extremely novel in cut, the outer part of the sleeve begin-ning at the neck, instead of at the armhole, and forming s band in the place of the usual shoulder seam. They are made long and tight-fitting and are finished at the bottom with wide, turnedback cuffs. The high, straight collar, fitting smoothly to the neck, is surmounted by another collar, made to flare out abruptly from its upper edge. A straight pocket is slit into either side of the coat.

Black Velvet Skirt.

The dress skirt is of black velvet, stitched around the bottom with several rows of gray silk thread. The dainty hat accompanying the costume gives to it a lively touch of color, without which it would be almost too somber for spring-time. The framework is in simulated straw, made up of crinkled strips of gray satin and chenile. The rim is rolled double, and the crown is one of those wide, almost protruding, affairs that are, at present, so popular. A wreath or dashing, red-silk roses borders the crown, near its upper edge. The crown, by the way, is wider at the top than at the base. The back of the hat is almost covered by a spreading double bow of wide black velvet, centered in a pearl slide, and resting, half against the upturned brim and half against the hair.

The complaint has often been made that the hats usually the most fashionable are, The facing, which is almost hidden, is as a rule, those that are not calculated to make one look younger, and that the selection of youthful-looking hats frecovered with folds of white chiffon. The bandeau, showing well from the front, but tapered off behind, is of turquoise-blue quently means the sacrifice of vogue. This tapered off behind, is of turquoise-blue satin velvet. Directly in front, the satin velvet is drawn together and arranged in a puff ruffle, whipped in under a fleur de ils of mock jewels. Then, above all this, is a great, full rosette of lustrous black gauze. Two fine black ostrich plumes, curving back from the front, have their quills caught in between the velvet and the gauze. No prettier hat could year, on the contrary, much of the head-gear that is the most chic is positively rejuvenating.

More hats are being made "In costume," as it were, than have been worn hitherto The trimming, or even the material of the gown, is repeated in the millinery, with the happiest effect. In such cases, fussy arrangements are barred, simple handling being considered by far the more elegant and dignified.

ANITA DE CAMPL

#### NEW YORK GOWNS THE BEST. Actresses and Society Women No Longer Depend Upon Paris.

In one the plays new this week, says the New York Sun, of recent date, the gowns of the women are made an especial feature with a medium-sized crown, and a round-ed, hollow rim. Rising from the crown at the left it a large bunch of Parma vioof the production, and it is proudly maintained that they were all made in New York. Most of them were designed by one lets, the stems of which are covered, by having a long scarf of light violet taffeta woman, who exhibited great taste and skill in this work.

ord that all the gowns in this production liners and modistes, and will have to rely were made in New York. That condition upon their own taste in the matter of crown Another twist of taffeta in a deeper shade of violet, is added just above seem. The number of gowns really enti-tled to be described by the phrase "made the rolling rim. But the unique part of the decoration is in the arrangement of feathery sprays of maiden-hair ferns that in France" that have reached the New York stage is very small, indeed. French actress appearing here now is supviolets and their daintily wired tips all posed to reveal the very last word in Par-isian modishness, while, as a matter of curving in the same direction. The whole thing is charming and could be easily fact, her gowns are made in New York. It has always been a tradition that what-ever the qualities of their dresses might Another violet-colored has is in the Louis XVI form, with a bubbling facing of pucker-tucked chiffen to match. Around be, actresees must say that they came n Paris.

Some years ago a famous American >-ress, now dead, gave an elaborate produc-tion of a Sardou play of which her cos-tumes were one of the principal features, the right side, is a mass of peonies in crinkled silk, repeating all of the tints and the names of half a dozen well-known dressmakers were scattered over the programme, from one end to the other, although it was, in reality, a Fifth-avenue tailor who made all the dresses. He re-ceived enough money for them to satisfy his pride at the loss of fame that might Distinctly out of the ordinary is a gray

Most of the French dresses that get on the stage today come from large depart-ment stores, and are usually bought by actresses after the other shoppers have passed them by and they have reached that stage commercially known as "marked down." They can usually be

adapted to suit the wearers well enough.

It has become more and more a conviction every year with the women of the stage here that American-made dresess are setter for American use. Paris gowns to



deep circular ruffle, that is covered with the world, but they are not so well suited wide bias folds of velvet. The ruffle is attached, under the tunic, to a silk drop life who dress well came to this conclusion skirt and is gracefully lengthened into a some years ago. Women of the stage sweeping demi-train. A band of white stand far behind the well-dressed women cloth encircles the tunic, to which it is finally stitched, being shaped so that it dips in front, in harmony with the outline of the tunic. The band is crossed in front and ornamented with a large button. The queer little cut-away of gray velvet shows beneath it a tight-fitting long vest of to say that nine out of every ten women white cloth, finished with a high collar in the orchestra seats are a good deal betat the top and cut in a sharp point at the lower edge. At the bust the coat is crossed over the vest in two rounded tabs, fastened with a single button. Two tri-angular reveres of chinchilla are turned

back above this fastening. The stripes

On the fashionable first night it is fall to say that nine out of every ten women ter dressed than the actresses. They usu-ally have better taste; they are better able to detect readily what is smart and new, and they are accustomed, moreover, to dressing at all times well, and do not con-

fine their toilets to two hours of the even-

decided that home-made gowns were better than those brought from Europe for their purposes, it was not long before the women of the stage came to the same conclusion, although some of them still have the idea that it is necessary to announce the Parisian origin of all they wear. wear.

# DRESS BECOMINGLY.

Unnecessary to Be Arrayed in Latest Style to Look Smart.

Of course, says a writer in McCall's Magazine, people with plenty of money can nearly always present a fashionable appearance. I say "nearly always" besause, unfortunately, women of wealth are not invariably blessed with good taste, and, lacking this latter commodity, no one ever looked really stylish. But the possessor of a slender purse need not despuir, for a "smart" appearance does not always consist, as men will persist in thinking, in buying great numbers of the costliest clothes and wearing them but a few times each. No, there are really eco-nomical dressers who always contrive to present a fashionable and smart appearance. Undoubtedly there do exist some women who could never look stylish-not in the creations of Parisian milliners and the triumphs of Fifth-avenue dressmakers -but they seldom trouble themselves about their deficiency, and are generally of the opinion that "sensible persons never trouble to follow the fashions."

carving is done at the sideboard, it is not

observed.

There has been also a revival of the fashion of dressing salads on the table A medium-sized tray, holding the cruets and condiments, is placed before the host-ess, and then the salad bowl at her left side. The dainty Dresden sets, with the tray, bottles and other pleces to match, are the prettiest things to use, and the saind bowls most decorative, when of sliver or Sheffield plate. In fact, an im-mense amount of Sheffield plate is seen in the dining-room. There seems to be a

rage for it. The idea of having set places at the home table appears to be vanishing, and with the exception of the hostess, members of the family stroll in and sit just about wherever they please. Often the heads of the house only sit opposite each other on occasions of large dinners. White is at present the ultra fashionable

color for table decorations. It is seen in the flowers, the lamp shades and in al-most all places where bright colors for-merly reigned. At a recent fashionable New York dinner, the plates and every piece of china that were used had been especially made in England, and they were of a fine, pure white ware, with a high luster. The only bit of color about them was the arms of the family, done in green. The table was profusely decorated with white roses and maiden-hair fern, and quite a sensation was created by its pure, refreshing aspect. The only sweets that were seen upon it were deep green, and they contained a creme de In shape they were oval and not cordial.



"FLATS" TO BE WORN.

look fashionable does not mean to be ar- very large. They are extremely pleasing rayed in the latest style, if it happens to be unbecoming to the individual figure or sary when biting into them, for unless face; the style latest but one is equally handled judiciously the fluid escentified to the designation. Then the is apt to fall and soil the gown. ugliest mode can be softened down so as to be elegant and pretty. Remember the atrocity unblushingly spoken of as the bustle; sometimes only the dress-improver. What hideous extremes of that were wit-nessed, yet a slight padding below the back of the waist is an obvious improvement to most figures. Those who wish to dress at once becomingly and fashionably It may be interesting as a matter of rec- must not be afraid to contradict their milthe style of the moment.

#### LEGHORN IN REQUEST. Will Probably Be Largely Used for Summer Hats.

Leghorns promises to be in much reuges for summer hats, although as yet hardly any orders have been taken for straw shapes of this sort, says the Millinery Trade Review. Milliners are pretty well agreed on the subject, but they bide their time, intending to bring it in as one of the novelties for the latter end of May or June. This being the position of affairs, it would be somewhat premature to hazard an opinion as to the manner in which they will be trimmed. Nevertheless, it is probable that wide ribbons, with flowers or ostrich plumes, will have the preference; and also that whatever e the decoration chosen, a good deal of it will be deemed necessary, as the crown are rather high, and as the brim being in all destined to be lifted at the side some of it will have to be placed under For the present, however, these are no

the straws that occupy the attention of the milliners, and they hardly enter at all into the preparations they are now making for the spring season. With a view to this, they are principally provid-ing themselves with fancy braids for the construction of their own shapes, rough braids of Yeddo or palliasson being infi-nitely preferred to finer sorts.

The more models appear the more pat-ent it becomes that all really dressy hats must more or less be fashloned by the hands of the milliner. Competition is so great here now, and there millinery establishments that really the only way for them to signalize themselves is to create their models entirely. This may account to an extent for the ab-sence of Leghorn hats from among the models provided for the American buyers and for the very small number of rice straws which are also included among the fashionable sorts for the midsummer season. For the same reason, crinoline shapes are mostly required of the boule form; that is to say, only partially blocked; the great additional widths given to the brim to be draped according to individ ual fancy.

## NEW TABLE FASHIONS. White Prevailing Color Tone-Carv-

ing Done at Sideboard. One among the new touches that have been lately observed at well-served dinners is that various condiments are no longer separately passed with raw oysters. Instead, in the middle of the plate on which they are handed is seen a lemon. It is open at the top and its contents have been entirely removed. It has then been filled with a sauce made of tomato catsup, horseradish and similar things to those used in an oyster cock-Before eating them, each oyster is taken up on a fork and dipped in the sauce within the lemon. It renders them very appetizing, and the service is much ore agreeable than the old way. One trip around the table is also saved, and this is a matter of some consideration.

The carving now, even at small home dinners, is generally done at a side table by the maid or butler. The dish should however, first be presented to the hostess, that she, and in fact all at the table, may see that it is in perfect condition. By a slight movement of the head the hostess then indicates to the butler that it is to be carved. This custom seems to be an American one, and it would in this coun-try be considered bad form to have it omitted. In England, where also the in a day or two."-Chicago Times-Herald.

handled judiclously the fluid escap: 3 and

# Latest Edicts of Dame Fashion on Summer Handwear.

Women are to wear two lengths of gloves this year, the three or four-button length with the long, tight-fitting sleeve, and the 12-button length with the waists of affairs is not nearly so novel as it might either exaggerating or merely hinting at portion of the arm. White gloves will be are gloves also in the soft shades, designed to be worn with gowns of the

Mittens, according to one fashion writer, will be much worn during the coming summer. The masses of rings now seen on the hands of even the most tastefully dressed women render the kid glove a difficult problem, and the mitten a delightful compromise. They are made in white and colors, seldom in black, thus getting away from the old style so firmly fixed in our minds. They come in all lengths and have a tie and bow of ribbon at the wrist and some are handsomely embroidered. Some have incrustations of lace, and others are entirely of Chantilly or the like.

Adding Insult to Injury. "Wadleigh seems to be taking seals at the club lately. I wonder why?" "He's afraid to go home."
"The dickens! What's happened?"

MITTENS TO BE WORK.

head of her son and whispered wonderful secrets into his wee brown ears-thril-ling secrets, in a voice strangely soft and tender, such as you would not think could ably be much in favor, and certainly require a glove that protects the uncovered river banks.

worn more than ever, both in kid and mother heart was laid bare before me, loeskin. These last are double stitched and now better impressions came where and have three very large mother-of-parl false ones had been-and I remembered buttons; they come only in white and she was a woman. Rapt and ardently in-chamols color. The kid gloves will be terested, I watched, leaning witlessly out terested. I watched, leaning witlessly out of the window. The woman saw me. The almost entirely in light shades of buff, of the window. The woman saw me. The gray and tan and in white. A soft pale sullen, implacable stare came back. She pink will also be very fashionable. There snatched up the child and disappeared. "She bathes in the river, unconscious of the passing white man, but he must not see the woman's love for her first-

"Oh, Mrs. B., please send me 33 worth of your chocol-" "My secretary, if you please," interject-



When breakfast things are cleared away The same old problem's rising For she again sits down to think Of something appetizing.

The dinner she must soon prepare,

And great is the relief she feels When dinner things are cleared away The problem that is upper Is just the same with one word changed— "What can I get for supper?"

She wants to give them something new.

Or give the cook direction

And long its meditation, fill choice is made, and then begins The work of preparation. When supper things are cleared away Again her mind is worried, For then she thinks of breakfast time,

When meals are often hurried. She ponders o'er it long until The question is decided, Then bustles 'round till she makes sure That everything's provided.

That "woman's work is never done" Has often been dispute ! But that she's worried is a fact, And cannot be refuted. The worry over what to eat Is greatest of these questions And glad she'd be if some one else

id make the meal suggestion -Pittsburg Chronicle-Telegraph LOVE FOR THE MAN CHILD

### Adoration of Their Male Offspring Leading Characteristic of Filipine Wemankind.

"She is like no one else in the worldthis Filipino woman," writes a correspondent of the St. Louis Globe-Democrat. "From the white man's standpoint she is least like a woman of any feminine creature. She will work for you, sell you things and treat you politely, but beyond that the attitude of her life, as it is presented to you, is as inscrutable as a bolted door. You can get well enough acquainted with her husband to detest him cordially, but the nature of the woman is as hard to fathom as a sheet of Chi-

nese correspondence. "It is never a common sight to see a mother, who believes she is alone, playing with her baby. A young native woman was making love to her first man child. The two were in the shack next to mine, but the windows were together. She had the little fellow in a corner and was kneeling before him in a perfect ecstasy of motherhood. The baby could not have been more than several months old, and the mother was perhaps 16. She would bend her body far back, with hands out-stretched; and then gradually sway closer, closer, while the baby, very noisy, and happy in his diminutive way, shrank back into the corner and showed his bare red gums. And when the mother swayed at last very near, she would snatch her naked bundle of brown babyhood and toss him into the air. And there would be great crowings and strangled laughter from the infant, and low murmurings of passionate worship from the woman.
"Then she placed her face close to the

"I watched, and the greatness of the mother heart was laid bare before me,

## WELL-MERITED REBUKE. Chicago Newspaper Woman "Calls

Down" a Poet-Cook. A South Side Chicago woman who writes poetry also runs a fancy cooking establighment. Both occupations are managed with fine impartiality, and the right hand never knows what the left hand does. The cooking establishment is never even remotely referred to by the lady's friends and calling acquaintances. One unconventional caller, says the Chicago Inter Ocean, did get as far once as saying

"It's all on account of his wife's poodle! ed the poet-cook hastily and haughtly,



dog. He was telling me about it yesterday. and the two women have not been on It seems that somebody stole the animal a speaking terms since. A newspaper writer who knew nothing night she was almost beside herself with of these esthetic distinctions, wrote an argrief. 'You must advertise,' she said to him, and he promised that he would do it. So the next morning the following ap- womanly art. A few days afterward the peared in all the papers:

"If the party who stole my wife's poodle dog will kindly return the collar and keep the dog, no questions will be asked."
"He hasn't dared to meet her since, but he expects to put on a brave front and try he expects to put on a brave front and try he expects to put on a brave front and try he expects to put on a brave front and try he expects to put on a brave front and try he expects to put on a brave front and try he expects to put on a brave front and try he expects to put on a brave front and try he expects to put on a brave front and try he expects to me I have seen your before," said the poor ory for names, and had to confess he at a loss.

"Oh, now I remember," said the

ared in all the papers:

"If the party who stole my wife's in a tea-room down town.

"It seems to me I have seen your face

"Yes, I know, I told you about it, but I never thought you would use names. I thought when I first saw you that there was something peculiarly disagreeable in my recollections."
"I am very sorry you look at it that way," said the writer, and they talked it out over the teacups.
"Well, I suppose that you'll always think

of me as an unpleasant, fault-finding creature," said the poet-cook, as they parted. "Oh, no," rejoined the newspaper writer, "merely as a woman of rather narrow outlook. You know when I do any work I'm not ashamed of it and when I'm ashamed of it, I don't do it. That's all, thank you."

# LOVE VS. LOGIC.

An Old Fable in a Modern Guise. A dispute in Jove's empire one day there began 'Twixt Minerva and Cupid—the subject was

The wise goddess averred, and defled contradic-That mortals loved truth and despised stilly

"Do you think," quoth her goddesship, sneering at Cupid, "That there lives on you planet a being so stupid

As to turn from my precepts profound and refined.

To be schooled by an infant, and that infant blind?

No: should we together descend from the spheres, And dwell on you cold orb for one of its years, For each single proselyte boasted by you, I'd make a big bet that, at least, I'd have two,"

"You would?" exclaimed Cupid. "Your chal-ienge I take.
Pray, mudam, oblige me by naming the stake."
"The stake? What I net by my first public 

nectar." "Done." "Lady, your hand, 'tis a wager." "Agreed."
"What, ho!" shouted Cupid. "What, ho! Ganymede;

A dozen of nectar, and let it be nice-Tell Bacchus to choose it, I'll pay price-This day twelvemonth, as time goes on you little orb, Put on ice for this lady and me to absorb,"

They both sought the earth, and agreed all disguises Should be lawful for both while securing their Then they parted, arranging, their pilgrimage

To meet and report and find out which had

Not long after this, in the leading diurnals (Five morning and one or two afternoon jour nals). Of a city renowned of a certain great nation, Appeared in big letters the word "Education" Above an elaborate and learned prospectus, Full of jaw-breaking words, and signed "Doctor

Setting forth that the party subscribing was able
To teach, in six months, every language of Babel,

And with all sorts of learning cram man's emply attics.

From nine parts of speech to abstruse mathematica

Next day the professor, determined to dash on, Took a house on an avenue exerced to fashion, And announced, through a neat-looking sircular's pages, sent," which to both sexes, all His "esta ages, Was adapted, and son, father, mother or daugh-

Could be taught-"Terms, five hundred dollars

All flocked to the Doctor-"a general mo

One morn to the school came a prim Quaker And presented a letter signed "Nathan and Purporting the bearer their offspring to be

Obediah" his name, and concluding, 'To thee We commend him, dear friend, and prosume thee'll be kind To the poor little fellow-thou'lt see he is blind." Quite pleased was the Doctor: "So grave, so demure, That child will astonish the world, I am se

What an air of deep thought, what methodic He'll make, without doubt, a great methema-Then he spoke to the school of the Quaker youth's blindness, "hoped all the students would treat him

But, lol in that school, ere a month passed away. In every class there was Old Nick to pay; The pupils—all useful attainments exchewing— By common consent took to billing and cooing! When in Euclid examined, they talked of the

with kindness.

And their sole calisthenics were loving emhraces; While the voice of reproval was answered with hisses, Or drowned in a general chorus of kisses. It soon plainly appeared—though but little he

That the plain Quaker boy of this row was ine acad.

If he smiled, straight the schoolroom was ringing with laughter;

If he stepped o'er the threshold, the school

followed after. The Doctor perceived all his teaching was Unless this strange frenzy was promptly mded: day, our friend Obed from dinner de-

taining. He addressed him with: "Rascal, I'll give you a caning
If you do not disclose by what art-by what spell, sir-You have made for a month my house we than hell, str." Then answered the rogue, with a countenance

A slight curl of the lip and a roll of the eye: "Why, Doctor, I thought you a keen observer. I'm Cupid!" "Confound it, and I am Minerva. Morni. Let saplent instructors who fancy that man Can be made truly wise on the "high-pressure"

plan, Learn that system is based on the wildest heroics, Which attempts to make men what they never were cloics.

Glant intellect strides to his glorious tank

Does the Samson need no recreation, I sak? He does, and with joyance to brighten his track, Young Love, the gay urchin, sits perched on his back. —Lue Vernon.

The Marriage Name. The practice of the wife assuming the susband's name at marriage is a Rom custom and originated soon after the Roman occupation. Julia married to Pompey became "Julia of Pompey." In later times married women signed their names in the same manner, but omitted the "of." In the sixteenth and seventeenth centuries, we find Catherine Parreo so signing herself after she had been

twice married. In Iceland the opposite has always been the custom. There, after marriage, the husband assumes the wife's All That's Necessary. A woman's smile will oft beguile The sterner sex, austere.

But should that prove a faulty move, Just let her shed a tear. —Ohio State Journ