MALTESE LACE, A FAD FOR THE NEW YEAR

Women Will Employ It for Everything From Robes to Handkerchiefs.

"WHY, what are you doing in town over the week end?" exclaimed one society woman to another as both alighted from their carriages in front of a fashionable New York shop. "You should be at your country home."

"And so should you, and I'll wager that I know your errand," answered the other woman, laughing. "Own up—it's Maltese lace."

"How did you guess it?" asked the first speaker. "You've been studying Hindoo mind reading, and we'll be afraid to have you around."

"Not a bit of it," declared her friend. "I'm simply classing you among the knowing ones who want to be first in anything that's new and pretty. The rest of us are collecting and ordering Maltese lace, and when I found you at its very door—so to speak—I knew what you were up to. Perhaps you are the 'certain leader of fashion' who paid $500 for a Maltese robe the other day?"

These social leaders were busy on an errand that has become a fad among women who like to be in the lead of new styles and to set the fashion for those innumerable women who follow any style which the whims of the leaders may cause them to adopt.

The fad of the new year will be not merely to wear Maltese lace, but to wear it in pieces that match one another in their decorative designs. The fact that it is not the easiest thing in the world to match this lace, with its ivory-gold tint and fine silken texture, only lends fascination to the endeavor, and women who care for lace and want to be the fashionable will rival one another in the number and beauty of their Maltese sets.

Picture the chagrin of a woman who sees her social rival arrayed in a filmy mantilla, a Spanish bolero jacket, handkerchief and sleeve and dress ornaments, all of the same pattern of Maltese lace, when she, herself, has only a collar and handkerchief that match, and is trusting to luck that others will not notice that her dress flounces, stock and inserted medallions are of another, if somewhat similar, pattern.

That the wide and elaborate lace borders upon the tiny silk squares, which women are pleased to call handkerchiefs, must match the other lace in the costume seems an odd fancy, but to a society woman an odd fancy is a veritable boon, and Maltese lace, with its exquisite variety of delicate stitches and patterns, offers a species of entertainment in the endeavor to find one piece that matches another.

Some women are selecting large squares of the lace to drape about the shoulders like a shawl, or over the head, more as an adornment than a protection from the night air, when in evening costume.

For the latter purpose the mantilla, made in Spanish styles, is preferred, with its large square of lace draped gracefully upon the head and framing the face in a silken web of infinite beauty. The long ends of the mantilla are fastened coquettishly to one side of the bodice, or loosely knotted in front, or one end is thrown, with an appearance of careless grace, around the neck and over the shoulder. However it may be worn, whether with the art of a daughter of Castile, or with no art at all, the mantilla is sure to add beauty to a lovely face and lend softness to the lines of an unlovely one. Whether for the sake of its own beauty or because it adds to hers, the society woman will not say, but she will crown her dainty coiffure with its fairy-like folds for many an evening to come.

Prime favorites among Maltese lace pieces are the rich and elaborate pellerines and collars, some round and some square, with pointed or with draped fronts. They will lend an air of elegance and distinction that is calculated to dazzle the eyes of all beholders.

Not only are there collars, large and small, but dress pieces of similar patterns to insert in the fronts and backs of bodices, with smaller motifs to put in the sleeves and skirt, and edgings and flounces, wrought in the same delicate patterns, to trim the frock.

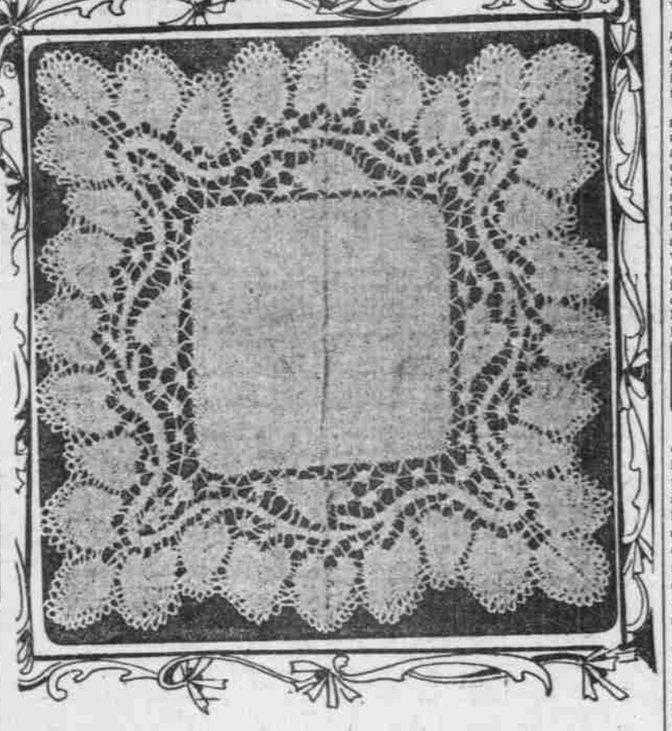
Maltese lace is finely wrought, but very open in pattern, so that the decorative design stands boldly, if delicately, out from a background of fairy-like stitches in an open mesh. Made of the finest of silk threads, it has a creamy glow about it that is exceedingly becoming to the face, and it is peculiarly harmonious when worn with silk and velvet.

Among the articles made in it are very long and wide scarfs with richly elaborated ends. These are particularly useful, as they may be made to serve so many purposes. The low neck of a bodice may be encircled with a Maltese scarf of exquisite design, or it may hang in soft folds, like a mantilla, from the head. It may float in sash ends, or be worn as a scarf or exaggerated necktie at the will of the wearer. Its effectiveness is enhanced when a dainty lace handkerchief, exactly matching it in pattern, is lightly fluttered beside it.

The desire to possess a beautiful article of attire which no other woman can copy for many months, if at all, is by no means confined to a society leader. Every woman, therefore, will be able to appreciate the enjoyment of some sister woman who will trail behind her the long and shining folds of a Maltese lace gown, or who will wear a superbly wrought bolero, with handkerchief to match, secure in the knowledge that no other woman can appear in a garment similar to her own.

Although the demand for Maltese lace of linen as well as of silk has caused a production of this rare old lace in flax thread for the first time in its history, the linen varieties are more in the line of dress trimmings than in made-up articles, and the slowness with which the delicate lace patterns are wrought by families of lace makers on the island of Malta insures exclusiveness to the vogue for Maltese lace for some time to come.

H. LE MONT.



LINGERIE FILMIER THAN EVER

Thinnest Wash Materials Are Employed Everywhere.

THE best lingerie now being shown and made ready for the usual annual "white sales" is all of the orchid and butterfly description. Everywhere the thinnest wash materials are employed, with skirts flouncing enormously at the bottom, night dresses appearing with flowing sleeves and low necks, and drawers more like frilled skirts than anything else.

So, comparing these elegant undergarments with the clumsy flannel nightgowns and long-cloth chemises of our mothers, the wonder is how Beauty could feel insensible in those days. For the fragile stuffs now used, the delicate stichery, cobweb laces and embroideries, even if out of sight, contribute toward the complacency that woman must have to appear well dressed. As that stickler for details, Mme. Sarah Bernhardt, herself, said: "How can any elegante convince her audience if she is really not one down to her corset-string?"

Beginning with materials alone, fine cotton, linens and mulls are in every case considered superior to silken textures. The silk street petticoat, which is perhaps the most important of all woman's underrigging, with closely fitting upper portions and bottoms voluminous with cunningly shaped flounces, still exists. So does the one used for negligee purposes, the dressing sacque worn with it being as delicately hued and as extravagantly trimmed with lace and ribbon.

All other jupons are of the sort that can be purified by the washtub. American and French and Indian lawns, pure white usually, and of a captivating fineness, combine with fragile French laces and lawn embroideries for these. In form, as a giddy maid puts it, the petticoats are best described with three F's—frilly, foolish and fascinating.

Hand-tucked to the knees, that they may be as close about the hips as possible, below this point the skirts swell out into flouncing bottoms, as elaborate, in many cases, as the skirt displayed by the nimble-footed stage dancer. Wash ribbons strung through ornamental beadings, with bows and rosettes at intervals, contribute to further splendor; and in order that the stand-out quality of the bottom may be insured, one petticoat model is supplied with a deep under ruffle of silk. This buttons on under lace flounces, holding them out for gowns in limp materials, and possessing the added virtue of being really a dust catcher. When the skirt is to be cleaned, the silk ruffle, which is, of course, white, is taken off and put through a naphtha bath.

Next in importance to the petticoat is the chemise, which, in the most fashionable instances, is much shorter than formerly. The very short French slip model is the one most approved, the absence of sleeves and the flat back and front rendering this especially comfortable as a corset cover, to which use this garment is often put.

A stylish chemise in the market is an imported slip of soft, loosely woven cotton, embroidered at the bust and around the neck and armholes. This model—sometimes wofully dirty, for such garments are made by hand by the pupils of the French nuns—may often be bought as low as 69 cents. If the material is indifferently fine, the handwork is genuine handwork and the first scrubbing brings forth an elegance that no machine manufacture can supply.

For that matter, machine-made underwear is sometimes much dearer than that fashioned at the French convents, the youth and inexperience of those sewers causing the cheapness of the really admirable handwork there turned out.

But outside of these French samples of child-sewing, the studied simplicity which everywhere counts in the fashion world must everywhere be paid for. So that undergarment which is soft to the touch and unobtrusive to the eye may cost three times the sum of its more flamboyant sister.

Colored ribbons and cotton laces are lavishly employed on the cheapest of the domestic-made models, but even among these there is sometimes a garment which a little manipulation can wrest from the ranks of the Philistine. For one thing always substitute white ribbons for colored ones, and select materials which will wash soft, even if they seem at first coarse and harsh.

American lawn, in which a number of the new undergarments are made, is an admirable material for laundering, becoming as soft as mull if starch is left out, as it should be. Some pretty chemises in this material are longer and fuller than the French slips, and simply ruched about the neck and armholes with imitation Valenciennes.

Numbers of novel laces are extensively used, sometimes a little handwork combining with machine work, but the best things always showing a studied restraint.

The extreme width of the very short drawers worn seems at times an absurd exaggeration, until it is discovered that such kinds are admirable substitutes for the short skirt. In fact, these wide drawers with their several flounces and ribbon draw-strings compose, with a long chemise, sometimes the only underfurnishing for a silk-lined house toilette.

For figures inclining only to a moderate buxomness the doing away of all superfluous bulk about the hips is a necessity for the good fit of the skirts now worn. On the other hand the woman of ethereal build is provided with all sorts of dainty fripperies for the building out of her figure. Instead of the old, injurious bust pads of wire netting or the wads of cotton impenetrable to air, ruchings of fine lace, net, chiffon or ribbon are now worn at the front of the corset. The prettiest and most comfortable of the hip pads are of pinked silk, in as many flounces as are needed, and very smart effects are obtained by having them in delicate tints.

Corsets for the sylph-like woman are also very short on the hips, or they may be next to nothing at the back below the waist, or be in the form of a mere girdle, as lightly boned as possible. Stouter figures wear their boned armor, which is still of the straight front description, in a way to create a slim effect. It is put over both drawers and chemise or short skirt, the knitted vest protecting the body, and the thinnest mull corset body, ending above the waist, covering the corset. Again, the petticoat is sometimes buttoned on at the bottom of the corset, which is held even more taut by the garter bands, which run from the front to the stocking tops.

To conclude the requirements of the genuine elegante, unless she is of a very willowy build, any underwest that is not short of sleeve and low of neck is forbidden her.

"Ah," Dame Fashion will say, "your chest is delicate! Then go, my dear, and nurse your maladies at the chimney corner, for the fashionable battle, like every other, is for the strong."

However, the longest lane has a turning somewhere. So the woman who must protect her health, while eschewing clumsiness finds that woven underwear of fine wool and silk is less conducive to bulk than the lace and ribbon sorts. Some of this may even be charming, as a scrutiny of some stylish examples will prove, delicate colors and silk wash braids taking off the curse of the knitted look.

Some of these silk and wool garments come in sets of two pieces, a combination of shirt and drawers and a corset cover and short skirt combined. These sink into the figure as do all knitted garments, and, as they are of an indescribable fineness, the soft wash silks, which sometimes frill the skirts, add nothing to bulk.

So much for those women who really kneel at the shrine of fashion. The rest, who are only half devotees—confessing only occasionally, as it were—find in outing nightgowns and legitimate flannels a solace for the indigence which puts them outside the pale of ultra-fashionable things. And when they come upon really sweet nainsook night gowns for $1.25, and dainty little chemises for 89 cents, and stunningly effective long-cloth petticoats for 98 cents—these with wide Hamburg embroidery on the outer flounce, which is of quite fine lawn—they feel that heaven has indeed tempered the wind to the shorn lamb and buy these things on the spot.

Delightful details, which may be included in the list of lingerie, are the knitted kimona sacques of wools in delicate colors that smart women are wearing over their thin night-dresses while walking about their rooms. Border frills of soft silk in matching hues edge these; and for those who possess the accomplishment of knitting books on this art give accurate descriptions of these charming and new garments. If bought ready made they are wofully dear—$25 at least.

MARY DEAN.

CONVENIENT MODERN CLOSETS

THIS is the day of the dainty closet. The dainty woman has so decided. The architects are now giving as much attention to the closet as to the family sitting-room, and when they have done, the woman herself puts on the finishing touches.

City apartments and even flats, as well as houses, show closets that are quite as perfect in arrangement as any other room in the house, even though they are small. In one corner of the modern closet is a basin with hot and cold water faucets, and over the basin an electric light button.

The walls are quite as dainty tinted as those of the drawing-room, and the woodwork is usually enameled. If there is room for a chest of drawers, it is white like the woodwork, and has brass knobs and trimmings.

Not an inch of space is wasted in the modern closet. On the side which is devoted to clothing is a shallow shoe box with a lid. This is built in the wall and runs the length of the closet. It, too, is painted white and has brass hinges.

Several enameled boards are placed along the wall, the lower one being at a convenient height for hooks to be inserted for clothing. These shelves are useful for hat boxes and other odds and ends of the wardrobe.

This arrangement of the shoe box and shelves makes a little wardrobe by itself, and it is quite the fad to keep the dust away from the gowns by hanging dainty curtains before the lower shelf. Sometimes the shelves are left bare, but they often are made more attractive in appearance by putting crepe paper on them, letting two or three inches extend below the shelf. The paper is tacked here and there with a brass-headed thumb tack, and between tacks is gently pulled out to make it look like a ruffle. The yellow and pink chrysanthemum, the wild rose or the violet papers are especially dainty for this purpose, and are so durable that they will not need to be replenished more than twice a year.

Crepe paper is also used to cover the hangers, in place of silk or satin. A dozen hangers at five cents a piece, a roll of crepe paper, a few yards of number five ribbon to wrap the hook, a sheet of cotton for padding, and a pot of glue are all the accessories required to make the hangers more attractive.

It is astonishing what one roll of crepe paper will do. If the closet is not too large, it will cover several shelves, hangers, and a band box or two. Instead of the hat boxes, bearing on the covers the trade marks of various milliners, something akin to the charming old band boxes of our grandmothers' days are made.

An ordinary hat box is lined, cover and all, with pale pink, pale blue, yellow or white tissue paper, merely pasted at the edges. If pink is chosen for the lining, pink chrysanthemum paper is used for the outside. A broad satin ribbon to each side of the cover, joining in the center and tying in a big bow on top, finishes the box.

If the box is very large and admits of more than one hat, milliner standards are placed inside to set the hats on, so feathers and flowers will not be mussed as the weight of the hat rests upon them.

Instead of ugly pasteboard boxes which bear the labels of the articles they contained when purchased, all the boxes which hold corsets, odds and ends of laces and other useful things, are covered with figured crepe paper. This covering not only beautifies the box, but strengthens the corners, so the receptacle will last twice as long.

If the closet is not large enough for a shoe box, shoe and slipper bags are used for the door, with large enough slips to admit of shoe trees as well.

Above all things else, the up-to-date closet has a soiled clothes hamper or laundry bag, and a stocking bag; the latter, of course, complete with darning needles and cottons to do the week's mending.

GLASS PAINTING BEING REVIVED

ACCORDING to the present indications, glass painting bids fair to take its original place in the rank of decoration, and women who are so fortunate as to have old heirlooms in the shape of banjo and grandfather's clocks with quaint glass pictures are now more than ever to be envied. But any woman of moderate ability can turn her knowledge of painting to account in this direction, for the work is easily done and the results are always interesting.

Since this old accomplishment has been revived, it is rapidly becoming the fashion to use it in beautifying the home. Often the entire appearance of a sombre room is changed by transforming an ordinary glass window into an imitation stained glass one. A square or oblong window over the piano or book shelves, which is not an ornament to the room, but is necessary for light, need be no longer an eyesore if treated to this simple method of color painting.

One of the most interesting examples of imitation stained glass was seen recently. To accomplish this result the painter first had a pane of glass cut the same size of the window. On this was sketched in outline the motif, after which it was painted in the same manner as on china. From the edge of the glass the arrangement of the gold leaf was so carefully applied that it gives a gorgeous effect when the sun shines through it.

Some artists make it a point to stand their easels in the sunshine while working on glass so they can keep the effect in the foreground in applying colors. This method of working is trying on the eyes, however, and rather difficult to follow. To insure durability, the glass must be fired before mounting in the pane.

A new idea for beautifying a hall window at the first stair landing is to arrange a circular piece of glass about 18 inches in diameter in a frame in such a manner as to give the effect of stained glass. This is done by carefully choosing the proper colors of paint and apply them with a quantity of gold leaf interspersed. If the window is square, oblong or diamond shape, it may be first painted a solid color, leaving a space in the center for an imitation stained glass window to be puttied on in any desired shape. The putty is gilded over, so that it does not show, and the effect of the solid color underneath the outer glass is beautiful if the paints are judiciously applied.

An old-fashioned oblong French mirror is also an excellent object on which to experiment, after removing it from the frame. This may be decorated with a top panel about nine inches deep, after the old style, with a church and trees. After the glass is fired, it should be turned over to a picture framer to frame appropriately, having a moulding under the painted panel, of course, as they did in olden times.

The modern grandfather clocks are also decorated with pleasing results. One of the prettiest ones shown has the coat of arms and the monogram of the family to whom it belongs. A laurel leaf wreath encircles the colored monogram, and adds character to the painting. Even book cases have lengthwise or crosswise panels showing some landscape scene.

RECIPES FOR THE CHAFING DISH

NO regularly served meal is quite so tempting as the little supper or informal luncheon, whose piece de resistance is cooked in the chafing dish. The following recipes are suitable for both occasions, and are so simple as to require no skill beyond that of the amateur:

Delicious Scrambled Eggs.—Scrambled eggs are prepared after the following recipe are to the every-day sort as the Virginian cook's breakfast rolls are to those of the baker. For six eggs allow butter the size of an egg and two tablespoonfuls of chopped mushrooms with salt and pepper to taste and brown bread crumbs as required. Prepare the mushrooms in advance and use only the fresh ones. Peel them carefully and put in a porcelain saucepan with half a tablespoonful of butter rolled in flour for six of medium size. Cover tightly and let the mushrooms stew in their own liquor and the butter, then season to taste, remove the mushrooms from their liquor, pass them through the grinder and return to the sauce. If watery, thicken slightly with a little flour rubbed smooth with butter. Fry the bread crumbs and keep both them and the mushrooms on hot dishes while the eggs are cooking. Put the butter in the chafing dish and add the eggs without beating. As the butter begins to melt, stir all together with a fork, and when the eggs begin to thicken add the mushrooms and season lightly with salt and pepper. Turn out upon a platter or serve from the chafing dish, but in either case sprinkle the top with brown crumbs.

Eggs With Smoked Beef.—A somewhat more hearty dish is made with eggs as a foundation, both combined with smoked beef, tomatoes and cheese. To four eggs allow half a pound of the beef, shaved very thin, one cupful of thick canned or stewed tomatoes, two tablespoonfuls of grated cheese, a teaspoonful of onion juice, a tablespoonful of butter and four eggs. Break the eggs in a bowl and beat until light. Put the butter in the chafing dish and when melted add the beef, tomatoes, cheese and onion juice. Stir all together until well blended, then add the eggs and continue stirring until they are set. Season with salt and pepper.

Creamed Clams.—To make this delicious dish, choose hard-shell clams of medium size and have them steamed in advance. Wash the shells carefully and place in a saucepan, cover tightly and stand over a moderate heat until the shells open. Remove the clams and chop a sufficient number to make one cupful, reserving half a cupful of the juice for the sauce. Put one tablespoonful of butter in the chafing dish and when melted add one tablespoonful of flour. Stir until blended, then add half a cupful of clam liquor and half a cupful of cream. Stir continuously until smooth and the consistency of a thick cream. Season with cayenne pepper and salt. Add the chopped clams and stir all together for a moment, then serve on small squares of toasted bread.

Cream Chicken With Peppers.—A welcome and delicious variation of the familiar cream chicken can be made by combining it with green peppers. Either fowl which has been left over from a preceding meal or one which has been parboiled for the purpose, can be used. In either case, the meat should be cut in dice and measured. For each pint allow two peppers and the quantity of sauce given before. Remove the seeds from the peppers, boil them for ten minutes in salted water and cut into dice and add to the chicken. Put two tablespoonfuls in the chafing dish and when melted stir in an equal quantity of flour. Stir the two together until smooth, then add one cupful each of the chicken stock and cream. Stir unceasingly until the mixture is well blended, then season with salt, pepper and celery salt. Add the chicken and let stand until thoroughly heated, stirring occasionally. Serve in rounds of toast.

Lobster on Toast.—To prepare lobster in a chafing dish after this appetizing method, it should be boiled, cooled and cut into dice, well in advance of the appointed hour. To every pint of the meat so prepared, allow one pint of sauce. Put two tablespoonfuls of butter into the chafing dish and when melted add two tablespoonfuls of flour. Stir until smooth, then add half a pint each of cream and white stock and stir constantly until it boils. Add the lobster, heat thoroughly and season to taste with salt and cayenne pepper. Extinguish the lamp, then add the beaten yolks of two eggs and two tablespoonfuls of chopped parsley. Stir for a moment, then serve on rounds of toast. The sauce must not boil after the eggs are added, but the lobster will be kept hot by the water in the under vessel.

Lobster With Mushrooms.—To cook lobster after one of the approved methods it must first be boiled and cut into fair sized pieces, but not minced. The best for the purpose are the small hens weighing from a pound to a pound and a quarter each. For three such allow the quantity of sauce given below, increasing proportionately as may be necessary. Put a tablespoonful of oil in a chafing dish, and when melted add three finely chopped shallots. When they begin to color, add half a pint of Spanish sauce, a wineglassful of sherry, ten fresh mushrooms, which have been peeled and cut into bits, and salt and pepper. Stir all together and let cook slowly for ten minutes, then add the lobster, a tablespoonful of parsley and a dash of nutmeg. Boil five minutes longer and serve. To make the Spanish sauce melt one ounce of butter, add to it one ounce of flour and stir over the fire until colored a good brown. Add half a pint of stock, half a carrot, one onion and a stalk of celery. Stir until it begins to boil, then let stew slowly for half an hour, when strain through a fine sieve.

Stewed Mushrooms a la Francais—Nothing is more welcome for the chafing dish supper than well-prepared mushrooms. To cook after a delicious method, allow one gill of sauce and one gill of cream for every pint of fresh mushrooms after they have been peeled and the bottom of the stalks cut off. Divide one tablespoonful of butter into four parts, roll each part in flour, then put into the chafing dish with the mushrooms. Cover the dish tightly and let the mushrooms stew in the butter and their own liquor for 15 minutes. Then add the sauce and the cream, the juice of one lemon, salt, pepper and a tablespoonful of chopped parsley. Let all boil together for a few minutes and serve. To make the sauce, which should be prepared in advance, melt half an ounce of butter and stir into half an ounce of flour. Then add half a cup of stock and let it stew until it boils. Remove from the fire and add the well-beaten yolk of one egg mixed with a little water. Whip all together lightly with an eggbeater.

THREE PIECES IN PLACE OF SEVEN

WOMEN who intelligently seek to be beautiful are striving for greater simplicity in their wearing apparel. It is an encouraging symptom of a rational dress reform.

This new idea of combining daintiness and simplicity comes from Paris. The woman who inclines her ear to listen to the wise sayings of French modistes may be sure that it will be to her advantage. Instead of no corsets, bloomers, ugly undergarments and ill-fitting gowns, such as faddists have advocated, the French reformers go to the other extreme. They know that only few women can be induced to make freaks of themselves.

"From the skin outward," says madame, as she lays a union suit of soft clinging silk before her patron's eyes. This may be sleeveless or have sleeves, as the wearer chooses. The only requisite is that it must be in one piece and cling to the figure like a pair of tights. Not a line will be impaired, not a wrinkle will be possible.

"The corset," says the arbiter, "must also fit like a glove." The newest corsets are called "stays," which they really are. Instead of extending up to the breast bone and a cramping the chest and its muscles, they do not extend more than five inches above the waist line. They may be made of either silk, coutil or batiste, be heavily embroidered or plain, but they must be long-waisted, taper well at the hips and lace in front. To remove, they may be unclasped at the side.

No steels are needed to adjust such a stay, which is slipped over the head and laced to fit the figure, leaving free the shoulders and chest, as well as the muscles of the diaphragm.

After the corset comes the one-piece undergarment, which is a marvelous combination in lingerie—four garments in one. Over the corset this dainty affair looks like a corset-cover and petticoat, but it is also chemise and drawers.

This combination garment is as far removed from the so-called "health garments" as can be imagined. It is made of fine handkerchief linen, and is trimmed with Valenciennes lace. White silk wash ribbons, three-quarters of an inch wide, are run through beading at the neck, waist and above flounces. It is slipped over the head.

The long petticoat which comes next should have a habit back and fit as smoothly as the sheath-like dress skirt.

Instead of seven pieces of wearing apparel, only three are necessary in this new way.

The new style of dress has other advantages which might be cited, but an important one is its easy adjustment when the wearer is traveling, especially when dressing in the close quarters of a sleeping car.

HOW PORTERS MARK TRUNKS

THE head porter of the hotel was standing in front of a mountain of trunks and bags that had come in from the steamer piers and the railroad stations when a man with a hard-set face came up, says the New York Sun.

"Now, when am I going to get those trunks up in my room?" asked the man. "Here I've been waiting for them nearly an hour, and they aren't even out of the pile. This is outrageous. I shall report this unless you get them right up. Here they are, right here. Now, there's no excuse for you."

He then tapped with his cane the ends of two big trunks near the center of the pile and walked away.

"Guss there won't be any hurry about getting those trunks up," said the head porter to a man who happened to be near him. "Oh, no; they can wait a few minutes longer. They'll have to."

"Are you short of men?" asked the man to whom the porter had spoken.

"Oh, no; I've got plenty of men. Of course, we're busy, but that isn't the reason why these trunks won't be hurried. There's nothing in it for us. That's what."

The bystander looked puzzled.

"No tip, I mean," said the head porter.

"Oh, I guess you can't always tell," said the bystander. "This fellow certainly did talk sharp, but he may be generous just the same."

"Not him," said the head porter, positively. "Look at his trunks. That's how I know."

"Do you see that little circle marked with chalk on each of 'em? Well, that tells the story.

"The last hotel where he was he didn't give a tip to have his trunk taken up and the porter marked that circle on it when the trunk left.

"That circle is the regular sign. It's known in almost every hotel on this side. Wherever that trunk goes its owner will be marked as a tight-fister.

"Not only the porters'll know it, but the word will be passed along. And it's darned little good service that he'll get until he loosens up.

"There's another way that hotel porters use to mark trunks and bags. That's the way they put the hotel labels on 'em.

"Ordinarily speaking, if a label is put on slantingly that means that the owner's a free spender and a good tipper. But there's been a lot of trouble over this mark, 'cause across the water, they say, the custom's just the other way and that's made mix ups when people come home from abroad.

"You can just bet, though, that the chalk circle tells the story. That means zero—nothing. If you ever find one on your trunk or bag you'd better hurry up and wipe it off. That's a friendly tip."

Cards and Kisses.

John Lyly.

Cupid and my Campaspe played
At cards and kisses—Cupid paid;
He stakes his quiver, bow and arrows,
His mother's doves, and team of sparrows;
Loses them, too; then down he throws
The coral of his lip, the rose
Growing on his cheek (but none knows how);
With these, the crystal of his brow,
And then the dimple of his chin;
All these did my Campaspe win.
At last he set her both his eyes—
She won, and Cupid blind did rise.
O Love! has she done this for thee?
What shall, alas! become of me?

Man.

Sir John Davies.

I know my soul hath power to know all things,
Yet she is blind and ignorant in all;
I know I'm one of Nature's little kings,
Yet to the least and vilest things am thrall.

I know my life's a pain and but a span;
I know my sense is mock'd in everything;
And, to conclude, I know myself a Man—
Which is a proud and yet a wretched thing.