

**BRAVE OLD HARTFORD.**

**THE LAST OF OUR HISTORIC SHIPS AFLOAT.**

To be Thoroughly Re-fitted and Carry Our Flag Again—A Worthy Representative of the Old Navy—Some Reminiscences of Farragut.

The recent loss of the Kearsage leaves the historic old Hartford, Admiral Farragut's flagship, as the sole active representative of our old wooden navy. Everybody has heard of the Hartford, which figured so conspicuously in the heroic fight at Mobile and New Orleans. The ordinary of the Hartford is yet to be written, as she will go into active service again soon, as provided by a recent act of Congress. It will cost \$100,000 to put her in first-class order again, and it took a special act of Congress to provide the money.

The history of the Hartford is bound up with that of Farragut, whose flagship she was when that gallant sailor won a reputation equal to, and by some competent judges regarded as greater than that of Nelson.

Admiral Farragut's first appearance on the old Hartford was on February 2, 1862, when he sailed in her from Hampton Roads on his way to New Orleans to take command of a formidable expedition which was fitted out to reduce the defenses of New Orleans and capture the city. The old sloop of war flew Admiral Farragut's flag and continued as his flagship. The bombardment of New Orleans and the destruction of numerous Confederate fortifications along the banks of the Mississippi, with the single exception of the fall of Richmond, were the most important events in the war of the rebellion, and the old Hartford came out of the engagements with flying colors.

When the old flagship was examined at the navy yard it was found that she had been struck 240 times by shot and shell during her nineteen months of service. Several shots had gone clean through her hull and her topmasts were shot away. She was then laid up for five months, during which time she was refitted, and in January, 1864, she was again called upon for active duty. Admiral Farragut returned in her to the gulf, visited Ship Island, established depots of supplies and prepared for the long meditated attack upon Mobile. It was during



The Hartford.

this battle that Admiral Farragut, lashed in the rigging of the Hartford, conducted the battle amid a rain of shot and shell.

At five o'clock on the morning of August 5 the signal was given for the advance on Mobile. The sloop of war Brooklyn took the lead and the old Hartford followed. The five sloops of war came next, each sloop having a gunboat lashed on the port side to take her through if her machinery became disabled. The Brooklyn was given the lead because she had four chase guns and a contrivance for picking up torpedoes. The four ironclad monitors (Tennessee, Manhattan, Winnebago and Chickasaw, formed another line to the right of wooden ships, between them and the forts. Six steamers were placed south and east of Fort Morgan to maintain a flank fire upon it. An hour after the start the combatants were within range and the firing began immediately and was heavy and destructive on both sides. The smoke of the battle hung over the fleet, and the Admiral mounted into the port rigging of his flagship. He gradually climbed higher, keeping his glasses leveled on the movements of the enemy and shouting his instructions to the officers below. The Hartford was then in the thick of the fight, and Capt. Drayton, fearing that Admiral Farragut would fall to the deck in case he was wounded, sent up a quartermaster with a piece of lead line which he passed around the Admiral and secured him to one of the shrouds.

It was while Admiral Farragut was thus lashed in the rigging that an incident happened which showed the kind of stuff the old Hartford's commander was made of.

The Brooklyn, dead ahead, stopped suddenly, and this seemed likely to throw the whole line into confusion. "What is the trouble?" was shouted through a trumpet from the Hartford. "Torpedoes," was the answer. "D— the torpedoes!" exclaimed Farragut. "Four bells! Capt. Drayton, go ahead!"

Thus the old Hartford passed the Brooklyn, took the place at the head of the line and led the fleet into the bay. The battle was hot and ended in a glorious victory for Farragut and the Hartford. It was costly, as the national loss was 335 men, including fifty-two killed and 113 drowned in the Tennessee.

The Confederate fleet lost ten killed, sixteen wounded and 280 prisoners. Again the old Hartford had shown her quality as a fighter and the accompanying view of the sloop-of-war shows the ship as she appeared in Mobile Bay after the battle. The stunted appearance of her masts is due to the fact that her top gallants were hoisted.

During her career as Admiral Farragut's flagship the Hartford contended with forts, fire rafts, fleets, hidden torpedoes, obstructions and the elements and was ever victorious. After the war the Hartford did station duty but performed no service of any importance.

**Came Too Soon.**

In a late story Mark Twain tells of a young colored girl who "experienced religion" in a revival. The next day, in dusting her master's desk she happened upon a \$2 bill which had been left there by accident. "Lord-a-massy," she said as she covered it with a "book as is not to be further tempted, how I wish that revival had been put off till to-morrow!"

When a woman believes she never deceives.

**IN FASHION'S REALM.**

**MATERIALS THAT ARE SHOWN FOR SPRING.**

What the Shop Windows Show—A Specimen Spring Costume—Tailor Gowns—Accordion Plaited Costume—Ribbons Will be Popular.

**Special New York Letter.**

Already the fashions give indications of spring and summer. The show windows present a wonderful and beautiful array of dog-day fabrics, ranging from India gauze to American ginghams, and including plain and fancy batistes, flowered dimities, black and shadow grenadines in single and double widths, Japanese waterproof silks, French jardiniere organilles, silk mixture Japanese crepes, polka-dotted Swiss muslins figured with Marie Antoinette designs in most exquisite colorings, white and colored plaques, French zephyrs in stripes, checks and dotted patterns, embroidered linens, lawns, chambrays and batistes, dainty Java wool nets, printed India wash silks, cocoa-crepes, silk-barred bareges, wool lace effects striped in satin, crinkled Saxony velvets,



A Spring Costume.

illuminated wool duck—a decided novelty—a wealth of chiffons, a little world of transparent crepes in Dresden china effects, finely twilled glace surahs giving the effect of satin, but extremely light of weight, armure glace silks in dots, tiny flowers, and lightning-streak devices; summer satins with small china figures in cashmere colorings, striped rainbow silks, poult-de-soie in fine reps, but of taffeta-like weight strewn with blossoms, shaded foliage, and spangles; rough bourette etamines and those with a firm but thin satin stripe, and new moires in fine waves striped with a color, and further brightened with silk polka-dots. Domestic surahs are in standard twills that wear admirably, appearing in all the popular shades. India and china silks are shown in great variety, but the twilled surfaces are likely to be the more favored. A host of fancy silks and satins are shown, which ladies' tailors, both here and abroad, are using on sacking and capucin serge travelling costumes, for vests, sleeve puffs, etc., occasionally banding the skirts with ribbons to match.

The specimen costume for spring herewith shown is designed by W. J. Moags, No. 3 East Nineteenth street, New York. It is of gray moire Francaise; the skirt is laid in pleats from the sides to the back; the coat is quite a novel shape; it is of gray satin and forms a bodice from below the bust, the upper part is shirred India silk, the joining concealed by an inserting of black chantilly; revers of moire. The bodice is of pale pink India silk with a folded girdle of gray; yoke of white lace over pink sleeves of satin; hat of gray braid with tips of rose color.

Among the models of tailor gowns a number show the back of the jacket cut with flaring basques with fronts in Eton shape opening on a soft corded silk waist, under the belt of which is an added basque which has something the effect of a short circular overskirt or tunic. This is a style becoming to all slender women. On some gowns this basque is sewed permanently to the belt, on others it is adjustable, and when added converts a house gown into a street costume. There is a decided leaning towards basques, real or simulated by trimming.

Blouse effects still continue to appear upon some of the most elegant gowns for receptions, dinners and dances. The fine skill of the dressmaker, however, still keeps intact the glove-fitting effect of the bodice, not



Accordion Plaited Costume.

withstanding its accessories of soft folds, falling laces, drooping front draperies and puffs with which she intricately and beautifully adorns this work of art—a fin de siecle corsage.

Dressy gowns are made with a Princess corsage high at the back and cut down in a square in front with an inserted yoke, this opening being bordered with a frill of guipure lace which, terminating in a point below the bust, is carried on up to the shoulders, forming deep equidistantes. The seams of some of these corsages are defined by a narrow cache point or gimp in beading or jet, which is carried down to the bottom of the skirt. The ribbon-bound tiaras, with port

little bows in front, which have adorned the winter girl's locks, have given place to lace. A twist of cream or white lace binds the wire round which forms the foundation of the ornament, and two airy little lace butterflies take the place of the bow.

Violets for outdoor wear, and sweet peas tied with long streamers of pink ribbon, for indoors, are the accepted floral adornments.

The accordion plaited skirt is shown again as a spring design. The costume here delineated is of black tulle. The overskirt, unmistakable and undisciplined, is here. The round "apron front" of fifteen years ago is reappearing. An extremely pretty dress was of dark blue serge, with a perfectly plain skirt. The bodice consisted of a tight-fitting Eton jacket and a vest of yellow crepe and chiffon. The cuffs of the jacket were of yellow satin under a heavy dark-blue braiding, and the broad-shaped girdle was of the same material. But beneath this simple and satisfactory waist a senseless, useless rounded piece of blue serge hung half way down the skirt and over the hips. It was faced with dark-blue silk. The back of the overskirt consisted of a straight, plaited piece of blue serge about as long as the apron front.

Ribbons will be to the front again. Milliners and milliners have combined in great earnestness for ribbon trimmings for the decoration of their gowns and millinery for the spring season. The ribbons on dresses are applied in rows on the round yoke, on the sleeves to the elbow, and on the skirt yoke, to which are sewed the accordion pleatings. Other gowns show ribbons covering the seams of the gored skirts, ending in large roses on the hem. The ribbons used are watered and plain satin, Persian effects on grounds of black, dark green, phlox red and amber; velvet ribbons, with satin or linen backs, and gauze and satin ribbon.

**HOUSEHOLD MATTERS.**

**Rice Waffles.**—To half a pint of rice, boiled soft and mashed very fine, put a tablespoonful of butter. Set it to cool, and just before baking add one egg and half a pint of flour and one pint of new milk, or better still, half a pint of cream and the same of milk.

**Fried Apples.**—Fry out several slices of salt pork. Wash, core and cut the apples in slices and fry them in the pork fat. When one side is done, turn and brown the other. Lay them on a platter, but do not pile them on top of each other. Do not pare them, for the skin helps to preserve the shape.

**Burn Old Wall Paper.**—When it becomes necessary to repaper a room, remove all the old paper from the walls, gather it up, roll it into small compact rolls, using the larger pieces for the outside, tie each roll with a cord and use for kindling, or burn it at once. It will last longer, is handier to place in the stove, and will not make such a flashy fire as it would to burn it loose. By all means burn it; do not throw it out of doors to be blown hither and thither, perhaps to scare some horse. As a rule, it is colored with poisonous matter, and is not safe to be lying around in reach of children or even of live stock.

**The Kitchen Pantry.**—In the United States the words buttery and pantry are somewhat synonymous with the larder. With us they mean about the same thing—a place for the storage of household utensils and provisions. At first glance the buttery would seem to mean a place where the butter is kept, but this is an erroneous derivation. It comes from a bottery, the place where bottles are kept, and this still the meaning of the word in various parts of England.

**Hannah was Aroused.** "Maria," said Simpkins, as he looked up at the sunlight streaming through the window, "do you suppose the girl has got up yet?"

Mrs. Simpkins listened for a moment and not hearing anything breaking in the kitchen, replied, "No."

"I'll call her," replied Simpkins, as he slipped out of bed and into the hallway and shouted: "Hannah!"

But Hannah slept on, and Simpkins, after repeated calls, prayed softly to himself, and bruised the skin of his hand knocking on the door. Then he came back and talked vigorously to Maria about hired girls and hers in particular.

"I'll wake her up," he finally said, gloomily, and then he got out his .45-calibre revolver and broke his teeth getting the bullets out of two cartridges. Then he hustled out again into the hallway and fired a salute at Hannah's door, followed by another.

In an instant he heard Hannah scream from the kitchen below. She was up, and had been for half an hour. Consequently she it was who let the big policeman, the baker, and the milkman in at the front door, and it took Simpkins ten minutes to convince them that he had not murdered his wife.

Maria, however, as soon as she was visible, straightened things out, but somehow Simpkins feels that neither the hired girl, the baker, the milkman nor the policeman look upon him as a man of great brain power.—Philadelphia Call.

**Nuns in China.**

Nuns in China belong chiefly to the lower classes, the poorer parents being willing to sell their daughters to the service of the convent. The children thus grow up in the ascetic atmosphere and eventually join the order. Poor widows also frequently solve the self-supporting problem by entering a convent. When the women are merely novices the front of their head is shaved. When the novitiate is completed—which cannot be until the end of the candidate's sixteenth year—the entire head is shaved. The nun vows to lead a chaste and ascetic life. Her diet is purely vegetable; meats and liquors she must avoid. She must hold no intercourse with men, and must take no interest in worldly affairs. Her religious duties, which she promises faithfully to perform, are mainly prayers, ceremonies and the care of the altar, on which the vestal nun must not die out. But the Chinese nun enjoys a good deal of freedom. She may walk all about the town. Her spare time is spent in tending the sick. And as the Buddhist priests have very little intercourse with Chinese women, the nuns are the religious instructors of the feminine part of the community, and thus exercise a great influence.

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