

Somebody's Child.

When he was up, he cried to get down;
And when he was in, he tried to get out;
And no little boy in Boston town
Was ever so ready to fret and pout—
And fretty O.

And spend the whole day in a patsy O;
And what shall we do to this little man
But shake him as hard as we possibly can?
And all the evening 'twas storm and scold—
Stormy O.

When he was cold, he cried to be warm;
And when he was warm, he cried to be cold.
And all the morning 'twas scold and storm—
And all the evening 'twas storm and scold—
Stormy O.

And never do what he was told O;
And what shall we do with this little man
But shake him as hard as we possibly can?
And all the evening 'twas storm and scold—
Stormy O.

THE WAGE OF TREASON.

This, as on every other evening, Professor Alexis Ivanovitch, scientist and director of the Imperial gymnasium at St. Petersburg, pressed a kiss, half tender, half mechanical, upon the fair white forehead of Donna, and stole away from the conjugal domicile, while Donna remained alone and reflected. Where did Alexis Ivanovitch's nocturnal excursions take him? The professor was no longer a young man—he had passed his fiftieth year—and science and his absorbing duties as director of the Imperial gymnasium, where 600 pupils studied under him, left him no time to devote to amorous intrigues. And then, was not Donna young, virginal and beautiful, with her luxuriant auburn hair, her steel-colored eyes, and her perverse, enigmatical smile. She was poor, obscure and ignorant when he married her, he rich, a grand dignitary of the Slav university, and counselor to his majesty the czar.

And love had conquered all obstacles, and Donna, daughter of a shepherd of the Caucasus, became the idolized wife of the director of the gymnasium. The seductive Circassian had indeed often triumphed in the heart of the savant over domestic duty. How frequently he sat by her, admiring her and listening as she babbled in French, gently criticizing her linguistic errors. Was not her native conversation worth a hundred times as much as the subtle literary and philosophical discussions in which he engaged with the lettered men of St. Petersburg? Since several months, however, Alexis Ivanovitch's interest in Donna's French lessons had flagged. He permitted her to confound the tenses, to ignore gender, and to forget the elementary rules of syntax without correcting her, as formerly. Moreover, he left the house regularly every evening, and did not return until late at night. Was Alexis Ivanovitch deceiving her? She had discarded that supposition long ago. Donna was too sure of herself, too proud of her extraordinary beauty, to suppose she could have a rival. How should she, the plain Alexis' absence every night? He did not gamble, for the money in the safe was never disturbed, and it is not usual to visit the game with empty pockets.

Once only, a person of unprepossessing aspect and poorly attired presented himself at the door with a letter. Alexis, having read it, handed the bearer a note of five hundred rubles without the least remark, the stranger accepted the same without even giving thanks. Gambling debts are not paid in such a manner, and when Alexis was asked about the incident, he merely answered: "I am helping along a good cause," and Donna did not dare to question any further. She was patient and waited, hoping the inexplicable absence of her husband would cease soon; the thought to follow and spy his actions never occurred to her. This evening, however, he had hardly crossed the threshold when, enveloped in heavy furs, her face hidden by a hood, and her feet incased in instep boots, Donna followed rapidly in his footsteps. She shadowed him through the snow covered streets, oppressed and anxious, the blood mounting to her temples, and her heart beating violently.

This conjugal pursuit, in the night and through the snow, did not have jealousy for its only motive. In fact, Donna had not the right to be jealous, Donna was guilty. A young instructor at the gymnasium, a German named Karl Strueber, profiting by the director's occupation and the isolation of his wife had won her. And it was that thought of this that tortured her; that perhaps she alone was guilty, and that Alexis was not deceiving her; that he loved her still and might be able to justify his nightly absence and convict her of treason, ignoble and unpardonable. Ah, could she but establish his faithfulness! She would then be excusable for her own.

This is why Donna followed her husband on that clear and frosty night, through a strange and labyrinthine quarter of the city, whose narrow streets were scarcely illuminated by the mysterious moonlight.

Alexis, having arrived at his destination, was about to rap on the door of a house, within which all seemed silent and dark, when he paused. Retreating hastily, he hid behind the angle of the house and listened. Light footsteps were coming in his direction. "I am being followed," he thought. Coolly and resolutely he drew a revolver from his pocket, cocked it, and waited. Some moments later, a dark form showed plainly against the bright moonlight at the entrance of the alley. Alexis raised his pistol ready to fire. Just then, Donna surprised seeing no one, and believing she had been outwitted, threw back her hood in order to get a better view of the locality. The moonlight revealed her features plainly, and Alexis, recognizing her, ran from his hiding place.

"Donna!" he cried, "what are you doing here?" "unfortunate woman?" "I was following you, Alexis Ivanovitch," she answered, with trembling voice; "it was wrong, I know, but I could not resist the desire. I wanted to know where you spent your evenings."

"Curiosity is very often a bad counselor, Donna," said the professor, gravely, after a few moments reflection; "heaven grant you may not regret wanting to know that which I had determined to hide from you. But perhaps, I am wrong after all. The wife should hide nothing from her husband and the husband have no secret from his wife. I love you, Donna; my love alone caused me to let you remain ignorant of certain things, a knowledge

of which might prove dangerous to you. Do you know, by the way, that not knowing who you were, I was about to kill you?" "What, kill an unknown—one who has never harmed you? You must be engaged in some very grave undertaking to harbor such a resolution." "Very grave, indeed. But you wished to see and know; come with me and you shall be satisfied." And Alexis Ivanovitch drew Donna, still surprised and frightened, toward the low door of the mysterious house, which opened silently after he had knocked in a peculiar and measured manner.

A regular meeting of the nihilistic committee was being held within, and they were discussing a circular to be sent out which was to inform the affiliates of an important attempt to be made by the revolutionary party against the life of the czar. Alexis Ivanovitch introduced Donna as a neophyte, and two or three women approaching her, gave her instructions. She was given pamphlets to distribute, the names of prisoners, and sick persons whom she was expected to visit and bring food to, and other duties to perform. The affiliation of the wife of Alexis Ivanovitch, one of the leaders of the society, and the author of numerous pamphlets secretly published by the nihilistic press, seemed quite natural and aroused no suspicion. Ways and means were next considered, and were dismissed quite freely before Donna, who listened as if in a dream to the different plans for carrying out their tragic purpose. The meeting then adjourned.

The following day, while Alexis was at the gymnasium, inspecting the classes, listening to the complaints of students, and attending to his daily routine work, Karl Strueber, the handsome German professor, visited Donna, who had not yet recovered from the shock, the terrible experience of the night before and given her. So, then, her husband was a conspirator! He was the associate, the accomplice, of those savage men who terrorize the empire and whose audacity neither Siberia nor the gallows could arrest. Alexis wished to assassinate the czar! Ah, he filled her with horror now, she was no more ashamed of her fault, and it even seemed to her that in deceiving him, she punished him for the crime he meditated.

So she abandoned herself to the embraces of her lover with a frenzied passion that savored of the primitive ardor of the dwellers in her mountain home. But Karl Strueber appeared preoccupied. The dull German! He meditated at such a time. But he had a mission to perform, and waited for an opportunity, although he was for a time disconcerted by Donna's voluptuousness. At last he succeeded in leading her to the following questions to Donna: "Does your husband receive visits from men of peculiar aspect, who upon entering, hand the door porter a ticket?" "No, never," replied Donna with surprise.

"Well, then, does he go out often?" "Every evening," she answered, promptly, paling immediately thereafter, as she thought of the terrible meeting which had attended. In the meantime, a light dawned upon her. Why did her lover ask her these questions? Who was this German, concerning whom vague rumors had reached her ears? Quite a number of Germans were employed in the police—could Karl Strueber be a spy?

Strueber not noticing her abstraction and carried away by his desire to obtain more information concerning Ivanovitch's movements, continued to interrogate Donna eagerly, thus exposing himself. Donna, a prey to conflicting emotions, had answered half mechanically, and now realized that she had betrayed the secret of her husband's conspiracy to the police, the knout, Siberia, or even the gibbet, the man whose honor she already sullied. A gust of pride and revolt swept through her, and the wild nature of the mountain girl asserted itself within her. She had, indeed, consented to betray the husband but she would not betray the conspirator. The Circassian never gives shelter to a spy. Her resolution was taken immediately. No, she would not deliver Alexis over to the executioner. She arose, trembling, but such a Strueber sought to detain her. "Hemman," she murmured, with a bewitching and provoking smile; "I shall return; I am thine forever." In the neighboring room she wrote a few words, called the moujik, and commanded him to take the note to his master.

Ten minutes later, Alexis Ivanovitch arrived at the threshold of the chamber where Karl Strueber was tenderly embracing Donna; while endeavoring to obtain further information concerning the vast conspiracy of which the police already had an inkling. The next moment the bloody form of Strueber, felled by a crushing blow of a battle ax which Alexis had torn from the wall in his library, lay stretched at Donna's feet, while Alexis, with fiery enthusiasm, cried: "Rise, Donna; wife of my bosom! Thou hast aided us to punish a treacherous spy. Thou art a second Judith, my beloved!"—Translated from The Argonaut from the French of Edmond Lepelletier.

There has been an Improvement.

The rules of etiquette laid down now regarding court functions are, of course, not to be compared with the following regulations, which were prescribed by the lord chamberlain 200 years ago for the benefit of officers, many of them belonging to noble families. When invited to dine with royal persons, they were to be neatly dressed, with clean coats and boots, and not to enter the room in a half drunken condition. They were warned not to drink after each mouthful, as that would make them drunk too soon, not to empty more than one goblet for every two dishes. They were not to put their hands in the plates, their bones under the table, lick their fingers, wipe their noses on the table-cloth, or drink so much as to make them fall off the chairs or unable to walk straight. These are extracts from a guide carefully drawn up for the guidance of officers and gentlemen of noble families, which shows that manners have improved since 1624.—Chicago Tribune.

The French factory of Mantois is the only one in the world where glass large and perfect enough for the lenses of a big telescope can be successfully cast.

FASHION NOTES.

"Is there anything whereof it may be said, 'See! this is new?'"

We have tried this summer to describe, as they have appeared, all the novelties in dresses, wraps and hats; occasionally we have described an amusing fancy in the line of some of these articles, until now we find the summer ended and no one can say, as yet, that a single novelty has appeared. There is nothing newer or more elegant to be found to-day in Paris, than can be found in the streets of St. Petersburg, New York, Buenos Ayres or Melbourne. It is astonishing that the celebrated artists who create the Parisian toilettes, and those of all the world, have not sought to celebrate in their fashion the great century by a complete revolution of the fashion.

But it may be owing to a want of agreement, a lack of imagination or perhaps resistance on the part of their customers who make the law. So they tranquilly continue to fashion the dresses and hats according to the style of last season.

From a practical point of view, this great stability of the fashion has great advantages; very often, above all, for the summer toilettes, that one has so little occasion to use. We lay aside dresses and hats, not that they are ruined or even not fresh, but because they are not the latest thing. At the present day, we know how to profit by this that costs so dear, and women who lead the fashion, more careful regarding economy, than formerly, arrange their dress so that the style does not show too abrupt changes.

However, we see charming things which were unknown last year. These the autumn hats have striking novelties. We have seen, before this season, hats of white straw softened under a drapery of black tulle, with large oval dots? And the black straws trimmed with a knot or two of a sky-blue velvet, with pinions of black lace formed by a light metal, which holds them high and round as if they were natural?

The broad grille that has been made in so many ways, and in various styles, is it not a novelty which comes to us directly from England? They are made of silk, as we have described them; of twisted twine formed after the model of the waist; in plaited leather; in crocodile skin, etc. Also the flannel chemisette which is truly original. Of the innumerable chemisettes one of the prettiest is the little plastron of striped batiste with a large plaited jabot, also collar and cuffs plaited. In the back, a small cape descends to the waist and conceals the outline of the high corset now worn. We seldom see the low-necked corset covers or ties of the parent dresses. The corset cover ought not only to shield the corset, but also to preserve the linings of the dress waists. It is a necessity, cleanliness demanding it. They are made without sleeves and cut heart shaped in front; instead of the commonplace form that we have known for so long a time, one more coquettish and more graceful has been designed.

This is a sort of little figaro, short waisted in the back, made without seams except those of the shoulder. It is made of crepe or of the cloth with the selvedge at the bottom, two notches for the arms, the fronts free and the extremities knotted on the center of the chest.

Nothing prettier can be imagined than this little garment adopted by all elegant ladies, and none more easily made. It may be made in white or colored surah, with insertion and valencienne lace, in batiste it is more practical and even prettier.

A very pretty novelty is this little inside corsage of the cloth with the time the Boston and the Albanian style. It is made of white cloth, trimmed with an embroidery of multi-colored silks upon an application of blue cloth, cut in notches on the edges. Silver buttons on the chest. A chemisette of white surah ornamented with cords and tassels, shows itself in the opening of the fronts. The turn down collar, the cuffs of the full sleeves and the broad plait in the center of the vest are finished by a fine English stitch. Many pretty hats, which are almost ready to be displayed to the eager gaze of the leaders of fashion, will be chronicled in our next letter.

FELICE LESLIE.

CURRENT FASHIONS.

SILK DRESS STUFFS.

Woolen stuffs considered, attention consequently turns to what has been produced for the season in silk manufactures. The novelty of the season in the simpler and cheaper of the silk dress goods appears in varieties which show very narrow satin stripes alternating with a heavy cord, and the narrow satin stripes on crepe texture. These silks will bear well making up without the assistance of any other variety silk, or any other material, but they will be more frequently used in the combinations that are fashionable, in conjunction, for instance with velvet, when a costume of extreme richness is desired, or with peau de soie, gros grain or faille francaise, when less expense is aimed at in the robe, or with some one of the plaided woollens serge, camel-hair cloth, cashmere or Henrietta cloth in inexpensive dress.

Peau de soie is continued in a veche that is richer in effect, but closely resembling the fine satin worn in the time of our mothers; gros-grains and faille francaise of the excellent quality and beautiful finish in which they have been practiced for a number of seasons, retain standard importance, and varying the plainer weaves the armures promise to be popular. All these are silks in plain colors, we may except those with satin face, which generally show warp of color lighter than the wool.

The novelties in black fancy silks are brocades in grounding of alternate broad, plain and armure stripes, and brocaded armures of solid surrounding. There are also patterns in striping of basket texture of brocaded designs, and brocading on grounding of plaiding or crossbars of basket texture. The designs are in bold florations, but so thinly laid on as to show the grounding perfectly.

The colored brocades are without precedent in richness. They are in floriated designs reproducing not only the exact size of the flowers and leaves represented, but in some patterns showing flowers of exaggerated size. In

memory is a piece of satin in the new reddish purple known as iris color, relieved with dahlias in several of the colors in which dahlias appear, almost putting nature to shame in the size and elegance of the blossoms. A piece of satin brocade, the design of which was the work of the silk buyer of one of our large houses, in of grounding in Turkey red, relieved with hydrangeas, the blossoms giving the new tints of violet rose, vieux rouge, the pink, silvery-blue and other colors which florists are wont to infuse into the hydrangeas through certain pigments dissolved in the water poured upon the roots of the plant. This piece of satin is indeed a chef d'oeuvre in both design and weaving, and obtained honorable mention in the Paris Exposition.

Sumptuous satins, devoted to trains, side panels and other uses in robes intended for ceremonial occasions, are in designs of heavy garlands in nature colors on each side of the breadth; and varying these are more definite robe designs, with the florations across the front of the side breadths, densely massed in the front corners and running up the front side of the breadth above the height of the knees. But, while these rich silk stuffs may be regarded as the extreme in elegance in the new brocades, there are patterns much less prominent and suited to plainer tastes.

As in millinery, plain cut velvet this season takes precedence of fancy weaves in popularity; although fancy velvets are at election, especially in the gorgeous designs seen in the satin brocades; introducing, however, only a single color in relief effects. In making up, the satin brocades are usually the exterior, with the plain velvet as the underskirt of the robe; or plain velvet is so applied on a plain gros-grain or tafetas skirt, as to give the effect of the petticoat to the rich satin brocade costumes. Wide side panels, or full breadths of brocade open on a front or tablier of plain velvet and velvet is revealed between the side and back breadths, or train, and velvet appears in the waist, belt, collar, epaulettes and cuffs, or the waist. Plain velvet also has part in the woollen costumes, peeping out between panels and other ways employed as the foundation or relief in the design of the costume. Plaiding is also a feature in the autumn silks, as in the woollens, and very rich effects are in vidding in brilliant colors and wide striping on silks of Ottoman texture. A striking costume imported from Paris, by one of our most fashionable and reliable houses, is a street and carriage dress of Ottoman silk in black grounding, plaided in brilliant colors, with an overcoat of heavy black serge, peeping out between panels and other ways employed as the foundation or relief in the design of the costume. Plaiding is also a feature in the autumn silks, as in the woollens, and very rich effects are in vidding in brilliant colors and wide striping on silks of Ottoman texture. 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