

LONG LIVED PEOPLE.

Do Not Live Five Times the Period It Takes Them to Become Full-Grown, as Animals Do.

THE AVERAGE AGE IS 33 YEARS.

Hungary the Death Rate is Almost Twice as Great as It is in the United States.

DEATHS FOR STATES AND CITIES.

Virginia Does Not Rank Very High as Compared With Her Sisters.

WRITTEN FOR THE DISPATCH.

Among the many differences between living and living things is the fact that some of these which are alive occur in definite times; and the amount of life allowed for these changes depends on the properties of the living matter.

The time required to hatch an egg depends upon what sort of an egg it is; as in the case of the chicken-laying hen.

It is not in the case of the frog, and death have each their allotted times.

Seasons—the little mass of living matter which produces a hair can form just much length of hair and no more, and as it has done its work it shrivels and, when another little mass of cells takes place and begins to push out a new hair.

The life of a single hair in a grown man is from two to six years. Every day loses from 50 to 70 dead hairs, and begins to produce nearly as many new ones.

So, also, each animal has a certain time which it can live; it is like a machine constructed to run so long and no longer.

For example, this time is about five times as required for the animal to obtain its growth and development, which in man is from 20 to 22 years old, that he ought to live from 100 to 110 years.

The Average Life is Thirty-Four Years.

As a matter of fact, the average life of the babies that come into the world is only about 33 years; very few live to be 50, and not more than one out of 2,000 live to their hundredth birthday.

In this case the original differences in the babies themselves or in the way they are brought up, in places in which they live, in the air they breathe and in their mode of life.

As to the questions of the first things we see to know is whether people die early or late everywhere, and, if not, where it is that they live longest.

The answer to this is that people die much more rapidly in some countries than others; for instance, they die twice as fast in Hungary as they do in Sweden.

From 1880 out of every 1,000 persons living in the following countries there died, in Iceland, 18; in Norway, 17; in Sweden, 16; in Austria, 15; in Hungary, 22; in Germany, 14; in France, 13; in Italy, 12; in the United States, 10.

It is not possible to obtain many days as well as full days, to have most of the opportunities, the excitement, the society, and the pleasures of life.

At least all that the really worth having, without giving up the prospect of a peaceful and pleasant old age.

When people are beginning to understand this, and to ask that it shall be made possible for them to do it. This is a piece of work that the boys all over the world are doing.

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OUR BOYS AND GIRLS.

BOARDING SCHOOL GIRLS.

The Corset and Del Sarte Are Both Fashionable—Never-Ceasing War Between Them—Plain Gowns Show Good Breeding—Aspirations of the Backs of the Letters.

WRITTEN FOR THE DISPATCH.

every case plain. The first design is of dotted Swiss muslin, has the waist gathered on the shoulders and crossed, surplus fashion, in front. A sash and a Marie Antoinette neckerchief of plain muslin completes its charming simplicity. Another dotted muslin is surplus back and front, and is worn over a laced guimpe of plain muslin. A sash of white satin ribbon is round the waist. Still another dotted muslin with a baby waist is worn over blue, and has a gathered guimpe of plain muslin. The guimpe is without lining or is lined with ivory white. It is made by sewing insertion, with heading between, in vertical stripes for the neck, with blue stripes running round for the sleeves. Narrow blue ribbon is run through all the headings. Tie these ribbons together in knots and loops round the neck, and in loops and ends down the length of the sleeve. Finish neck and wrists with a tiny bias fraying of blue silk.

A Pink and Blue Silk Gown.

An exquisite gown of India silk, of pale blue with pink dots, made with a blouse shirred very full on cords in several rows around the neck, and is gathered at the bottom and falls over the belt. The belt should be a pink ribbon sash, but if one desires novelty there may be a pointed director's belt instead, made of blue chamois skin and laced in front with a pink cord. Colored chamois skins may be had at the stores for a small advance on the common price.

The full bishop sleeves are turned under at the top and gathered an inch from the edge, leaving a frill standing round the armhole.

Crochets and cashmeres in all pale tints are much used. A favorite model has the waist round across the back and drooping in front. The front of the waist is sometimes laid in plaits that meet in a point at the bottom. It is a charming period of fashion, and very feminine. The complexities of dress are especially hateful. They are a vicious masquerade.

A Sure Indication of Culture.

Therefore do not catch up anything as good enough for your growing girl. Do not impose on her the wearing out of your old figured or brocaded gowns with their passementeries, and jets, and galloons, and artificial flowers. Puffs and biases and such intricacies are far more out of place than that which were on yourself. The things that she ought to wear cost very little. And as inexpensive is a condition of their elegance there is no excuse on the score of cost for inferior dress. There is no surer sign of a cultured household than children in plain attire.

Even the young girl's party dress comes under this first mentioned rule. It is to be made of material, high-necked and long sleeved. People on hygienic hobby-horse will object to the spruce and very feminine indeed it appears. If only fashion were consistent. But she isn't; she insists on no more than a surface effect of fashion dress.

The hair should be a hanging braid till the age of 10. Afterward it is braided at the nape of the neck and turned under in a hanging loop, or else it is braided from the top of the head and fastened in a ring down the back, without ribbon or other ornament. A small, curly braid is worn.

Stockings and slippers of black, rather than the color of the dress, are the conservative choice for girls' evening wear, as being most inconspicuous and simple.

The cloak for a girl to wear over her dancing dress should be a single or double cape, or a loose coat with bishop sleeves, reaching to the bottom of the skirt. Its material should be an inexpensive wool. It should have no trimming, but it may be lined with a bright color.

ADA BACHE-COOPER.

The Bright Sunday School Boy.

Sunday School Teacher (sally)—I'm afraid, Johnny, that I will never meet you in heaven.

Johnny—Why? What have you been doing now?

Teacher—You've been playing with the boys in Frank Leslie's.

Johnny—That's all right, I've been playing with the boys in Frank Leslie's.

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ANOTHER DRAWING LESSON.

Suggestions for Reproducing the Familiar Goat in Black and White—How to Get Over the Hard Points—A Young Person's Pastime.

WRITTEN FOR THE DISPATCH.

Young picture-makers will find this goat an interesting art study. The form of the animal has many strong characteristics of decided marking. In fact, at first glance, the creature often looks as if it were a caricature, with its ridiculous tall, odd angle, and its queer, long beard. Figure 1 gives the side view of a stand-

ward. Sometimes they turn sharply forward and hide the eyes, giving a very odd, funny expression to the face (Fig. 6). The side of the neck is strongly marked by a large muscle which starts below the ear at the back of the jaw.

In Fig. 7 observe the position of horns, ears and eyes. The eyes set high in the head; the ears start a little back of the eyes; the horns just above the roots of the ears. These positions vary somewhat in different varieties of goats.

When the goat strikes an attitude of defiance he bends his head down, presses his chin against his breast, and his neck curves up sharply back of the horns (Fig. 8). For a general outline plan of the head in a direct front view see Fig. 9.

Fig. 10 gives details of the front view and also shows how the narrowness and projection of the nose are represented.

Compare the distance from the eyes to the top of the head with the distance from the eyes to the bottom of the face.

Note that the horns start from the sides of an eminence at the top of the head, which makes its greatest height between them. The space between the horns with the rounded projections over the eyes are at the roots of the horns.

Fig. 11 gives three-quarters view of the head of a reclining goat.

Look now, at the figure of the goat as a whole, in the completed drawing, Fig. 12. Note the character of the outline, even after it has been softened by the hair, is still stiff and ragged. The

side, except through the rib section (Fig. 2). The legs are spare and stiff in line (Figs. 1 and 2). The forehead is prominent; the line from the forehead to the end of the nose is slightly convex; the line of the lower part of the face is slightly convex, as is also the under line of the head. Observe carefully

the portions of the horns and ears, and their relative proportions to each other and to the size of the whole head. Note the flexibility of the ear. Note the peculiar thickness of the lower end of the face. Note the curve of the ear.

To repeat, the special goat characteristics are the abrupt downward slant of the

back line from hips to tail, the usual upward turn of the tail itself, the curved lower line of the body compared with the straight line of the back above, the horns and the flexible ear, the thickness of the nose, and the beard. Once learn to place those properly in proportion and position, and you will have mastered the goat.

In drawing the goat in different positions—and the creature is capable of assuming a great many first put on paper those lines which give the special goat prop-

er- tions and goat characteristics, as in figure 13. The side of the neck is strongly marked by a large muscle which starts below the ear at the back of the jaw.

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