

USES.
 Ah, from the sward tree of time
 How quickly fall the hours!
 It needs no touch of wind or rime
 To loose such facile flowers.
 Drift of the dead year's harvesting,
 They clog to-morrow's way,
 Yet serve to shelter growths of spring
 Beneath their warm decay.
 Or, bent by pious hands with rare
 Sweet savors of content,
 Surprise the soul's December air
 With June's forgotten scent.
 —Edith Wharton, in Scribner's Magazine.



The Story of the Marquise
 "About the meanest thing I ever did," said Bass McPheeters, who had served as a volunteer through the Cuban campaign, "was to steal brandy off the dead dagoes. Every man Jack of them had a flask. I guess it was the worst brandy ever distilled, but it tasted mighty good to me, and, as I say, I stole it and drank it and felt like a ghoul all the time."

"Ah, you're thin-skinned," growled Heathcote, a Harvard man who had come to be a Texas ranger because he was plucked at West Point; "if you want to feel real downright thirty cents you ought to try peacemaking between a woman and a wife-beating husband. I did. You remember it, don't you, Harris? The time I came back from Langtry in an ambulance. I made peace between them all right, but what they did to me 'between them' was a plenty. Robbing dead dagoes is a Sabbath pastime compared to peacemaking and twice as remunerative."

"Neither one of you knows what he's talking about," drawled Lieutenant Collins, who was doing his second year on the frontier with his regiment, and held the record as the only officer in it who was not pulling wires for detached service. "One of you is a thief and the other a fool, but I can tell you an experience that made me look like a thief and feel like a fool for a long time."

"You remember, Heathcote, while I was at the academy I was forever running back to Cincinnati to spend a day, a week or a month, or whatever time I could get on sick leave, bogus telegrams or other subterfuges. Well, they were all bogus, but I had a reason, or thought I had, for going there so often. Woman? Yes, of course it was a woman. That is, she was the making of a fine and beautiful woman. She was a mere girl then, just come eighteen, and as gentle and generous a soul as ever lived. I might as well admit that I had my heart set on my hopes built on her and lost. I didn't find out that part, the loss part, though, till my last visit to Cincinnati, and as that's what I started out to tell about, I'll just begin there."

"Well, I don't think Edith—that was her name—I don't think she ever knew how I felt toward her; you see I was never forehanded with women, or she wouldn't have invited me to her theatre party. I don't know exactly how her mother sprung it, but anyhow we hadn't been in Edith's house five minutes before everybody knew that she was engaged to Herbert Humphreys, a spruce little dandy with light-colored eyes and clothes that would have made Freddie Gebhard look like a cestermonger. I didn't like him first, last nor any time, but of course I was a prejudiced party."

"Well, I was assigned, that's what you call it, I guess; I was assigned to Fannie Ziegler—you know the Zieglers, Heathcote? Brewers, you know, and we went off to the theatre in a lot of carriages, the girls all talking about the coming wedding and what lovely things would be pulled off, and what a lovely ring that was Edith had, and me—you can just guess how I enjoyed that theatre party. I don't remember what the play was or who was in my carriage besides Fannie or anything about it except that one of the party was a girl cousin of Edith's who had come from New Orleans to be leading lady, or bridesmaid, or whatever it is at the wedding."

"Well, sir, she was a stunner! I think if I hadn't been so faded on amiable girls who loved to give pleasure without being coaxed. She didn't require any notes, and as she played we wandered about the big room or sat still to enjoy the effect. I noticed that some of the girls couldn't resist pecking up the ring. They were all envious of it, and if I'm not mistaken Humphreys stood for quite a while near the piano. At any rate it was during the music that I got my only chance to whisper to Corinne Forgeron, that's what makes me think Humphreys must have been by the piano."

"When Edith got through playing and looked for her ring it was gone! She laughed at first and called on us to 'quit joking,' but when we had lighted all the lights and crawled all over the floor and lifted everything movable, poor Edith began to pout, and, well, you can imagine how we felt. No servant had entered the room. The top of the piano was closed, it was an upright one, and we moved the instrument four times in the vain search. The men looked sheepishly at one another. The girls looked mystified and scared. Only Humphreys kept up his front. Nobody wanted to go first, and everybody knew it was time to go. I, for one, was convinced that there was a thief in the company, and naturally I suspected it was Edith's fiancé, whom I hated cordially. Finally, in a burst of long suppressed anger, I suggested that the men should retire to the parlor and search one another. That made the girls angry, and Edith began to cry. At last we all retired, feeling like a lot of whipped curs, all but Humphreys. He had the impudence to keep reassuring us, said that no doubt the ring would 'turn up,' and so forth, till I felt like choking him. Then he said something to poor Edith about her 'carelessness,' and upon my word, if Fannie Ziegler wasn't hanging to my arm I'd have smashed him one then and there."

"But we all went home then, and, to tell the truth, I thought perhaps Humphreys was sufficiently punished when I heard about a week later that he and Edith had quarreled and that the match was broken off. Oh, yes, I tried tentatively to see her, but she never saw any one after that. Corinne Forgeron went home to New Orleans and I went back to West Point. Poor Edith's wedding never came off, but I'm sure she's happier than if she had married Humphreys. Any way she wasted away and I—but that's another story."

"I hadn't been down here at Fort Bliss two months when I got an invitation to the wedding of Corinne Forgeron to Herbert Humphreys! I couldn't go to it and wouldn't if I could, but I was summoned just then to Washington, and, just for meanness—for I hated them both—I dropped off at New Orleans and called at the Forgeron mansion to see the tawny creole. I didn't stay five minutes."

"She put out her big white hand to ward mine, but before I touched it I saw the ring. It may be a case of 'Honi soit qui mal y pense,' but, fellows, if it wasn't poor Edith's ring I'm a liar or an imbecile."—John H. Rafferty, in the Chicago Record-Herald.

girls didn't notice it, or maybe they didn't let on, for they all saw that Corinne was a winner from Winnerville. "The last thing I remember at the theatre was Humphreys showing Corinne the beautiful ring that he had given to Edith as a geardon of their troth. It was a peach, and no mistake, I think they called it a marquise, at any rate its setting was an oblong opal, rimmed with diamonds, but the peculiarity of it, and I think its chief beauty, was the green glory of the two emeralds set at the far ends of the oblong. Corinne looked at it and then at Humphreys in that awful way these women with velvet eyes have, and said: 'I'd say yes myself to a ring like that.' Then she laughed in that limp, coddling way a certain class of women have, and Humphreys—he was a forward imp—slipped the ring on her plump, white finger 'to see how it looked.' Edith's mother was with us, chaperoning the party, but nobody except me seemed to have any evil thoughts, and I even suspected myself. "We got back to the house without anything more thrilling than small talk, and after a nice little supper at which, I thought, Humphreys and the creole kept up a pretty steady exchange of rather tropical compliments, we all went into the music room for a song. I think there were eight besides Edith's mother in the party, all nice young people of the very best families in Cincinnati, and all old friends except Humphreys and the New Orleans cousin. She fitted in all right, at least with the men, but Humphreys—I just couldn't help figuring him out as an interloper, a misfit, a what you might call 'cheap skate.' "Now for the ugly part of it. Somebody asked Edith to sing a ballad and of course we all insisted. She sat down to the piano, fingered the keys a moment, took off the beautiful marquise ring, laid it on the top of the instrument, and began to play and sing. I think she played four or five things before we would let her stop. She was an exquisite pianiste and one of those

celent May Manton model shown includes all the essential features and is suited to a variety of materials, pique, duck, linen, tannine, chevilt, madras, silk, gingham and all the light weight waist cloths and silks, taffeta, peau de soie, albatross and the like, but in the original is of white mercerized duck, with handsome pearl buttons, and is worn with a tie and belt of pale blue liberty satin. Silk and wool fabrics give greater satisfaction when made over the fitted foundation, but washable materials require to be unlined.

The lining fits snugly and smoothly, but extends to the waist line only. The waist proper is laid in deep pleats over the shoulder that extend to the waist line at the back and front, and are stitched to yoke depth with corticelli silk to give the effect of pointed straps. At the centre front is the regulation box pleat, through which button holes are worked. The sleeves are in bishop style, with the season's deep cuffs that are buttoned up at the inside. At the neck is a neckband over which the regulation stock, or linen collar, may be worn.

To cut this waist for a waist of fourteen years of age four yards of material twenty-one inches wide, three and a half yards twenty-seven inches wide,



three and an eighth yards thirty-two inches wide, or two yards forty-four inches wide will be required.

Woman's Eton Jacket.
 Eton jackets fill a definite need and are exceedingly fashionable both for suits and separate wraps. The smart model pictured in the large drawing is shown in tannine, in black, with bands of taffeta, stitched with corticelli silk, and small silk buttons, and makes part of a costume. But the same material, cloth and silk, are all used for general wraps, while all suitings are appropriate when pocket and skirt are made to match.

The back is seamless and fits with perfect smoothness. The fronts are pointed and extend slightly below the waist line. At the neck is a square collar that adds greatly to the effect, but which can be omitted when a plain finish is preferred, or it is desirable to reduce either weight or warmth. The sleeves are in coat style, slightly flaring at the wrists.

To cut this jacket in the medium size four yards of material twenty-one inches wide, three and five-eighths yards twenty-seven inches wide, one and seven-eighths yards forty-four inches wide, or one and three-quarter yards fifty inches wide will be required, with three-eighth yard less in any width when collar is omitted.

Trimmings on the New Hats.
 Many of the new hats are of chiffon trimmed with mohair braid. This braid has a silk sheen, which is charming in combination with the chiffon. One pale line hat, for instance, is made of layers upon layers, rows upon rows, whatever way one wishes to describe it, of chiffon. The rim is formed of one of these soft layers like a rich lanet puff paste, and the crown is of more layers, until one wonders where there is room inside for the head. Each one of the many layers is edged with the mohair braid. That is all there is to the hat. A hat like that requires very little trimming, a large plink rose or many little ones inside the rim on top and more underneath it, next the face, and there is as pretty a hat as may be. One must be sure not to forget the foliage with the flowers, for foliage plays an important part in all trimmings nowadays.

Decorated Stockings.
 "A Parisian 'decorator of ladies' stockings' has so far forgotten professional discretion as to tell tales out of his studio," says the London Daily Telegraph. "The artist designs hevelry chiefly for fair, fastidious and extravagant beauties of the world which



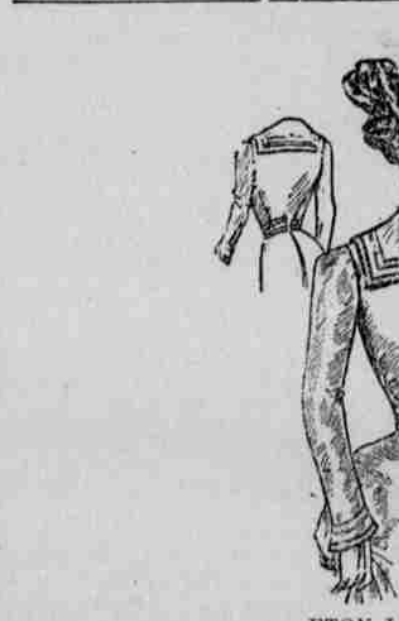
New York City.—The "Gibson" waist is quite as fashionable for young girls as for grown folk, and is exceedingly becoming to graceful figures. The ex-



A Summery Parasol.
 A summery parasol has the upper part tucked, the tucking forming points at its lower edge, half way down the parasol, and below this extending to the edge. The other half of the parasol is of flowered lawn or muslin. There is a ruffling of the same thin material around the edge of the silk, where the lower part of the muslin joins it. There is still another fluff of the colored muslin around the stick at the top.

A Charming Waist.
 A charming waist of pongee is made with insets of lace in a shade to match. There is a pattern of this set into the front, more of it on the tops of the sleeves, and the flaring cuffs and the collar are of the lace. From this stock collar lines of the lace run down onto the shoulders, set into the pongee like the rest. The waist fits smoothly over the shoulders and bust and is left long at the lower edge and can be made to "bunch" or be pulled down snugly as desired.

A Pretty Military Mode.
 Among the spring hats the shepherdess mode is occupying a prominent place. It is broad and flat, with a perceptible droop at the back. Simplicity



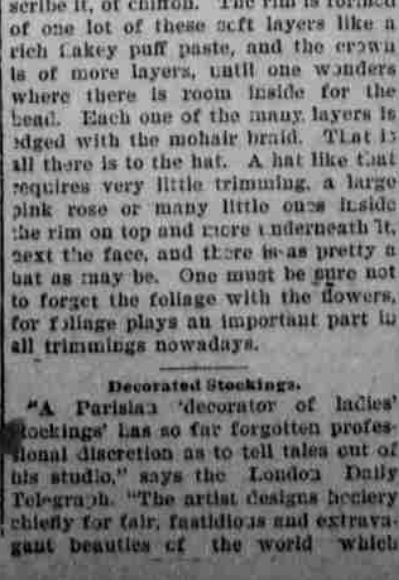
prevails in the trimming, soft ribbons and spring flowers or chiffons, and sometimes ostrich feathers, being best adapted to this purpose.

Sashes Are Popular.
 The popularity of sashes for spring and summer wear is assured, and many of the finest models for spring gowns are finished in this effect.

Woman's Fancy Waist.
 Fancy bodies, with round yokes, are much in vogue both for extra gowns and the popular odd waist. This smart May Manton model is adapted to both purposes and to all the season's dress and waist materials, but, as shown, is made of tannine in pastel color, with yoke and cuffs of wine-colored lace, over white, and makes part of costume.

The lining is snugly fitted and closes at the centre front and on it are arranged the various parts of the waist. Both front and back are laid vertical pleats that are stitched with corticelli silk near their edges, and arranged to give a tapering effect. The closing is effected invisibly beneath the inner pleat on the left front. Pointed tabs are attached beneath the edges of both inner tucks and are held in place by small silk buttons. The sleeves show one of the latest designs, and are tucked to give a snug upper portion, while they fall free and form puffs at the elbows, with deep pointed cuffs below. At the neck is a stock that catches the yoke and closes with it at the left shoulder seam.

To cut this waist in the medium size four yards of material twenty-one inches wide, three and a half yards



twenty-seven inches wide, or two yards forty-four inches wide will be required. With one yard of all-over lace for yoke, collar and cuffs.



amuses itself. These ladies will only wear stockings the patterns of which are unique, and they retain the copyright of the designs. It is even more indiscreet of the artist to reveal that for one of his customers he has made delicate hose embroidered with a serpent having two pearls for its eyes. Other 'art' stockings are decorated with perfect imitations of flowers embroidered in colors, lilies of the valley, violets and lilac being favorite blooms. Most of the ladies select a particular flower which they order to be worked on all their hosiery. It appears, however, that generally speaking, the stocking embroidered in colors is considered a trifle loud. Ladies of never-rare taste prefer black lace, but jeweled ornaments on the latter are regarded as quite permissible. The artist in question charges any price, from \$120 upward, for a pair of hose."

Spring Fabrics of every weight and kind are displayed in the store windows, and in the "ready to wear" articles of clothing. Sheer fabrics, such as tannine, batiste, silk warp, sublimes, grenadines, etc., are to be seen, and the light wool and worsted materials are among those sought for the first spring days. Materials known as the basket weaves, in light colors and black, are among the novel effects much in demand.

For separate waists, striped silks with white grounds and finished with Persian designs or spirals are used. In some of these waists the Oriental effect is carried still further by a finish of Persian insertion, brightened here and there by a tiny piece of glass, held in place with fancy stitching, and having much the same effect as the bits of bright glass that glint in Oriental curtains of cozy corners. Printed Liberties and summer foundals are being made up with flounces of lace, and the promise is that the spring girl will be even more elaborately gotten up than the summer girl of the past. This is declared by dressmakers to be the reflex influence of the historical novel and its dramatization. Silk mitts are to complete many costumes, and it is hinted that hair nets are among the possibilities for summer wear.

In neckwear larger effects will be much worn. Some of these are made of a deep, round yoke of all over lace, finished at the edge with puffings of chiffon, and having a full ruffle of wide, fine lace arranged in a slight waterfall at the front. The collar is made of lace, to match the ruffle. On some yokes velvet ribbons are arranged vertically on the all over lace. The fastening is at the back, to harmonize with "button in the back" waists.

Another style, intended more for house wear, fastens at the front. It is made of wide insertion and chiffon, and has something of a surprise finish. The insertion which forms the top is bordered with a wide ruffle of chiffon, which, in turn, has a narrow pompadour edge, and the long front ends are formed of waterfalls of this ruffling. Many of these are so made as to take the place of a fancy vest for an Eton jacket.

In veerings a new color has been introduced, that is, it partakes of the shades of royal blue and purple, and is made of heavy chiffon, with a tucked border. Velvet of the same color is used for any spots that may adorn it. Ready to wear hats for spring wear differ little in shape from those of this winter. Medium to large shapes prevail, and loosely puffed materials draped on, and finished with a quill or wing, are popular.

With the advent of ankle ties will come a great number of designs in fancy stockings. Many of these have the appearance of high shoes, for where the ankle tie ends, over the instep, a design is embroidered to resemble tiny knots and lacings. For evening wear with slippers, a light ground is formed over the instep, on which is embroidered a fancy design. One of these represents a small Cupid resting on flowers, and another has sprays of roses finished with a lovers' knot.

Spring raglans are of black taffeta, with the bell shaped sleeve. An especially elaborate one has the collar, revers, cuffs and facings of white moire, and over this a border of Persian trimming. The variety of other dress goods offered will not crowd out the thin muslin which was so popular last year. These who know state emphatically that this will be a "muslin summer," and many new designs to tempt the fancy are to be found in the filmy texture that lends itself so readily to effective summer styles.—New York Tribune.

Novel Form of Entertainment.
 A geographical party was the form which one of the holiday entertainments assumed. Everybody was asked to come representing by costume or decoration "some place on the map." When all were assembled, time was called, and every member of the company provided with a piece of paper, bearing numbers 1 to 48, the number assembled, each paper in addition being designated by one of the numbers as the identity of its owner. One hour was allowed for guesses, each guess to be set against the list number corresponding to the number of the person whose insignia was thought to be deciphered. A strict enforcement of the rule of "no assistance" was made, that the contest might be perfectly fair. At the end of the hour papers were signed, and all were collected, a committee of two taking the count. Prizes were awarded to the man and woman making the greatest number of correct guesses, and consolation prizes for the least number. A part of the fun was to select emblems that were misleading. One young man carried around a box of soil with a large capital F partly imbedded in it. "F—in-land," Finland, was what he intended to represent, but a number of guesses read it "F—earth." First. A slender glass bottle, half full of water in which floated a holly berry, was correctly guessed Waterbury by some, but by others was read Clearwater and Springwater. A large capital C cut out of white paper was instantly guessed at a first glance, and was down on every paper as White Sea; its correct reading was, however, "Bering C" Bering Sea. A card on which was printed twenty-four letters of the alphabet meant "R E gone." Oregon. A yellowish A cut from cardboard and pinned half way down a lady's skirt was "Buff—A—low." Buffalo. Another young woman confused the guessers with three skeletons D E L, worn as a tarta around her hair. Everybody promptly put it down as indicating "Del—I—

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Beautiful Odd Bodices.
 A "blouse" of oyster-tinted Louisiana has the two fronts cut away from the neck and down either side in scallops, buttonholed over at the edges with gold thread, to reveal an under chemise and front of white chiffon, finely tucked to the waist, each tuck hand-sewn with gold thread. The Louisiana bodice part and the sleeves were hand-embroidered all over with dainty bouquets of roses and violets in their natural colors, pouching at the waist over a deep belt of white silk elastic, embroidered in gold, and fastened with an art nouveau buckle of roses and violets quite eight inches deep. These deep waist buckles are a feature on most of the belts of to-day.

An old bodice of black chine silk shot with a rich brocaded pattern of flowers in all shades was quite plainly made, with gaugings of narrow black gauze ribbon running from neck to waist back and front and down the sleeves, at intervals of about three inches apart, with very good effect, the collar being one of the new V-shaped ones sharply pointed in front, of gauged black gauze.



DESIGNED TO WEAR IN THE SPRING. New Styles to Be Introduced by the Art-bitters of Fashion.

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Household Matters
 A small sofa called a "dormeuse," that has a high arm and back at one end, which extends only half the length of the seat and then ceases altogether, is considered a very artistic and swag-gery parlor fitting these days.

Window Curtain Fastenings.
 Ribbons to fasten back window curtains are quite passe. A simple cord and tassel is preferable where it is desired to fasten the curtain back. The latest style, however, is to have the curtains hang straight, just reaching the sill.

The Modish China Closet.
 The comme il faut china closet of the hour is an exact reproduction of those of our ancestors in mahogany. The old-time lines are most carefully followed and the reproduction is perfect, even to the glass knobs. Sideboards, too, these days are long, medium-height affairs in sections or compartments and usually (as is most consistent) without a mirror.

The Dining Table.
 Whether a pedestal or five-leg bottom for a dining table should depend upon the size of the dining room. The solid, massive effect of the former is much more suitable in a large room while a five-legged table will not look out of position in a small room as would the heavier one. A round dining table is far and away better style at the present time.

Removing Stains From Marble.
 The following treatment will remove many kinds of stains from marble: Dissolve half a pint of sal soda in a pint of boiling water, stir into this half a pint of quicklime and enough whitening or fuller's earth to make a paste like thick cream. Spread this on the marble and let it remain two days or longer. Scrape off and wash clean. Repeat process if not effective first time.

The Home-made Screen.
 Now that silkolines, cretons and other fabrics are made in every kind of design, including birds, Kato Greenaway children and Oriental colorings, home-made screens may be constructed at slight expense to harmonize with the furnishings of any room. Ready-made frames can be obtained at the department stores, and should be covered with a foundation of burlap or canvas. Over this is fastened the decorative fabric. For nurseries, highly colored flowers and birds are interesting to children. For libraries, screens covered with mats of Chinese grass cloth, and solid colors are considered the most appropriate.

An Error in House Furnishing.
 An error which the inexperienced house-furnisher often makes is to put two reds of different tones in rooms that open into each other. A hall, perhaps, will have terra cotta on the walls, and there will be red in the dining-room to which it leads. This is wrong. Put a negative color on the hall, a tone of buff or mastic with a small brocade figure in silk-tones, that there may be no suggestion or strong contrast to the red of the adjoining room. If blue is to be used in the dining-room, not too light a yellow may be put on the hall. It is these jarring arrangements in adjacent rooms that may destroy wholly an effect in either apartment that by itself or properly complemented would be altogether charming.

Pure Cocoanut Candy For Children.
 Take one pine of sugar, a quarter of a pint of desiccated cocoanut and a quarter of a pint of milk. Boll these ingredients in a granite-ware or porcelain lined saucepan for five minutes. Remove from the fire, set the saucepan in a dish of cold water and stir briskly until the mixture is creamy. Pour on a lightly buttered dish and mark in squares while warm, so that it may be easily broken when cold. Cocoanut cakes are very easily made and would be a variety. Beat the whites of two eggs to a stiff froth, add gradually a small cupful of sugar, the same quantity of cocoanut, either desiccated or freshly grated, and one tablespoonful of flour. Drop on a buttered tin in small round cakes and bake for five minutes in a quick oven.—Ladies' Home Journal.

Panned Oyster.—Drain the oysters in a colander, and when well freed from juice put them in a smoking-hot frying pan, turn in a moment, so as to cook on both sides. As soon as they begin to puff up, which will be almost immediately, turn them into a hot platter, which should be standing over a kettle of boiling water with some melted butter, salt and pepper already in it. Serve immediately. Canned oysters may be prepared in this way and have much of the flavor of those roasted in the shell.

For Signaling In Fog.
 An experiment in marine fog signaling is shortly to be carried out off Egg Rock, Lynn, England. A large bell is to be fixed below a buoy, so as to be rung fifty feet under water. It will be worked by electricity from the Egg Rock Light Station, so that the operator on the island can sound it when required. The theory of mariners is that a bell ringing under water is heard as a much greater distance by surface vessels than when it is rung above water, and it is believed that the sound will be heard by the living in the neighborhood.

PRETTY THINGS TO WEAR
 White designs or colored grounds are the latest effects in fine handkerchiefs.

Pearl cabochous as hat ornaments are much newer and better style than rhinestones.

Smart-looking belt buckles in silver are designed in characters of the Chinese alphabet.

Hats of foliage, trimmed with grapes or cherries, are among the smartest and most exclusive effects of the spring.

A gown of black and white striped silk, gored and corded, and so arranged that the stripes form zig-zags, is a spring model.

Household Matters
 A small sofa called a "dormeuse," that has a high arm and back at one end, which extends only half the length of the seat and then ceases altogether, is considered a very artistic and swag-gery parlor fitting these days.

Window Curtain Fastenings.
 Ribbons to fasten back window curtains are quite passe. A simple cord and tassel is preferable where it is desired to fasten the curtain back. The latest style, however, is to have the curtains hang straight, just reaching the sill.

The Modish China Closet.
 The comme il faut china closet of the hour is an exact reproduction of those of our ancestors in mahogany. The old-time lines are most carefully followed and the reproduction is perfect, even to the glass knobs. Sideboards, too, these days are long, medium-height affairs in sections or compartments and usually (as is most consistent) without a mirror.

The Dining Table.
 Whether a pedestal or five-leg bottom for a dining table should depend upon the size of the dining room. The solid, massive effect of the former is much more suitable in a large room while a five-legged table will not look out of position in a small room as would the heavier one. A round dining table is far and away better style at the present time.

Removing Stains From Marble.
 The following treatment will remove many kinds of stains from marble: Dissolve half a pint of sal soda in a pint of boiling water, stir into this half a pint of quicklime and enough whitening or fuller's earth to make a paste like thick cream. Spread this on the marble and let it remain two days or longer. Scrape off and wash clean. Repeat process if not effective first time.

The Home-made Screen.
 Now that silkolines, cretons and other fabrics are made in every kind of design, including birds, Kato Greenaway children and Oriental colorings, home-made screens may be constructed at slight expense to harmonize with the furnishings of any room. Ready-made frames can be obtained at the department stores, and should be covered with a foundation of burlap or canvas. Over this is fastened the decorative fabric. For nurseries, highly colored flowers and birds are interesting to children. For libraries, screens covered with mats of Chinese grass cloth, and solid colors are considered the most appropriate.

An Error in House Furnishing.
 An error which the inexperienced house-furnisher often makes is to put two reds of different tones in rooms that open into each other. A hall, perhaps, will have terra cotta on the walls, and there will be red in the dining-room to which it leads. This is wrong. Put a negative color on the hall, a tone of buff or mastic with a small brocade figure in silk-tones, that there may be no suggestion or strong contrast to the red of the adjoining room. If blue is to be used in the dining-room, not too light a yellow may be put on the hall. It is these jarring arrangements in adjacent rooms that may destroy wholly an effect in either apartment that by itself or properly complemented would be altogether charming.

Pure Cocoanut Candy For Children.
 Take one pine of sugar, a quarter of a pint of desiccated cocoanut and a quarter of a pint of milk. Boll these ingredients in a granite-ware or porcelain lined saucepan for five minutes. Remove from the fire, set the saucepan in a dish of cold water and stir briskly until the mixture is creamy. Pour on a lightly buttered dish and mark in squares while warm, so that it may be easily broken when cold. Cocoanut cakes are very easily made and would be a variety. Beat the whites of two eggs to a stiff froth, add gradually a small cupful of sugar, the same quantity of cocoanut, either desiccated or freshly grated, and one tablespoonful of flour. Drop on a buttered tin in small round cakes and bake for five minutes in a quick oven.—Ladies' Home Journal.

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