

THE SONGS OF THE FOUR WINDS.

The South Wind. Gently stirring fern and palm-tree, Softly, slow; Stealing sweets from rose and cerise, Whistling low; Through a world of fragrant wilderness To the old North bringing mildness, With the breath of spice and orchid Do I blow.

The East Wind. Damp and raw from the world of waves, Through canvas and rigging I maddly beat; With the stringing tang of the ocean's salt I hark the crews of the flying fleet; And harkways weep when they hear my song: Tangle of froth and sullen roar; Bodies upstomped on frozen shore.

The West Wind. The dust of the desert, the grass of the prairie, The rush of wild horses, the rustle of grain, I weave into rhythmic accord with the oars Of pine of the mountain and sage of the plain. The song that I sing is the song of the open— The crashing of combs through infants' snore, The earth's deep heart throbbings, the murmur of rivers— All sorrows and joys in its measure find place.

The North Wind. From the frosted harp of the God of Ice I strike chill chords as I sing to men Of blistering cold and the flying fleet; Of frozen scorpions, of living snow, Of dim caverns and splintered air, Of dazzling stretches of glacial glare, Of miles upon miles of fleecy white; And, over it all The crimson and gold of the Northern Light! —Booklovers' Magazine.

The Fox Drive at .: Pleasant Ridge

BY EMMA SEEVERS JONES.

EVER near Life Patton's bull-diddle played?" asked McPeak, the singing school master. "Naw," said Tobias Strong, talking careful aim at a box of ashes already well saturated with a fertilizing solution of nicotine, "what's a bull-diddle?" "It's a contraption calculated to make you wish you were in the hereafter or hadn't left the herebefore," said McPeak. "Where'd Life get it?" asked Tobias, squinting his eye at the box of ashes for a more sure aim. "Made it," said McPeak. "Made it?" queried Life. "Yes," said McPeak, "Life can do anything from knitting a garret to sawing logs. Never saw but one thing in my life that Life couldn't do, if he set out to."

foxes chased from one place to another trying to get away. "Life kept the bull-diddle going and the circle kept getting smaller and smaller till there weren't ten yards between the men and the two foxes. The poor little brutes kept running from one side to the other and the men kept sawing away at the noise till finally when they got up close together and Life give an unusual outlandish scrape to that bull-diddle the fox that he and the other fellow had chased out of the woods laid down and panted a little and then toppled over dead!"

"What ailed it?" asked Tobias. "It was just naturally scared to death," said McPeak. "It had run all the forenoon from the sound of that bull-diddle and when the tanned noise come right on top of it that fox fell over as dead as a door nail."

"An' th' other fox?" asked Tobias. "The other fox," said McPeak, "got away like it had the year before. St. Slocum got so excited over the dead fox that he let the live one out between his legs. The men and boys went, some mad and hungry, all but Life, and if he'd known what was good for him he'd have went with the rest."

"What'd he do?" asked Tobias. "O, he just threw his bull-diddle down under an apple tree and took after that fox, him and the other fellow. They were pretty near onto it once, but it got away at last. Life was so excited he'd done with the bull-diddle. One of the Barker children found it and nearly drove his mother crazy with it until she laid hands on it and nobody has even seen it from that time to this."

"Didn't Life get it agin'?" asked Tobias disappointedly. "No," said McPeak, "he didn't. He went over one day about dinner time to get it, but the Widow Barker asked him to set down and eat. Life being hungry didn't know any better than to do it. She had spare-ribs and hot biscuit and maple molasses and she finished Life up then and there."

"When I saw how things were going I tried to reason with Life. 'Life Patton,' I says, pointing to the Pleasant Ridge burying ground, 'what do you see over there?' 'Nawthin' but tomb-stones,' said Life, as careless as you please. 'Well,' I says, 'do you see that tall square one with the picture of a pigeon on top of it?' 'I reckon,' said Life, beginning to stand on one foot. 'How many names air on it?' I asked. 'About two, I guess,' said Life, shifting to the other foot. 'Whose was put on it last?' I asked. 'Jonathan Barker's, I reckon,' said Life, looking hot and uneasy. 'Whose do you suppose will be the next one?' I asked, solemnly. 'By gum! McPeak,' said Life. 'It won't be mine if I can help it.' 'And he never went near the Widow Barker's for three weeks. Not till the Widow Barker sent him to come up and she'd give him his bull-diddle. He went up about supper time and they were married in less than a month."

"I tell you," concluded McPeak, "if ever a widow woman gets after me I'll pack up my duds and leave." —Farm and Ranch.

Woman's Realm

French Girl's Lingerie. Like her mother, the little French girl has an inborn love of pretty lingerie, but the luxury of her underwear is limited strictly to the quality of the material and the beauty of the hand stitching. No lace trims the dainty garments unless it be very narrow Valenciennes, edging a little frill on which three tiny tucks have been run by hand. Any embroidery that may find a place on the lingerie is worked directly on the muslin or broadcloth, in button-hole stitched little scrolls. —Washington Times.

Peek-a-Boo Shoes. Peek-a-boo shoes are pretty things among the most fanciful footwear. The peek-a-boo part is made by cutting the leather in simple designs on the toe and the low uppers on either side of the opening. The shoes are of kid with high heels, and are to be found in every color and shade imaginable. One of the prettiest is in bronze, but with light gowns those of different colors, pastel shades to deep tones in green, blue, lavender pink, and oyster and white are pretty. The shoes are laced with ribbons to match, and worn with silk stockings of the same shade, which are visible through the cut openings. They are pretty and dainty worn with frocks of the same color.

As to the Use of Perfumes. Much has been said of the vulgarity of scent. Well, of course, there are vulgar perfumes, just as there are low music and art. The real reason of the tirade against the vulgarity of perfumes no doubt lies in the fact that the scent bottle is made too evident. A woman of taste, in whatever class of life, will not pour in the eau de cologne by the pint. It is something far more delicate that she requires. It is not a rapid evaporation of strong scent that she delights in, but a very faint, clinging fresh violet in her linen cupboard or hanging her dress in a wardrobe where a scent bottle is left to evaporate slowly. It takes a long time for the subtlest part of the scent to get into every fibre of the texture, but when she wears that dress there is no vulgarity about it. She brings a kind of fragrant presence with her into the room, and it accompanies her wherever she goes, reminding men of summer evenings in pleasant gardens where the lilies blow. —Modern Society.

Mistress Whom a Servant Respects. A woman should insist upon being mistress of her own kitchen, but unless she possesses self-control, patience and tact she is really just as unfit to manage her servants as a child. It is a very true saying that a man or woman who has not learned to control self is not fit to control others. If a woman cannot go into her kitchen without losing her patience or losing her temper she would do better to stay out of it. Fault must be found, but with servants, as with children, it should be in a quiet, dignified way. A woman time should be chosen for it. A woman who does not know any better than to take a time when a servant is particularly busy or has some special piece of work she is trying to get through, such as washing, ironing or getting dinner, will never be likely to have good service. If she scolds or nags she at once lowers herself to the level of her servant and loses the respect which every mistress of a house should strive to deserve from those about her. —Woman's Life.

Now the Fling Coat. Very smart are the little fling coats. Some of these abbreviated wraps reach but to the top of the girdle, and yet others come to the hips. A few end at the waist line. A white chiffon voile with emerald green discs embroidered at intervals on the blouse and the foot of the skirt, amid other trimmings, is fitted out with the cleverest fling coat, which has thus been christened for obvious reasons. Not so long since a garment of similar usefulness was called the coffee coat.

This particular example is of emerald green taffeta. It is pleated and short-sleeved and adorned with embroidery and touches of lace at the neck and front. It provides just the necessary warmth with the sheer blouse and may serve for a theatre or restaurant coat. One in white taffeta shows an Eton as a foundation. Over this falls a hip-length pleating, the sleeves being on corresponding lines. These small coats may be had alone or as a part of a three-piece costume.

Women and Laughter. A Parisian physician has started a school of laughter. This is surely an innovation. We are accustomed to hear that we may "laugh and grow fat," but whether the threat conveyed is such that the average woman is afraid of increasing her avoirdupois or whether she is too lazy to do more than sit occasionally is not known, but it is a fact that women do not often laugh. They smile, and alas! too often giggle, but a hearty laugh is becoming a rare thing. Some people claim that the childhood training, forcing girls to be less boisterous and restrain their hilarity, has resulted in the absence of laughter among women, and surely an unusual roar is anything but pleasing, but let us try to cultivate the "musical tinkle," the "silvery laugh" so much vaunted by the novelist, and in return we are promised that not only shall we be more attractive, but entirely free from dyspepsia—the latter is a proaic but comforting reason, although if a woman suffers from that complaint it is difficult to understand just how she will feel well enough to laugh, and so cure her own illness. —Indianapolis News.

Exercise. The variety of beneficial motions that may be had in muscular exercise is almost unlimited. It is interesting to notice that children, when free to play

Fashion Notes

New York City.—The blouse that closes at the back is a favorite for the finer, daintier materials and unquestionably allows of greater variety of



of the finest and softest white mull. The skirt was shirred in groups of three around the hips, each line of shirring catching the mull in a tiny tuck. Five rows of shirred tucks headed the full flounce which finished the skirt.

Muslin Gowns the Vogue. Muslin gowns are extremely fashionable this season—white and colored, plain and figured, and there are many new designs that are effective and smart. Both lace and embroidery are fashionable trimmings, and are often combined on the same gown, while ribbons of all descriptions play a most important part. —Harper's Bazar.

A Fashionable Gown. An old pink chiffon cloth gown had a skirt with a centre seam, on either side of which was an inverted pleat. There was a double inverted pleat in the back, and the rest of the skirt was plain and tight fitting. Two "dresses" or shaped flounces, attached without any fulness, trimmed the foot of the skirt.

Bonnet With Girdle and Suspender. Suspender and suspender effects appear to have taken the feminine world by storm and increase in popularity as the season advances. Illustrated is one of the most desirable of all waists of the sort that includes a fitted girdle to which the bretelles are attached. In the illustration the material is white linen with trimming of embroidery, the suspenders and belt being piped with blue, but the design can be utilized for almost all reasonable materials and trimming can be banding of any sort of embroidery worked onto the material, or again the suspender and belt can be simply lined, piped with

A LATE DESIGN BY MAY MANTON.



can be made from any banding that may be liked. The waist consists of the front, the backs and the yoke, which is cut in one piece and joined to them, while the neck is finished with a standing collar. The sleeves combine full puffs with pointed cuffs, the seams being covered by the trimming.

The quantity of material required for the medium size is four and a quarter yards twenty-one, three and five-eighths yards twenty-seven or two yards forty-four inches wide, with four and a quarter yards of lace insertion to trim as illustrated for the medium size.

Among the Revivals. Ruffles and puffs are among the revivals, and many dainty muslins show these two decorations. One muslin gown in a lovely shade of cream white had a skirt trimmed with six hemstitched ruffles. A front panel of finest embroidery trimmed the skirt, which was five gored and almost plain at the waist line. The bodice had a yoke of fine tucks and stripes of embroidery, which were edged with a narrow lace frill. A ruffle fell below this yoke, which was square in shape.

Homespun Suits. Many of the homespun suits are trimmed with leather straps, collars, cuffs, revers and belts, or these adjuncts are edged with the leather. Leather caps give a fitting finish to such toiles. The Russian blouse, for sporting purposes, has the advantage of secreting roomy pockets under its box pleats. Yoke tabs at the front are sometimes the concealers of pockets, and pockets are even introduced into sleeve cuffs.

Mull is Attractive. Mull is a white material which will bear all kinds of manipulation, and is actually more attractive when untrimmed. A charming model was made seven or two and a quarter yards forty-four inches wide, with two and a quarter yards of banding to trim as illustrated.

contrasting color, as in the case of the model or finished with some little braid or trimming. The waist is made with fronts and back, the fronts being tacked to form the yoke, and the backs for their entire length, so giving a tapering effect to the figure. At the centre front is a wide box pleat, which can be covered with embroidery as in the case of the model or finished plain in shirt waist style as preferred. The belt is made in sections, and is fitted to the figure and closed in double breasted style, while the suspenders, in two portions each, are joined to it by means of buttons. The sleeves are becomingly full, with the deep cuffs that mark the season.

The quantity of material required for the medium size is five yards twenty-one, four and a quarter yards twenty-seven, and four and a quarter yards twenty-one.

