

# COTTON IS KING AGAIN.

This Season's Crop Has a Greater Value Than Gold, Wheat or Corn.

TEN cents cotton, the South's dream of golden prosperity has been realized. After many seasons of effort to advance production to the five cent basis the necessity for so doing has suddenly been removed. Low prices have done their work by immensely stimulating the demand for cotton goods, and it is not likely that a return to cheap rates will occur, at least for a long time to come. With cotton higher than it has been in years the demand is stronger than it ever has been before.

Americans are apt to look upon wheat as the greatest of all crops, but it is a fact that taking into account all climes and countries, cotton is the most important crop in the world. It is a fact also that the United States supplies a large proportion of all the cotton that is used, a far greater proportion than comes from any other country. The cotton belt of the United States extends over about ten degrees of latitude, including eleven States and Territories, in which it forms the chief staple, while it is raised to some extent in half a dozen other commonwealths.

This region measures something like six hundred thousand square miles of which about twenty million acres are devoted to raising cotton. It contains a population of upward of ten million people, while it is safe to say that ten million more depend for their prosperity, directly or indirectly, upon the cotton industry. Taking into consideration the cotton spinning mills, as well as the cotton raising industry, cotton becomes of a greater annual money value to the United States than gold, wheat or corn.

by small farmers, men who own or rent farms, or who work on shares the pieces of land belonging to the proprietors of large plantations. These men put their own labor into the soil, and by careful cultivation make the most of each acre.

About the only assistance they need to employ is in the picking. The picking season means as much to the labor of the Southern States as harvesting does to those of the wheat belt.

Cotton raising is by no means a matter unattended by work and worry.



From the time when the seed is put into the ground—in the South Atlantic States about the middle of April—until the picking is over in October or early in November the planter is compelled to be constantly on the alert against the many enemies of his crop, and never knows until the fluffy down is safely housed whether his crop is to be a success or not.

Rust and blight may descend upon it when the prospect is of the fairest. If there is a continuous drought the leaves and bolls of the plant fall off; if there is too much rain after the boll opens the cotton rots. The cut worm eats the tender sprouts, the boll worm devours the heart of the plant, while other crawling and flying pests are likely to fall upon it and turn an entire season's work into waste within a week. It may be truly said that eternal vigilance is the price of success in raising cotton.

Cotton seed is sown in rows by a machine called the "planter." When the plants are well above ground they are thinned out by cutting a part of the sprouts, and the ground between the rows is gone over with a cultivator several times until the bolls are on the plant. Then the rows are hilled up, after which the future of the crop must be left to the weather and a benign Providence until the season for picking arrives.

The amount of cotton that one can pick in a day depends largely upon the experience of the picker, but partially, also, upon the condition of the crop. A light crop makes slow picking, and conversely, an abundant crop makes the task of gathering an easy one. A lively worker will gather about two hundred pounds of cotton in a day, although there frequently are cases where as much as three or four hundred pounds have been picked by a single worker.

The cotton pickers are sharing in no small measure the prosperity which ten cent cotton has brought to the South. For several years past the average wages paid to the pickers have been from forty to fifty cents per hundred. At present, however, prices in many parts of the South have risen to sixty and sixty-five cents.

From the weighing baskets and the

which it emerges in thin, gauzy sheets ready for baling.

Five hundred pounds of cotton is supposed to go into a bale. It is packed together by a press and then encircled by six hoops of iron. In this form it is carried away to market, turned over to the factor or commission merchant, and by him shipped to its destination, going chiefly to the looms of old and New England.

The cotton raising industry has been largely controlled by these commission merchants. It has been their custom to advance money to the planters, taking as their security the prospective crop. In this way cotton raisers have been kept largely dependent upon them, and they have been able to make a good profit on most of the cotton which passed through their hands.

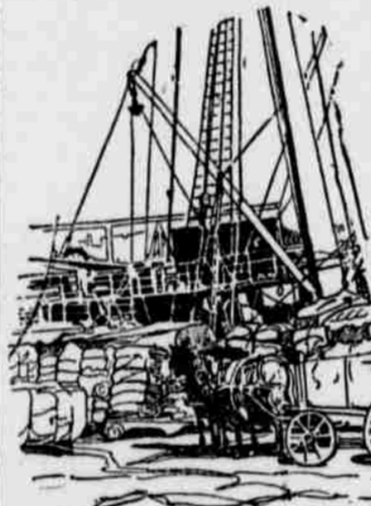
At the present time, however, the planters are coming more and more to rely upon their own efforts, and when they have realized their independence



of the "general store" and the commission merchant they will be able to obtain a better return upon their investments.

The other development which is adding immensely to the prosperity of the South is the growth of the cotton spinning industry. Instead of shipping its cotton to Liverpool or New England, as formerly, the South now works up its own raw material. Nearly five hundred cotton mills are now in operation within the limits of the cotton belt, running five million spindles, representing an investment of \$180,000,000, and consuming annually 1,500,000 bales of cotton, or about one-seventh of the entire cotton crop.

The growth of the manufacturing industry, side by side with the fields of



production, is one of the most encouraging signs for the industrial outlook of the South. It means millions of dollars in profits kept at home and in wages paid out to operators, and it means a diversity of interests, which is the best assurance of continued prosperity.—New York Herald.

### It Did Not Start.

She was new to city ways, and when she found herself all alone among strangers, in a Chicago department store, she became somewhat confused. But, nevertheless, she determined that she would not ask advice. Finally the floorwalker observed this little woman, with the word "country" plainly written on her garb and face, standing motionless in a certain part of the store. He turned away, but in a short time again saw her waiting patiently on the very same spot. When, after the lapse of fifteen minutes, she still was maintaining her position, the floorwalker deemed it his duty to ask her if he could assist her in any manner.

"Well," she said timidly, "perhaps you can tell me when this elevator is going up."

She was standing on one of the great hot-air registers used for heating the store in winter.—Lippincott's.

### Ancient Mozambique Gold Mines.

Discoveries have been made recently of ancient gold-workings in the Mozambique country which were originally carried on by Semitic people and then by the Portuguese conquerors. A large fort has been found which was built for the protection of the workers in the mines of the Muzza River, and from its size it is believed that many people were employed in the mines. This fort was erected by the Portuguese, and investigations are to be made in order to ascertain the precise period at which it was built. The workings now extend for a radius of some miles about this locality, and the discovery is considered of no little archaeological interest.

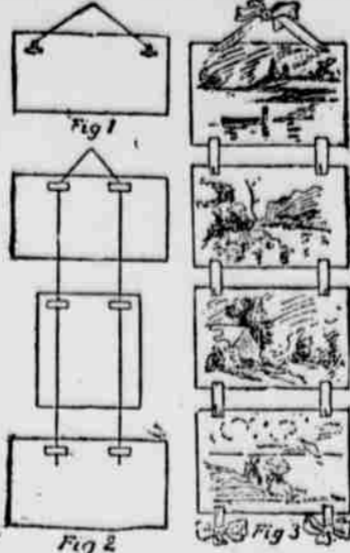
### Originator of the Circus.

Philip Astley, a discharged British soldier, was the originator of the modern circus. He gave exhibitions of riding in a ring in 1770.

### WHAT TO DO WITH PRINTS.

The Best Plan For Exhibiting the Rank and File.

The best prints may be put in albums or sketch books, and this last plan, according to Grant Duncan, in the Amateur Photographer, is the best plan for the rank and file. The big



MEANS OF EXHIBITING PRINTS.

prints, enlargement, or direct, we like to frame if they are worth the expense. And then comes that large class of prints which we use for standing about the room, on the mantel-piece, round the glass over the fire, along the tops of frames of pictures, etc., in any corner we can find. But this class soon becomes so numerous that there are no longer odd corners vacant for their reception, then what is to be done with them.

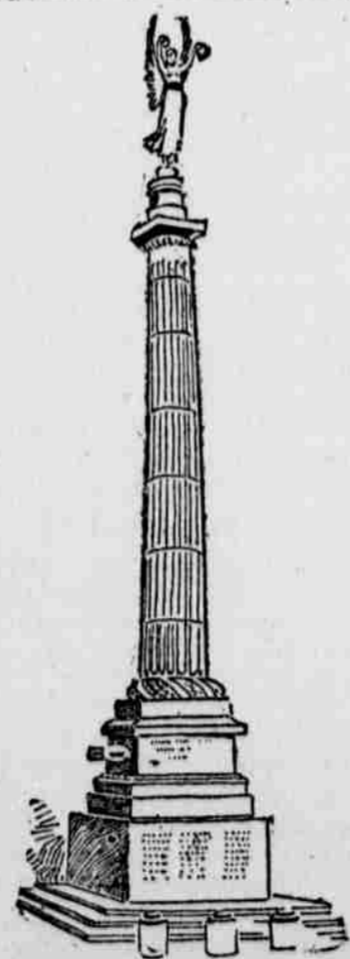
It is a very simple plan, as will be seen. The requisites are simple. They are twine, stout paper, red office tape secotine and a knife. If it is a single mount we have to deal with we proceed as follows: Lay the mount on its face and mark points at equal distances from top edge and sides. Take the tape and cut off two pieces an inch long, bend them into loops and paste them to the back of the mount just over the points marked before, the ends pointing toward the bottom of the mount. Over these ends and across them paste two small strips of the paper and leave the whole to dry and set (Fig. 1). When the paste has set take the twine and tie to the loops, a sufficient to make the mount hang as desired. When two or more are to hang together on the same twine to form a set the only difference is that the tape loops are not used. Instead, tie knots in the twine, and place the knots over the points marked before them, paste strips of paper across the twine just above the knots (Fig. 2). One advantage of arranging prints this way is that the dust does not get on the face of the prints. The more decorative scheme is to arrange appropriate colored ribbon in this way, and the effect in the hands of an artistically inclined person is fine (Fig. 3).

### MANILA MONUMENT.

Classic Column of California Granite For San Francisco.

A San Francisco correspondent writes: The Battle of Manila Monument Committee has given its approval to the design submitted by George T. Brewster, the New York sculptor.

The design is a classic column, surmounted by a winged figure. It is



MANILA STATUE FOR SAN FRANCISCO.

conventional, and, while little originality is shown by the sculptor, the shaft will be one of classic beauty.

The committee decided that seventy-six feet, the proposed height, was not enough, and the sculptor will be asked to increase the height. The committee is also anxious that the material used be California granite. Another change suggested is that bronze tablets, commemorative of Dewey's victory, be placed on the faces of the base.



## THE EDICTS OF FASHION.

New York City.—Every woman realizes the advantage of a waist that can become decollete or high as occasion requires. The present style of



EVENING WAIST.

gumpes for all ages makes such a transposition easy of accomplishment and enables both the high and the low styles to be equally effective.

The very pretty May Manton model illustrated can be made with a gumpes or permanent yoke and sleeves as preferred, and is suited to all soft silks, crepes, nets, laces and the like. In the original, however, it is of apricot satin Algon, with trimming of velvet ribbon in a darker shade, and remov-

style with handsome buttons. The front and lower edges are finished with machine stitching in tailor style.

To cut this coat for a woman of medium size three and one-eighth yards of material fifty inches wide will be required.

### Plush Revived.

Plush, a fabric which has been out of style for some years, is now revived by some smart tailors, who can in a way make almost anything "go," provided that it be in good taste. The band around the bottom of the skirt is a feature of a tailor-dress. It can be of plush as well as of velvet. It need not be straight, but can be used as a wavy border. The width of the border varies from five to eight inches. With a cloth gown use a border of velvet or plush. Use taffeta or cloth as a border for a velvet skirt.

### The Little Lace Sleeve.

Instead of using an undersleeve which is full and loose being drawn into a narrow, tight cuff, some modistes prefer to send home a gown with the sleeve terminating in an extension, called the little lace sleeve. This begins just above the wrist and falls almost to the knuckles, closely resembling an old-fashioned lace mitt. It is a lacy sheath for the back and palm of the hand. It is not easy to keep them fresh if made of white lace.

### Woman's House Gown.

The careless, ill-fitting wrapper has fallen into deserved oblivion, but the tasteful home gown is a comfort which no sensible woman does with-



THREE-QUARTER COAT.

able gumpes of cream gulfure over white satin, and makes part of a costume of the new and wonderfully beautiful soft silk with satin finish.

The foundation for the waist is a fitted lining cut with the usual pieces, which should be carefully and thoroughly boned. On it are arranged the yoke, simple back and full front when the bodice is to be worn high. Whether the waist is to be worn high or low the right front laps over the left in surplice style, and the double frills edge the low, round yoke and run down the edge of the opening to the waist, two extra ones being arranged at the arm's-eyes to form short sleeves. Narrow velvet ribbon edges these frills, and wider is made into bows at the right shoulder, the neck and the waist, with a loose, soft strip connecting the two last. When worn high the neck is finished with a stock that closes invisibly at the centre back.

To make this waist for a lady of medium size four and a half yards of material twenty-one inches wide, or two yards forty-four inches wide, will be required, with one and seven-eighth yard of all-over lace eighteen inches wide for yoke and sleeves.

### Woman's Three-Quarter Coat.

As genuine winter has become a fact the demand for the comfortable warm coat has made itself felt. The May Manton model shown in the large drawing is smart at the same time that it fulfills all the demands made by Jack Frost, and includes many admirable features. The original is made of tan colored melton, with collar, revers and trimming of mink, but mode shades, brown and black are all in vogue; all fur is correct and many excellent models are made still simpler with collar of cloth and revers of peau de soie, or velvet or both of cloth braided and edged with fur.

The coat is cut with a modified box front and half-fitted back, which includes under arm gores and provides the perpendicular lines that are so generally becoming. The fronts are under-faced and roll back to form the revers, and the collar is in curved sections that fit the neck comfortably and provide the correct flare. The sleeves are two-seamed and in bell shape. They are faced at the wrists, and may be finished with or without the cuffs. The coat is closed in double-breasted

out. The simple, but excellent, May Manton model shown in the accompanying cut, fits closely at the back, but is free at the front, where it is held by a ribbon at the waist. The shaped backs and under-arm gores give an effect of slenderness and grace and the soft folds of the front are universally becoming. As shown the material is cashmere in dahlia red, but flannel, flannelette and all washable stuffs, are equally appropriate.

The princess back, with under-arm gore, fits smoothly, but the full front is made over a short lining fitted with single darts. The sleeves are two-seamed, and roll over to form cuffs at the wrists. The neck is finished with a simple turn-over collar that can be omitted when desired and one of linen worn in its stead.

To cut this gown for a woman of medium size six and a half yards of ma-



A HOME GOWN.

terial twenty-seven inches wide, six yards thirty-two inches wide, or four and three-quarter yards forty-four inches wide, will be required.



LEARNING TO PICK COTTON.

It is a mistaken idea to suppose that the present high price of cotton is the result of a crop failure. The yield of last season, 10,500,000 bales, exceeds any crop raised in this country, with the exception of the two previous seasons, which produced phenomenal yields of over 11,000,000 bales each. The falling off of 500,000 bales therefore should be construed merely as a return to normal production, but the vast increase in the number of uses for the product has made this normal crop virtually an under supply.

While no great increase in the acreage devoted to cotton growing is likely to take place, the production will be encouraged by more up-to-date methods of planting, cultivating, ginning and packing, and these, with the high prices which seem likely to prevail for several seasons to come, foretell a period of prosperity for the South such as the magnificent yields of wheat and corn have brought to the West.

During the entire period of depres-



A GEORGIA COTTON FIELD.



COTTON PRESS YARD AT NEW ORLEANS.

the cotton growing regions production has been adjusted to a low level, which will make the future stable even at a lower price which now prevails.

stations, manned by experts, are not likely again to be established in the South. Cotton is almost exclusively

storehouses the cotton is hauled on big wagons to the gin. Most of the gins in use in the South are of the old pattern invented by Eli Whitney, with only a few modern improvements. This machine separates the fibre by tearing it from the seed by means of a series of circular saws with fine teeth. It is then placed in a condenser, from