

ed, "why did you abandon my precious Dimple?"

"I left her to get some milk," Winifred replied, good-humoredly, "and as I was coming out of the dairy a horrid goat barred my passage. The woman drove him away, but he stopped me again at the pasture bars, and I did not reach the station until the train had left."

Mrs. Molineux laughed hysterically. "Jonathan Templeton Ward," she exclaimed, "what have you done with your sister's child?"

"How was I to know it was yours?" he asked, deprecatingly. "I had forgotten that Miss Winifred would be in mourning for her uncle, and I thought she was a widow."

"You thought!" interrupted his sister. "The least said about that, the better. He sent his niece to the foundling hospital; he insulted Winifred and all of us in a manner not to be repeated. Oh, my precious Dimple, my lovely pet! He told the policeman to drop her into the East River. Henry, he said you were a prize-fighter. Winifred, he is not worthy of your slightest thought. Why do you stand there staring at me in that idiotic manner, Jonathan? I disown you; you are not worthy to be the uncle of that cherub darling."

Mr. J. Templeton Ward did not wait to hear all. He darted out of the door, murmuring to himself, "A crisis comes once in the affairs of every man"; and seeking the policeman with frantic haste, Miss Dimple was in a few hours returned to the bosom of her family. His sister, however, refused to see him, and it was not until the marriage of Miss Winifred Molineux to an officer in the United States navy that Mr. J. Templeton Ward finally made his peace with his outraged relatives.

ECONOMY IN DRESS.

THERE is nothing that Americans are more ashamed of than economy. Those who practice it are apt to hide it as a crime, while their real sin is usually waste, and waste is something really to be ashamed of. It should be left to the ignorant and stupid. The French have shown us how economy may be perfectly compatible with respectability and with taste. The person who so learns to economize his means as to make them go far

has earned a great power, and put out of his way a serious obstacle. Any one can live with elegance and refinement provided with a large fortune, but the person who lives thus on a limited income or small earnings has set a valuable example, has really benefited his fellow-beings.

Every one knows that if we reduced ourselves to the needs of the savage, clad ourselves with a blanket, and ate our food with our fingers, it would cost us all our intellectual instincts and higher ambitions, and this would be but poor economy. The great problem of civilized life is a matter of proportion. It is to learn how to supply the complex needs of a civilized being, one of which is beauty in its natural as well as its artificial forms, without forcing the individual to forget the end in expending all his powers upon attaining the means.

The present paper will endeavor to explain by what simple means and with what little expense one of the needs of civilized life—the dressing of its women in comely fashion—may be attained. Women, whether they dress well or ill, must give a certain portion of their time to this subject, and the better they understand it, the less time and money they need expend upon it.

For an intelligent economy, a clear understanding of the means at one's disposal is necessary. The largest economy, of course, lies in using those things which are most appropriate to one's means, and will last the longest; but this is a kind of saving impossible to those who have not at least a small capital, which is the easiest explanation of the often-repeated saying that the poor are more extravagant than the rich. In order, then, to treat the subject practically, it will be necessary to treat it on several planes, though there will be some rules applicable to all who desire to practice economy on any scale.

A dress that is so peculiar as to be striking, either from its brilliancy of color or any other cause, should be adopted only by a woman who has many changes of raiment, and so may wear it only occasionally, or the sight of it becomes a bore, even if at first it is interesting from its novelty. The woman who has many dresses can afford also to give it away or convert it to some other use before it is

worn, while the unobtrusive dress easily lends itself to some different adjustment, which gives it an entirely new aspect.

A woman who has but one best gown can "wear it with a difference," like the rue Ophelia offers to her brother, so as to make it suitable to many occasions, especially if she have two waists, or "bodies," as the English call them. One skirt will easily outlast two waists, and therefore this is a real saving. But suppose that there be but one waist, or the dress be made all in one piece (than which there is no prettier fashion), and it should be worn one day high in the neck, with collar and cuffs, on another day with the neck turned in, and a lace or muslin fichu gracefully adjusted with bows or flowers, and a bit of lace at the wrists, a pair of long gloves, and a more elaborate dressing of the hair, it will be scarcely recognizable. But the dress must be of a very general character, like black silk, or some dark color, or the pleasure of the new impression is lost.

Valenciennes is the cheapest lace, in the end, for many reasons. It is made with a round whole thread. Worn carefully, *not daily*, it can hardly be worn out. It can be washed any number of times; and, not so peculiar as the point or appliqué laces, the Mechlins, etc., all of which are much more fragile, it gives the soft effect of lace without attracting too much attention, so as to be recognized easily again. It is a very great mistake to keep laces (particularly Valenciennes, which is not at all injured by being washed) for years without washing. Many women believe that all lace is ruined by washing, and will keep some cherished bit of lace for years and years, turning yellow with age, and rotting with the dust it has accumulated, till it really drops to pieces. Valenciennes does not need a skillful French blanchisseuse to "do it up," as the phrase is. Let the owner wrap a large bottle closely in white flannel, then sew tightly over the flannel a piece of cotton. After washing the lace carefully in lukewarm water and soap-suds, in which may be dissolved a little borax (say a thimbleful of borax to a pint and a half of water), and rinsing the lace several times in clear water till no soap remains in it, wind the lace about the bottle which you have prepared as above. See that the lace lies quite flat without wrinkles; open the little loops that form the edge with a pin;

stand the bottle in the sun. When the lace is quite dry, so that you may be sure of its entire cleanliness, you may, if you desire to give it the yellow appearance of old lace, take a soft handkerchief and dip it in a cup of black coffee, and sop the lace with it as with a sponge, trying to do so very evenly; then let the lace dry. Some people prefer to rinse the lace in coffee before putting it upon the bottle, but I have found the method described above better.

There are some kinds of old ecclesiastical lace, usually Italian, that in point of endurance are superior to the Valenciennes. But these are enormously expensive, and, unless they may be an heirloom, have no place in a work on economy. But some kinds of lace made to-day by ladies fond of fancy-work resemble it very much—not enough to be mistaken for it at all, but more like it than like any other lace. It is made with a particular kind of tape and with thread on a piece of black or green leather. The amateur usually makes it for furnishing purposes—table-cloths, etc.; but a very fine quality of this lace is beautiful for dress trimming. I have seen a piece made to cover the front breadth of a dress cut in the princess fashion, reaching from the throat to the bottom of the dress, and the effect was really very beautiful. This lace can be made in the odd moments that many women use for crocheting or knitting things of less use or beauty.

Lace! The word lace sounds like the "bagatelle" of the wealthy woman; but although it is not an article to be bought by the severe economist who earns a limited income, yet it may be her very good fortune should she inherit any of it, for it will save her many a penny that she will spend in less enduring fabrics. And one or two really good pieces of lace will be a wise investment for the economist, who, having a small capital to dress on, can afford to buy from time to time a good and lasting thing.

The wise person with a small capital never buys any but a good and lasting thing. Each year she adds one or two really solid possessions to her wardrobe, which, treated with care, last her many years. Thus on a really small sum she may dress very beautifully. Without a capital one is often obliged to buy what can last but for a few months; but there is choice even here.

There is certainly a great economy in a woman's adopting for occasions of ceremony one dress from which she never diverges. It becomes her characteristic, and there is even a kind of style and beauty in the idea. The changing fashions in color and material pass without affecting her. She is never induced to buy anything because it is new. She is always the same. The dress in this case must have a certain simplicity. It costs her little thought and little time, and when the old edition, becoming worn, gives way to the new, the change is not perceived, nor is it noticed when the new in its turn becomes old.

Such dress as this must of course lie within certain limits. Suppose it to be a black velvet: it would last, with care, at least five or six years. Suppose it to be a white cashmere—a dress of small cost: it could, with care, last two seasons; and then, cleaned, last another season or two; and then, dyed, be turned into a walking dress to last two seasons more.

If a dress is put on with grace, its owner alone is aware of its defects, and it is a kindness to the spectator if she will keep her own secret.

In France, and I believe also in Italy, they have a poetic fashion of dedicating for a certain number of years (five, ten, or twenty years, according to the parents' fancy) young girls to the Virgin. I do not know in what way they demonstrate this dedication except in the color of their dress, which is always, for all occasions, summer or winter, blue or white, or white and blue mixed. This affords more variety than at first thought it would seem to be capable of, for any shade of blue may be used.

There is a great economy in deciding on a few becoming colors in their several shades, and confining one's dress to these. Choosing colors that harmonize with each other, like gray, black, purple, blue, yellow, white, and never buying any other colors, one may, in making over garments, use one with another so that nothing is wasted.

It is also important to know what point of dress to emphasize. For instance, one may expend a large sum on a gown, and if the shoes are shabby or ill made, the gloves worn, and the bonnet lacks style, the gown is entirely thrown away. But the gown may be no longer new; it must now be carefully brushed and well put

on, the collar and cuffs, or other neck and wrist trimmings, must be in perfect order, the boots well made and well blacked, even if not new, the gloves faultless, and the bonnet neat and stylish. The effect is of a well-dressed woman; no man, and very few women, perceive that the dress is not a new one.

The question of economy in gloves and shoes is a very difficult one, and a vastly important one. There is no substitute for a kid glove either in wear or in appearance; thread and silk gloves are a delusion and a snare. The dog-skin glove outwears two or three kids, but it costs more to begin with; it looks well, but can only be worn in the street. The cheap kid glove hardly has enough endurance for a street glove, though a cheap many-buttoned *gant de Suède*, if one is so fortunate as to find a make that fits, can be very well worn for occasions of half dress, as for instance a dinner or reception, where the hands are not much used, or the gloves removed early in the evening. One can find such gloves for from sixty to eighty cents a pair, and they will serve many such occasions; at a dancing party they are exhausted in one evening.

For the winter a fur glove, though not very elegant, and not in the beginning inexpensive, in the end costs less than kid. If a muff is worn, the warmth of the muff so ruins a glove that it seems useless to waste any but the very cheapest upon such use. But undoubtedly a good French kid of a dark color will outwear at least four pairs of cheap gloves, and look better from beginning to end.

It is a great saving in boots to have three or four pairs, and wear them in rotation. Four pairs of boots worn in this way will not only last four times as long as one pair, but probably eight times as long. It is also much better for the feet. This again we advise to the person economizing on a small capital, and also advise that no boot should be bought that is not of a good solid make. A walking boot keeps in shape longer than has a square heel; the strain comes more evenly on all parts.

To the economist who earns but a limited income we must repeat the advice as to the square heel, and advise light calf-skin instead of morocco or kid for her boots; blacking, instead of the liquid dressing that comes in bottles, which always more or less injures the leather; and a

solid make of boot. A good boot is a good investment. She had better economize in other ways than get a poor boot.

There is often much money wasted in things that do not repay by the effect the trouble and cost. There are some kinds of trimming that the severe economist had best always omit. *Fringe*, for instance. There is no beauty in fringe that is not rich in material and delicate in manufacture. This makes it really expensive. The most expensive silk fringe wears well if used to trim a dress not too commonly worn; for daily use or the street, it is apt to catch in passing obstacles and become tangled. A common fringe becomes shabby at once.

Jet is a trimming that, to look at all distinguished, needs to be of the finest quality, which is extremely costly; and a common jet not only looks ill to begin with, but has no solidity, and the money spent upon it is so much thrown away.

The severe economist does well to attempt no elaborate trimmings. A lining of another color, a simple facing of another material; sometimes, where the stuff permits, of the same material used on the reverse side; or a pleating of the same material, a binding of braid, one rich bow of ribbon looping an ample dress otherwise quite untrimmed. All these are to be recommended.

Very handsome buttons are an expensive trimming, and all cheap fancy buttons are but a poor ornament. A button-mould covered with stuff like the dress perfectly plain costs but a few cents, and is always harmonious. Such a button is easily ornamented by a little working or crossing of silk thread, which, if well done, may make a trimming of such buttons truly very handsome.

Cambric embroideries, especially the cheap machine-made, are a clear waste of money. They leave a weak place of cambric between the solid edge and the solid hem, and this weak place gives way, of course, with wear or washing, sooner or later. Some of the hand-made English or French, worked on very solid cloth, are extremely handsome, and more endurable, but nothing compares for beauty or solidity to an embroidery worked upon the garment itself. This will out-wear even the garment.

There are trimmings made of tape and crochet, in the nature of tating, that are almost indestructible, but they are ex-

tremely ugly, and no trimming at all. A hem of the material of the garment finished in points is far preferable. These points make a very fine finish. They need to be made skillfully. Cut the hem up for about an inch or an inch and a half from the bottom toward the top all the way round at about an inch apart. Then turn in the cut edges to a point, either overcast or blind-stitch the points, and you have a trimming that will stand as long as the garment.

The torchon lace of a heavy quality is handsome and cheap, and quite as indestructible as anything that can be made or bought.

There is nothing so economical as to "do one's shopping" late in the season, or quite out of season. At the close of the summer season there are wash dresses (which will be quite as pretty the following summer) that can be bought for an eighth, even a twentieth, part of their original cost. It is well worth while to put these away for the next season. The stuff dresses, too, are offered very cheap; but they are often made in some extreme fashion, and are an unwise purchase. Materials can be bought out of season at great advantage. In August, velvets and silks are sold for almost nothing, to make way for the new winter stock. These are things that do not change in fashion very obviously, and to buy in August for wear in October and November is not waiting too long for a return upon one's expenditure. The economist must, however, avoid all striking fashions in stuffs—the "polka dot," large plaids, or any bizarre fashion—for she should always buy with a view to making her garments last as many seasons as is compatible with her capacity of expenditure.

There are many cheap summer silks, and other stuffs that sound as if they were very cheap when offered at some fraction of a dollar. A yard is a yard to many people; but it is well to consider the width of the material, exactly how much it will take to make the garment, whether it is so thin as to demand a lining throughout, and one will sometimes conclude that the wider, thicker, more expensive material will cut to greater advantage, and cost not only less in the "long-run" by wearing better, but will cost less cash at the moment.

Under-clothes also may be bought at the close of the winter, spring, or autumn

season for less than it would cost to make them, without counting the time. A bonnet or hat is the only thing that one can not advantageously purchase out of season. The fashions are so arbitrary in bonnets that often a last year's bonnet has the effect of belonging to a period out of memory. If the economist, beginning with a little capital, has made herself the happy possessor of a Leghorn bonnet, or a very fine and solid straw, either of which will last long, it is worth while to have it pressed each season into the new shape; but without capital, where one must buy, as it were, for each day the necessities of that day, and look no further, it will be prudent to wait till the first of the season is over, and then buy, at half the price it has been offered at a fortnight earlier, a pretty stylish bonnet, which one may trim at trifling expense with good judgment.

For the winter season, if one begins without a background of materials, a felt bonnet is the best one can buy. A common felt is very cheap, and if of a stylish shape, can be trimmed to look very handsome, and will last a whole season. If, however, one has a store of old clothes, the velvet trimming of some disused dress can be made into the winter bonnet, and it will thus cost little beyond a new pair of strings. It is worth while to have a handsome felt pressed into the new shape, but a cheap one can be got for as little as the pressing costs.

In making a garment it is necessary, in order to avoid waste, to understand exactly how much material you require. It is almost as wasteful to get too little as too much, and a garment may be spoiled for lack of half a yard of stuff. It is wiser for most people who are not extremely skillful to buy a paper pattern than to cut without a pattern. The many American manufacturers of patterns usually publish with each pattern the number of yards of stuff required to make it. There are fashion journals (easily procured at several stationers') with which paper patterns come, and they are of the best style.

Having ascertained the exact amount of stuff required for the garment, get a yard or three-quarters of a yard more than you need, and put this surplus away, in case of a worn sleeve or some accident. This often saves the whole gown. Buy the lining with the same exactness, for it is sometimes a habit which becomes an ex-

travagance to either cut your stuff so carelessly as to use more than is necessary, or to leave a useless surplus.

A garment that fits well wears much longer than one that fits ill. Firm and solid sewing is also a great conducement to long wear; deep seams should be always allowed, to avoid the giving way in places under any strain. Whalebones serve to wear out the seams, and add no beauty to the set of the dress.

Another great economy, unless one can have but one dress at a time, is, not to wear the street dress in the house, and always to shake and brush it when one takes it off, to keep it in perfect repair, and to provide it with suitable loops to hang it up by, and to give it room in the closet where it hangs, not crowding the closet by hanging too many things in it.

There are many materials which are a waste of money for the economical to buy, such as tarlatan, and tulle, and all thin mixed goods that neither clean, wash, nor dye, nor have resistance to wear long without repair, and soon become shabby; all cheap imitations, like the poorer qualities of velveteen, cheap satin, etc. Corduroy, on the contrary, is a very serviceable and lasting material, and will dye. Nothing is superior to a good cashmere or merino for beauty or for wear. They wash and they dye. All cloths wear well. A fine quality of grenadine (though expensive in the beginning) will last many years.

Foulard silk, if allowed deep seams to avoid fraying, will outlast any other silk that does not cost six times as much. Alpaca, cheap to begin with, is one of the most durable of materials. All linen goods last long. A fine quality of calico can be bought for a small price, and will wear through many seasons. Aingham, more expensive in the beginning, will hardly wear out at all. Colored velvets, except as a bonnet trimming, are unserviceable; they spot and they fade. Black satin of a *good quality* can hardly be worn out in a lifetime, except as a trimming to the bottom of a skirt, when it frays; but as a cording, in a bow, in a dress (properly defended at the bottom by interior facings), or as a bonnet trimming, it sheds the dust, it resists dampness (which ruins velvet), it has a firmness and solidity hardly to be matched in any other material. This fraying possibility demands that it shall always have deep seams.

If one attempts anything elaborate in an outer garment, it must be expensive to be good—that is, of solid handsome material—and very well cut.

The economist with a small capital will find it cheap to invest in a black India crape shawl for spring and autumn, which can be worn almost a lifetime, and can be put on in countless ways, so that it is always new and always beautiful. An unembroidered one can be got for fifteen or twenty dollars. An Ulster is needed for rain in winter, and for sunshine some garment made out of the same stuff as the walking dress, or some simple untrimmed jacket.

The Ulster is rarely a handsome garment (though we see no reason why something of this kind should not be made handsome), but we can think of nothing so cheap and so serviceable for our streets for the stern economist. Custom permits her to wear it in rain or shine. It covers the dress, and is warm. She must depend

upon her boots, her gloves, and her bonnet for the style and beauty of her appearance.

The only hope for real economy is in working toward a definite plan, fixing a certain scale of expenditure and style, and not having things incongruous. Often a handsome thing is utterly lost for want of something suitable to supplement it. Its owner is better dressed without it than with it. The cost of that article could be distributed over the whole costume, and the result be that completeness which alone constitutes good dress.

The Ulster must be the exception to prove our rule that nothing ugly should be countenanced. We admit it for economy's sake and its exceeding usefulness. But we would have women make it a rule to discountenance any ugly fashion, even if it seems economical, for there is no doubt always in the market something beautiful that can be as easily procured, for which the ugly thing is but a poor substitute.

THE TWO GATES.

A PILGRIM once (so runs an ancient tale),
Old, worn, and spent, crept down a shadowed vale:
On either hand rose mountains bleak and high;
Chill was the gusty air, and dark the sky;
The path was rugged, and his feet were bare;
His faded cheek was seamed by pain and care;
His heavy eyes upon the ground were cast,
And every step seemed feebler than the last.

The valley ended where a naked rock
Rose sheer from earth to heaven, as if to mock
The pilgrim who had crept that toilsome way;
But while his dim and weary eyes essay
To find an outlet, in the mountain side
A ponderous sculptured brazen door he spied,
And tottering toward it with fast-failing breath,
Above the portal read, "THE GATE OF DEATH."

He could not stay his feet, that led thereto:
It yielded to his touch, and passing through,
He came into a world all bright and fair:
Blue were the heavens, and balmy was the air;
And, lo! the blood of youth was in his veins,
And he was clad in robes that held no stains
Of his long pilgrimage. Amazed, he turned:
Behold! a golden door behind him burned
In that fair sunlight, and his wondering eyes,
Now lustreful and clear as those new skies,
Free from the mists of age, of care, and strife,
Above the portal read, "THE GATE OF LIFE."