

FAITH.

What is life, and what death?
Dost thou, questioning, seek?
Dost thou, faltering, draw thy breath?
Doth the palsy of fear spread
its white on thy cheek
As thou ponderest life and death?

One thing right know, just one:
God is Master of both:
Maugre the ill done under the sun,
He, Maker, rules all He
hath made, and, in sooth,
The man must trust to His truth.

Know this, nor longer need'st walk
In the doubt, which is
shadow of death;
Thy hand in His hand,
thou can'st talk
Thy thoughts to His ear—He
hears all the creature saith:
So light is thine eye—this is Faith.
—IDYLA.

Fashions of the Day.

My Dearest Adelaide: This is the time of year when we live, we go to the theatre, we go to morning concerts, we go to evening musicales, we dine, we dance and we are gowned in all that is latest, with no thought of fashions that are to come. It is enough that we are *de rigueur* now.

It is the dancing dress that is having its swing through these the gayest times of the year, my dear, it does "swing" in the most graceful manner if you understand the art of managing a train. The train is two or three inches in length at the back, with the sides and front of the skirt escaping the floor. This sweep with the close fit of the skirt around the hips, with all fullness bunched at the back, makes the handling of it very easy if, as I said before, you understand the *modus operandi*. The "art" is in the swaying and swinging of the body, which adjusts and brings to place the train without help of the hands.

Nothing is more vulgar or piebeian than to lift the skirt when on carpets or polished floors. If one cannot have full benefit of the graceful train indoors where can one? Yet women have become so in the habit of grabbing up the skirt at the back it seems impossible for them to learn the actual grace and fitness of the train. The habit is not due to the long skirts, but to the short ones that have been in vogue so long. The skirt that "escapes" is the filthiest of all skirts. That is a strong word to use about our pretty clothes, but it is the only word that expresses the truth. It is filthy because it does not escape. Unless a skirt is made short and "bobby" it is impossible to walk the pavements without its gathering dust and the dirt

of the street. The hitch or "lifting" has been constantly necessary to preserve a skirt from the worst that comes in one's way, until women have formed the habit to such an extent that even the short bicycle skirt many times comes in for the attention.

I for one, my dear, am glad the train will become general again. It is much neater in every way. It will be carried gracefully in one hand all the time when on the street, and it is hoped women will soon learn to give it length, when under roofs. I know a woman who lives at one of New York's most aristocratic hotels who dresses well, and who ought to know better, but who invariably walks out of the dining room with her skirt lifted so that it will not come in contact with the magnificent velvet rug! It may be she is not conscious of the vulgarity; it may be she does know that it is vulgar, and it may be she does not want to soil the rug. The suave manager of the hostelry has at one time requested her not to ogle the guests through her gold mounted lorgnettes, and I hear that he is contemplating arbitration with her about his velvet rugs and her skirts.

To return to dancing dresses. The sleeves to ball dresses, if we follow French suggestions, and certainly we do, are very diminutive; just a strap over the shoulder, with lace or frills coming across the arm from the bodice, or else small puffs or frills over and from the top of the shoulder. Sometimes there will be a strap on one shoulder and the lace and frills on the other. It is quite the fancy of the hour to have the shoulders arranged differently. Black velvet, colored velvet and fur figure extensively in the accessories to ball toilettes. The

straps, belts, rosettes and bows are made of velvet, and fur is used in heading and edging ruffles and panels and reverses.

Sleeves on ball dresses are mere suggestions, while sleeves for dinner dresses are long. One of the prettiest dinner dresses, or dresses for informal affairs, that I have seen this season was of black taffeta. The skirt was made with three flounces, the top one coming from the waist. Each of the flounces had an edging of silver sequins—a band of the sequins about three inches wide. The corsage was made with very low lining of the taffeta, with the black net coming to the throat in five gathers and finished with green satin stock. The sleeves were shirred and reached well over the hands, being finished with ruffles of the net. Around the waist was a wide pointed girdle of sequins in iridescent colors arranged in a pattern of Egyptian design. The wearer was a pronounced brunette, and with her hair brushed back in the popular pompadour roll, sparkling eyes and red cheeks, made a picture to be remembered.

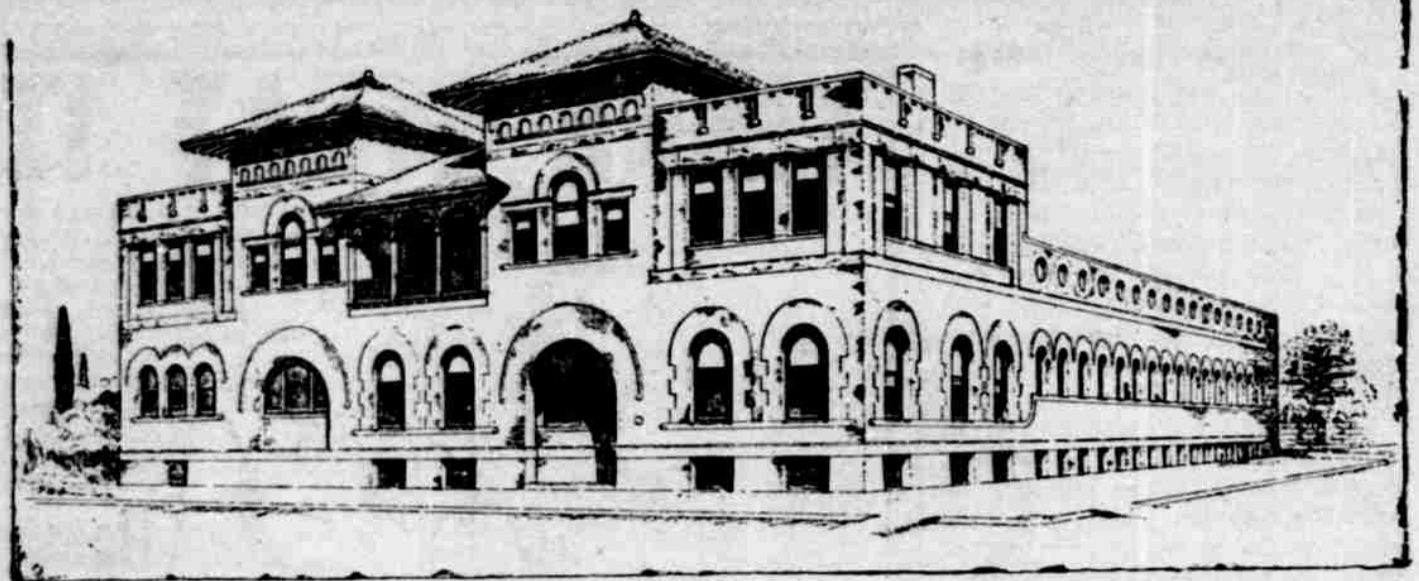
At this same dinner was a "brown blonde"—hair very light brown, amber lashes and eyebrows same shade—in black velvet dress. The skirt was plain, with pale blue lining, which seemed to show without effort on the part of the wearer. The waist had the inevitable blouse cut in squares around the neck, and open to the belt in front. It was filled in with tucked blue silk, which also formed the guimpe. The belt was formed of black satin with buckles, back and front, of turquoise.

Another dress—this dinner was very informal and *decollette* was not necessary—was of pale gray cloth. The blouse waist opened over a white satin vest embroidered in pearls; crossing the vest and holding the edges of the opened blouse were straps of red velvet. There was a stock of the white satin and pearls with a Medici collar of cloth attached to the blouse, which was lined with the red velvet. The belt was wrinkled around the waist and made of the cloth, with a bit of the red velvet near the top of it, which suggested a lining, and was fastened with pearl buckles, seed-pearl, set in dull gold.

Taffeta silk is surely having its day again. Dresses are made solely of it, and it is used for all linings to all the thin stuffs so much used for evening dresses. By the way, Adelaide, I must not forget to add that blouses are growing less pronounced; it is still the blouse on everything, but not so "baggy."

Pilgrim (In Kansas)—You were unusually free from cyclones during the past year, I understand.

Native—Yes, sir, but it 'ould been jes' the same if Bryan had been elected. You needn't come 'round drawin' any of our political morals.



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