

give that very night. And, just as in the fairy tale, the prince followed the persecuted girl and placed upon her very lady-like finger the enormous but sanctified ruby, that would announce from afar off to all the women in the house their engagement.

Adversity made Becky Sharp hateful, an intriguing and a liar. Upon Miss Fox-Seton's character it had a chastening, glorifying effect. As a story for les jeunes femmes "The Making of a Marchioness" is in every way salutary. If other authors in England and America would study fairy tales and the reason why young people like them and why older people like an adaptation of them, and apply the results of their observation to their own work, there would be less dreariness for the unwilling reviewer to wade through.

"Louisiana," "The Fair Barbarian," the present story under discussion and several other long, short stories written by Mrs. Burnett, indicate to my own satisfaction that she is at her best in the long, short story. I would not say a word against "That Lass o' Lowrie's;" but in effect that is a short story. Mrs. Burnett's last novel, the name of which does not cling, is a book of several hundred pages, bulky and lacking in form, like an edifice which has been built for a boat or a church and changed into the uses of a dwelling house. Forever such a rearrangement will have a certain picturesqueness and a flavor of the sea or of the sanctuary; but from an architect's point of view it cannot be an altogether satisfactory dwelling, however patiently the household may adapt itself to its peculiarities. It has seemed to me that Mrs. Burnett sometimes writes one of her very good long, short stories and then decides to lengthen it. In doing so she spoils the form, although her storytelling qualities are equal to the strain, so far as sustaining the interest is concerned.

#### A TEST OF HUMOUR.

"Nothing looks worse on a rainy day than a walking skirt."

I have tried to invoke my muse  
To see if it could help infuse  
Any humour, into this saying great,  
Which has so passed from state to state  
In this large cultivated land of ours  
But fear, 'tis quite beyond my powers.  
Yet I will guess one of the ways  
Irony is marked in what he says:  
The humour is, some are deceived  
And think he means to be believed.

— S. E. A.

#### FOUR LEAVED CLOVER.

EMILY GUIWITS

Faith, and hope, and charity:  
Everywhere we find these three:  
Why should mortals ask for more?  
Why so madly seek the four?

Sad this life, and dark and drear:  
Vain the world and living here  
Did not Faith, our guiding star,  
Heavenly glories see afar.

Earth her sorrow has, her woe:  
This we find where'er we go:  
Only Hope can cheer the heart,  
Strength for daily tasks impart.

Charity! thou heavenly guest!  
Thou the greatest and the best!  
Thou of all the graces fair  
Art most God like,—and most rare!

Thus we see, from day to day,  
Many three-leaves on our way:  
But 'tis only now and then  
That the love leaf comes to men.

Love!—'tis thou canst call alone  
From each heart its sweetest tone!  
Thou alone canst satisfy!  
So we pass the three leaves by.

## CLUBS.

Edited by Miss Helen G. Harwood.

"It is probable that the world has seen the last 'Woman's Building' at centennials, fairs and expositions," writes Ellis Meredith in Ainslee's magazine. "The constantly multiplying activities of women during the closing years of the nineteenth century have made way for the woman citizen of the twentieth, who will take her place quietly in the affairs of the world."

The marvelous advancement in education and general culture which has marked the last quarter of the nineteenth century has been stimulated by the newly awakened activities of women. Twenty-five years ago the kindergarten was regarded with suspicion, and manual training and gymnasium work were looked upon as dangerous experiments. The teaching of music in the public schools came under the same classification, while flowers and pictures in the school room had not even reached the experimental age. With the development of the woman's club movement the standard of culture and education was rapidly raised among the mothers in our homes, and the influence has extended not only to their immediate families, but to the school rooms, the libraries, and to the cleanliness and beauty of the cities themselves.

Thirty two out of the fifty-seven county superintendents of schools in Colorado are women and the office of state superintendent of public instruction is also filled by a woman.

In New York city and in Philadelphia special training is given to defective and delinquent children.

The traveling library is one of the greatest benefits which has resulted from the woman's club. In nearly every state where there is a federation of clubs, there is a regularly employed librarian whose whole work is directed toward the distribution of books in vicinities where they will be appreciated. In Michigan alone there are over two hundred traveling libraries, while in Iowa the traveling library is part of the state library system.

The employment of trained nurses who administer to the wants of the poor, is a charitable work which is undertaken by women's clubs in many cities.

The establishment of industrial schools is an important work which is wide-reaching in its beneficent results. This branch was introduced by the Young Women's Christian Association, which conceived the idea of evening classes for young women who are employed during the day.

The noon lunches and rest rooms are also prominent features.

Perhaps the most comprehensive work is accomplished by the New England Woman's Educational and Industrial union, which bravely wrestles with the servant girl problem in addition to the regular industrial classes.

The natural result of the increasing common interests of club women is the desire to have a club house, and in many cities this aim has been accomplished. The women's clubs of Peoria, Illinois, of Indianapolis, of Baltimore, the Margaret Louisa home and the Young Women's Christian Association homes in New York and Detroit are typical examples of club buildings.

In Omaha the woman's club is looking forward eagerly to the possession of a home, and an encouraging beginning has been made toward the financial part of the project.

An improvement club has been organized in York, of which Mrs. Cobb was elected president, with Mrs. C. Gilbert secretary, Mrs. E. J. Wightman, treas-

urer, and Mesdames Van Wickle, Sedgwick, Fisher and Jerome vice presidents. They will inaugurate a crusade against dirt and against everything that is detrimental to the welfare of the city and health of its residents. They will try to point out the advantages of cleanliness and order, and will encourage individual effort at beautifying the residence portions of the city. This movement will be supported by the mayor and city council.

In the future women will be admitted to the freshmen and sophomore classes of Rush medical college.

Only sixty years have elapsed since the invention of steel pens. In 1870 there were not enough typewriters to be mentioned by census enumerators, and only seven shorthand writers were recorded. In 1890 the census returns showed 33,481 stenographers, of whom 21,270 were women. In 1898 the number of women stenographers in the United States was estimated at 120,000, with salaries amounting to over \$70,000,000.

The profession of the stenographer stands on a surer footing than ever before, says the Sunday Record-Herald. Its present status has been reached through the high standard of womanhood found among the best exponents of the craft. At one time so much that was trivial, disagreeable and generally unfortunate had come to be connected with the very name of the profession that many women shrank from being identified with it. All that is changed. The best element realized that to raise the standard of ability was the first step toward better things, and that to do this they must stand together, uphold one another and by constant precept and example and combined effort bring about a change that would alter public opinion. That this has been accomplished is largely due to the formation of an organization first known as the National Association of Stenographers, but which has since become the National Association of Business Women, and which under both titles has effected commendable reforms in various directions, not the least of which consists of systematic endeavors to turn competent stenographers into fields better fitted to their capacities.

In this country there is a decreasing demand for the class of workers who are ignorant of spelling, punctuation and grammar, but positions are waiting for good stenographers who are also good scholars. Indeed no one need expect to secure creditable or profitable positions with the cheap equipment that contents the rank and file of workers.

No profession demands greater breadth of general information. It is impossible to make an accurate transcript of notes without some knowledge of the subject treated. An idea of the catholicity of material to be dealt with by a general stenographer—and it must be remembered that there is at least one in each prominent office building and hotel of every city—may be realized by considering that she may be called upon to take in rapid succession perhaps a medical treatise, a letter between stock experts, an article on mining and metallurgy, a patent law specification and an essay on any one of the sciences, abounding in technical terms flowing glibly from the tongue of a specialist.

The following are extracts from President Stanley's excellent address at the Michigan Music Teachers' association convention, delivered at Flint on June 25. It is a concise record of the rise and development of music in America during the last hundred years:

"As the foot traveler up the Alpine mountains often realizes nought but the labor of the ascent and only reaps the reward of his exertions after the

heights are gained, so those of us who for years have been working heart and soul for the accomplishment of definite artistic ends cannot hope at the conclusion of each season to fully measure the results of our efforts, for the years of our sojourn, like the milestones on the mountain road, are but incidents of the journey. It is difficult for us in this, the year of our Lord 1901, to appreciate the fact that our forefathers who lived one hundred or one hundred and fifty years ago, lived—in so far as music and art are concerned—in the dark ages. Nor was this strange, for the early settlers of our country were strenuously opposed to all forms of art, and made the negation of everything that looked to artistic expression an unwritten article in their creed.

"Our early history was not reflected in a rich heritage of folksong and folk lore, thus forming the material for the poetic expression of coming generations. Free, independent, conscious of their power, holding their destiny in their own hands, the conditions were not those that produced such a folk literature as we find in Europe. The circumstances attending their emigration from the home country fostered the spirit which, though inimical to art, gave us our freedom and our national independence. Where the forests were to be laid low; where the struggle for mere existence called forth all the powers of manhood; where strong races were engaged in the task of forming a nation it was not to be expected that the milder side of life should receive much consideration. The Anglo Saxon race finds its highest artistic expression in poetry rather than in music, and when at the time of the troubadours, in England, the divorcement of poetry and music took place at an early stage of the movement and more stress was laid on the former than the latter, we witness the beginning of that glorious line of poets, than which no race has produced a greater.

"It could hardly be expected, under the then existing conditions especially, that in the New World the race would reverse the order of things to such an extent that music would be accorded a foremost place. But in the race—as in all races—there existed latent possibilities in this direction; and when, after the storm and stress of the war of independence, the arts of peace were again cultivated, many turned to the pursuit of music. They were inspired no doubt by news of the work of the leading English composers who then, as now, frequently wrote, as a German critic remarks, "estimable, God-fearing music, though somewhat dry"—and the greater compositions of Handel, Haydn, and a daring genius—one Mozart—later an incomprehensible composer by the name of Beethoven. I shall not weary you by a detailed account of the rise of psalmody, of the theoretical books in which the blind led the blind into the pit. In the early decades of the century just passed the humble ministrations of the singing school teacher, that musical circuit-rider, began to bear fruit in a genuine interest in the art. Too much stress cannot be laid on the work of these men, the unobtrusiveness of whose labor often blinds us to its real value.

"Then came the convention—a truly American institution. It has been called a music town meeting and thus a direct outgrowth of a typical American proceeding. It might be called a musical campmeeting. Too often conducted by some stirring, tactful ignoramus, whose chief object in life was to sell his newest book, it was in rare cases led by a man of real ability and these gatherings often led to permanent good. This annual dose was administered for many years as regularly in some localities as was the spring clearing medicine, composed—like some theology—of sulphur and molasses. With the advent of Lowell Ma-