

# THE AWAKENING

By ELIZABETH JACKSON

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In her little rose-colored boudoir, Elise paced slowly up and down. Her broad, low brow was slightly puckered and around her eyes were unmistakable signs of tears. "But they are only surface tears," she told herself, with a little sigh; "not heart tears—not the kind of tears that Lundski wants—tears wrung in agony from the soul." She said the words over again to herself, smiling as she did so. It seemed such a far-away possibility, if it was one at all. "And for this very lightness of heart, my career is to be ruined!" she cried aloud.

She stopped before the open window and looked out moodily into the night. The stars seemed to have lost their glitter and the radiance of the moon was hidden in the mist of a cloud. Below, the trees hung dark and motionless, not a breath stirring them or their huge, fantastic shadows. The pervading calmness exasperated her. It suited so exactly her own mood.



"Go Home Till You Become a Woman."

Neither was it the calmness that follows a raging storm, either of the elements or of a soul—that terrible calmness of despair. But it was just the peaceful quiet of mere living and the sweet joy of it.

She rested her arms on the window ledge, letting her gaze wander dreamily. A deep, long drawn sigh breathed itself upon the evening air, seeming to reach straight on to the stars that were resting so quietly, for they began to quiver and to throw out dazzling lights.

Their gleam caught her and she clapped her hands, laughing gleefully like a child. "Dear little stars," she cried to them, "did that breath reach way up there, to you? And what are you telling me in return? Ah, I know you are trying to send some message and I cannot understand, for I have no soul!"

No soul! could it, alas, be true? And fast before her mental eye hopes and fears came crowding.

All her life centered around her ambition to sing in grand opera. She had worked and studied, and sang, with ever that point in view. Then came that glorious day when she had called for Europe. She was going to the great Lundski, success and fame! He had been pleased at first, she knew, and had great hopes for her, but lately she seemed to fill him with only exasperation.

He was to bring her out in Il Trovatore, and the date of her debut had been set. But that day he had shown plainly that he despised her.

"Ah, mademoiselle, mademoiselle!" he cried, "your voice—yes!"—he shrugged his shoulders and threw up his hands. "It is clear, it is sweet, it is strong, but it doesn't touch here"—and he pointed to his breast. "It is cold—cold, all ice, bah! you freeze me. Come, put a little warmth into it," he cried; "let your soul ring out! let Manrico know by the very depth of your voice how you love him!"

Then suddenly he turned to her. "Have you never loved, mademoiselle?" he asked, softly, as though he might be stepping on some sacred ground. But her laugh rang merrily.

"Loved! Loved? No never. Why, I never had time to think—"

She stopped suddenly. The gray eyes of the new tenor seemed to be looking into her very soul. She brushed her hand across her brow and laughed again, but not so heartily.

The afternoon wore on, her instructor became more and more impatient with every note. Finally, with an outward pushing gesture, as though to drive her from him, he cried:

"Go home till you awaken, you are asleep! Go home till you become a woman; you are a child! Go home till your very soul can cry out to Manrico in the tower, till you feel all the depth, all the misery and all the glory of Leonora's great love. Till you can not only love with her, but hate with her, die with her. And when this comes to you, come back to me, and then we can give to the world a living, breathing, palpitating Leonora, not a creature hewn of ice."

But it was not of Lundski she was thinking now, but of the gray eyes whose glance she was beginning to long for, yet dread. Ah! those eyes were wondrous gray, but his hair was curly, undeniably. How she hated curly hair on a man, and his she would even have termed kinky, had she not felt at times so strangely curious a desire just to touch it. There surely was some change coming over her, that she should look so eagerly in every crowd, wherever she went, just to catch a glimpse of a straying lock of golden kinky hair.

And ah! his glorious voice! She had only heard it once, but its tones were always ringing in her ears. How she longed to sing out in answer to it the day she heard him. They were to practice together on the morrow, and now, it was not to be. Ah, that must have been a pang of more than mere disappointment, that struck so sharply at the thought!

The moon sank deeper in its hiding place and a strange mournful stirring came from the trees. The night was changing—but still the girl mused on. Suddenly out of the darkness, on the rising breeze, came a voice, singing beneath her window.

Only one could sing like that, and as the words of Manrico came to her in a voice full of love and longing, she caught her breath and listened—trembling—thrilling—and as the last note was carried to her, she dropped to the floor, overcome, then poured forth her answer.

Her voice was low and unsteady at first, but gathering volume by the very weight of the love it must carry, rang out into the night, telling in the words of Leonora of a great, strong and self-sacrificing love. And the wind which was rising to a storm, carried it to the listeners below and wove around its note of triumph a sad mournfulness, as of coming sorrow.

As the last words died away, a chorus of bravos and exclamations arose. Elise did not hear them or understand their significance. She was alone with this new beauty, her face hidden in her hands.

Finally she was aroused by a knock. He had come to her, he was there at the door. Oh, the joy of it! Yet how could she open it with that throbbing in her throat and her heart beating so wildly? Timidly she crossed the room and turned the handle.

The great Lundski came in first, then followed a woman, and then the tenor, his gray eyes full upon her. Her own dropped.

"Mademoiselle, mademoiselle!" the great Lundski cried, "we give you our heartiest congratulations. I hardly thought the little ruse would work so well. We were coming over to get you to practice a little to-night, as our tenor says he must leave town to-morrow. We saw you against the rose light, standing so still in the window. Sing, said I; and how he sang, and how you sang! It fairly struck me dumb. Ah, how much good a little scolding does sometimes. But here, you have not yet met our tenor's wife—I am forgetting myself. Let me present—Mademoiselle! what is it? Are you ill?"

"Ill? Yes, yes," she answered, white to the lips; "but do not be alarmed; to-morrow I will come to you and be the living, breathing, palpitating Leonora."

## French Apparatus of Value.

A new electrical apparatus, which is designed to facilitate the dispatch of postal letters, has just been installed in a Paris post office. It consists of an "endless" roll of linoleum, 200 feet in length. This, in revolving, rubs against 32 electric bobbins operated by a powerful distributor. When the current is switched on, the linoleum roll descends into the letter box, the contents of which are attracted to the linoleum by the electricity, and communicated by the bobbins. The letters are thrown into a truck, and carried by means of a miniature railway through the public room to the sorting office. The saving in time is said to be considerable, and the apparatus is almost noiseless.

## Large Legacy for Academy.

According to Science, the Berlin Academy of Sciences has received a legacy of 30,000,000 marks (about \$7,500,000), being the entire fortune of a millionaire named Samson, a Berlin banker, who recently died childless at Brussels.

## Real Mean.

Madge—How is it you don't speak to Edith any more?  
Dolly—She won three of my engagement rings from me playing bridge.—Puck.

# Smart Bodices



No. 1 is a simple evening bodice in spotted silk voile; it has a mauve ground with a white spot; piece lace, edged with mauve silk, is used for the collar; a strip of the lace is taken

ONE COLOR FROM NECK TO TOE. Fashion for the Indoor as Well as the Street Gown.

As each week passes, it is seen that women are going in heavily for the one-color line from the collar to the floor. The waist and skirt, if in two pieces, must match. The gown must preferably be from one piece from the collar bone down.

Even above the collar bone the same color of lace or net is often used instead of white. Indoor frocks as well as street costumes are clinging to this one-color effect. The hats do not match the gown, and shoes and gloves need not match it, but if you would be in fashion, see to it that in every hour of the day you are in one color from chin to toe.

It is the one-piece gown that has made this fashion compulsory. The separate coat and skirt is not as popular as it has been, for it has given way to the three-piece suit. The skirt carries its own blouse, and the coat is added thereto.

DIOXYGEN BEST MOUTH WASH. Preparation Will Keep Teeth and Gums in Perfect Condition.

The merits of dioxygen as a mouth wash are not as well realized as they should be. It is easy to get and not expensive. A stoppered glass bottle of it should be on every washstand.

After eating, if one hasn't time to brush the teeth, the mouth should be rinsed out with diluted dioxygen. It is a strong antiseptic, keeps the teeth from decaying, and protects the top of the mouth and gums from soreness, or from creating and emanating a disagreeable odor.

The toothbrush should always be dipped in a little of it and brushed over the teeth and gums at morning and night, even after tooth paste is used.

The latter merely cleans the teeth. It does not disinfect the mouth. People do not pay enough attention to the inside of their mouths, even though they may be scrupulous about their teeth.

## Blouse of Aluminum Silk.

Aluminum silk has been used rather sparingly hitherto in the shape of girdles and sashes. Now it has come out in blouse form and the result is decidedly attractive. One blouse of this silk is made on tailored shirt lines with broad flat plaits and is relieved at the throat by a fold of purple velvet beneath a frill of mulline lace. In more elaborate style this silk is admirable for wear with a suit of gray Ottoman silk or a coat of gray fur.

## The Luncheon Apron.

The luncheon apron of white lawn is quite short with a 12-inch flounce, trimmed with a hemstitched border. The wide bib comes over the shoulder in a Gibson plait effect and is made with a white collar, much on the order of a waitress' apron. A narrow fold down the center of the bib is edged with a narrow ruffle of the material, with a narrow hem, trimmed with extremely narrow lace.

down the front; the material is arranged in small folds, beginning at the lace in front, and continuing down the sleeve to the elbow, which is finished off with a band of lace and silk; a bow of silk is worn on the collar.

Materials required: 2½ yards voile 42 inches wide, one yard piece lace, one-half yard silk.

No. 2—The bodice part of this is in coarse cream spotted flax net; the band is of old rose glaze, finished off at the waist with a rosette; the flat tucker is of four-inch lace, and has two silk bows in front; the deep armholes are trimmed round with silk bows. The lace is worn over an old rose glaze slip; pink chine silk is used for the sleeves, which are finished at the elbow with lace bands, edged and trimmed with silk.

Materials required: 1½ yard net 42 inches wide, 1½ yard silk, one-quarter yard piece lace.

No. 3—Royal blue chiffon velvet to match skirt is used for the over-bodice; a strip of Oriental embroidery forms a collar, and is taken over the shoulders; a piece is also laid on in the center of front; silk tassels to match give a pretty finish; embroidery also edges the over-sleeves. White glaze, spotted with blue, is used for the under-slip.

Materials required: Three yards velvet, six tassels, one yard wide embroidery, three yards glaze silk.

No. 4—This is a very pretty style; soft green silk, spotted with darker green, is chosen for it; insertion is taken from waist, back and front over the shoulders, also across back and front; the epaulette, which is laid under the outer edge of insertion, is faced down the center with dark green velvet ribbons, so also is the center of front, part of the way. The little sleeve is tucked, and has a band of insertion at the elbow.

Materials required: Five yards silk 22 inches wide, four yards ribbon, 3½ yards insertion.

No. 5 is quite simple; it has the sleeve cut in one with the bodice part; it is made up in figured silk muslin in soft shades of pink; insertion edges the pretty shaped opening, and is taken down the outside of sleeve and round the elbow; four small tucks are made on either side of the front, with a deep pink velvet bow in the center.

Materials required: Three yards 27 inches wide, three yards insertion.

EVENING COAT OF SOFT CLOTH. In White, Lined Throughout with Pale Green Brocade.

For a coat of this description soft cloth is the best material. It is cut all in one, with the sleeves reaching to the wrist in front, and shaped to a point and reaching to the hem at the back. It is in white cloth, lined



through with pale green brocade. A green galloon to match the lining edges the neck, down the front, and round the sleeves of coat. A velvet strap of a darker green is sewn in at the neck, and cord ornaments and cord of the same color add a trimming of each side of front.

Materials required: Five yards 48-inch wide cloth, six yards galloon, eight yards brocade, one-eighth yard velvet, six cord ornaments, one yard cord.

## Making the Hair Wave.

A simple but most effective way of making the hair wave in the big ripples which continue to be fashionable is to dampen it and tie it down with bands of baby ribbon. Of course absolutely straight hair will not yield to this treatment, but hair with the slightest tendency to curl will respond beautifully.

After the hair is done up dampen it with hot water, pinch it a little and then draw it close down to the head with bands of baby ribbon put on in separate pieces about an inch apart and pinned very tight to the head. Leave on for an hour, remove carefully, then comb the hair gently until it fluffs out in charming waves of beautiful regularity.

## Punctured Cloth a Trimming.

There is a broadcloth trimming now in use which is covered with a design in holes. These are made with a stiletto. It is called punctured cloth, and it is used for revers, waistcoats and panels on skirts and coats.

# POINTS CONCERNING THE USE OF STARTERS

Practical Suggestions Which Will Prove Helpful to Butter and Cheese Makers—By L. D. Bushnell, Michigan.

A growth of micro-organisms in a suitable food substance as milk, whey, or beef tea, is called a culture. If only one species of micro-organism be present the growth is called a mixed culture; but if two or more be present the growth is called a mixed culture. For us to be thoroughly familiar with a starter we must understand a culture, because a starter as used in dairy operations is generally a culture containing one species of micro-organisms. In some few instances where two or more micro-organisms are found that harmonize in their modes of growth, a mixed culture is used, thereby perhaps bringing about better results than when developed

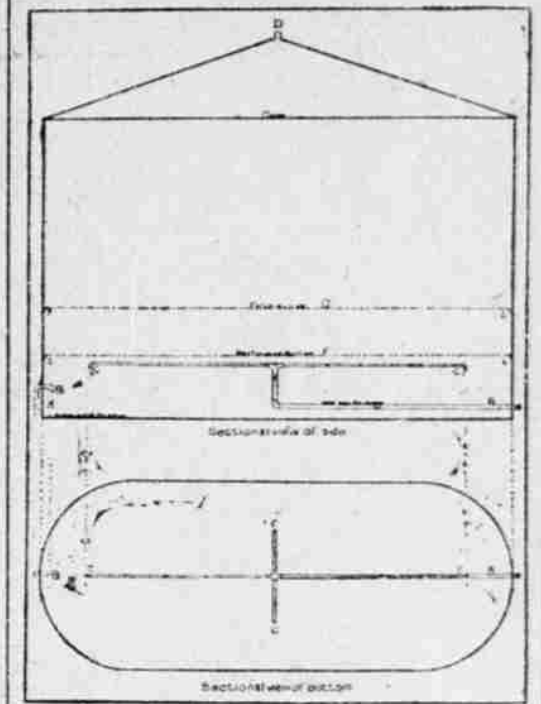


Fig. 1.

separately. The starter is used to overcome obnoxious micro-organisms and adds to the finished product the desired flavor, aroma, keeping quality and perhaps other essential properties.

Starters are of two general classes, viz., natural and commercial. Under the head of natural starters are placed all those originating at home, usually by selecting and setting aside until lopped a quantity of carefully drawn milk. Buttermilk, whole milk, sour cream, and whey are sometimes used in this capacity. A starter produced in this way may contain several species of micro-organisms. Thus it is not difficult to understand why a starter produced by natural souring may develop taint or become gassy.

The commercial starter is generally developed from a single micro-organism and is built up as a pure culture or a known mixed culture. This class includes those starters originated and offered for sale in solid or liquid form by various commercial firms. Though the different brands differ more or less as to activity at a given temperature as well as in the flavor imparted to butter or cheese, yet from the very fact that these are pure cultures, uniform growth and acid production may be expected. This being the case, a commercial starter is kept free from contaminations and, developed under the same conditions, may be used for an indefinite time and produce an unvarying product.

As sterilization is to replace pasteurization in this process, a steam sterilizer is a necessary piece of apparatus and Fig. 1 has been inserted mainly to show the parts of a serviceable sterilizer. A common copper wash boiler may be fitted up for sterilizing purposes in much the same way, or a box constructed of wood or of galvanized iron may be used.

A more detailed explanation may prevent errors on the part of those who set up sterilizers in their factories. The inlet, A, should be placed near the bottom and of the proper size to fit a steam jet. The siphon tube, B, for the removal of condensed water, always has its inner end covered, thus preventing loss of steam. The highest point of the outlet should be lower than the opening C, so that

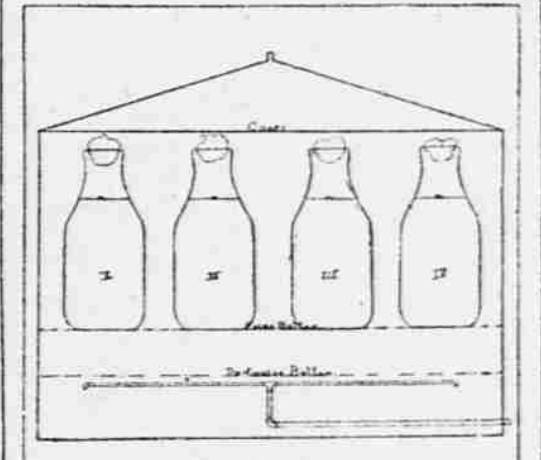


Fig. 2.

steam upon entering will not have to pass through water. For the supports E, some light material should be used, as heavy metal or solid bodies condense large quantities of steam; the perforated bottom, F, should have numerous openings to permit the free upward movement of steam; G, should be of wire netting. This causes a more uniform distribution of steam, thereby preventing many breakages.

As all factories are not supplied with apparatus for the production of steam, a substitute may be made on the plan of an ordinary steam cooker with an inch or two of water in the bottom. When this plan is used sterilization begins when the steam begins to issue from the openings. A thermometer placed in the opening, D, should register 210° F.

In Fig. 2 the four jars, 1 to 4, are filled with milk to the line, m, and the mouth of each filled with a dry firm cotton plug. The plugs should, under all conditions, be kept dry. Trouble may be anticipated in attempting to sterilize these thick glass jars; but if a few precautions are taken there need be but few breakages. A shield (F. in Fig. 1), placed so as to prevent hot water and steam from striking the glass jars, and a wire gauge or window screen for them to stand upon, insures almost any glass jar against destruction by unequal heating.

The exact period of time to heat cannot be given, for much depends upon the steam pressure or upon the vigor with which the water is boiled. Tests may be made with a thermometer to determine this point. If kept at 210° F. for 30 or 40 minutes at each period for four consecutive days, sterilization will be effected in case of small quantities of milk. This, however, depends upon the amount of milk in each bottle.

A test for jars of milk supposed to be sterile may be made by placing them in a warm room, for a few days. If no visible change takes place we are practically assured in saying that the milk is sterile.

The culture of lactic organisms may be introduced as directions on the package indicate, but using every precaution to prevent any of the material from coming in contact with the hands, neck of the jar, or other objects. If these precautions are not exercised the benefit to be gained from the use of sterile milk will not materialize. Under no condition should the cotton plug of a jar be removed after the first heating, except when about to introduce the starter, and then not longer than four or five seconds.

There are several factors which influence the time required for lopping, viz., temperature, activity of starter, and quantity introduced. In order to have a culture at the proper stage when needed the temperature may be changed or the amount of the inocu-



Fig. 3.

lating culture raised to meet the requirements. Nothing but experience will determine these points.

The starter, to be successful, must be transferred daily and some inexpensive transfer tool must be devised to meet all requirements. The operator, in order to make successful transfers, must have something that will convey the proper amount, be easy of sterilization, have relative freedom from contamination, and convenience in handling. A vial with a wire handle, a piece of cloth wound loosely about a wire handle, or a small amount of cotton wound firmly about a wire, are some transferring tools easily made, and fully meeting all requirements. Of these transfer tools, the latter seems best fitted for all practical purposes. It is easily constructed by taking a wire which has been made rough on one end and some loose cotton batting. The cotton is wound firmly around the wire by holding between the thumb and first and second fingers.

The transfer tool should be placed in the milk before sterilization begins and should never be removed until ready for the transfer.

After inoculation and lopping, a safe transfer may be made by removing the plugs of both bottles and lifting this transfer tool very carefully from the lopped milk and placing it in the sterile milk, care being taken not to allow the swab to come in contact with anything during the operation. The plugs should not be transferred from one bottle to another, but should be removed as shown in Fig. 3.

Testing Eggs in Water.—A pail of any kind of water affords a convenient medium for testing eggs. A real fresh egg will sink; one that is not so fresh will topple around, apparently standing on its end; one that is spoiled looks dull and porous, while that of an old egg appears thin and shiny. When shaken, a stale egg will rattle in the shell.

Wintering the Stock.—See that all stock goes into winter quarters in good condition, and likewise be sure you have sufficient feed to carry them through the winter.