

OF INTEREST TO WOMEN

Pictures by Notable Women Hung at the American Artists' Exhibition. Fourth Article of a Series on Vacations in Europe.

A VACATION TRIP ABROAD.

Two Weeks in Paris and How to Spend Them with Profit and Little Cost.

A Review of the Expenses of the Trip, Showing a Comfortable Margin Left for Extras.

NO. IV.

On Sunday in Paris we must go to mass at the Madeleine, and in this impressive Grecian building attend a service that dazzles us by the magnificence of its appointments. Thus attending to our spiritual welfare in the morning, the rest of the day we will devote to art, and can do so better than spend it at the Louvre or Luxembourg. We will have to share these hours with many of our fellow creatures on a Sunday, so if we prefer to be less interrupted we can go to the Cluny Museum, and also to the Pantheon to see its great mural decorations, which is near by. Half a franc for the Cluny, and a small fee to see the crypt of the Pantheon must be paid.

The details as to cards of admission to certain places, and the list of museums, galleries, churches, etc., are to be found in every guidebook, and I cannot choose from so many attractions the few we would rather see in our limited time.

Some morbid spirits will visit the Morgue and go through the sewers, while others will spend their time among the pictures or the shops.

Personally, I should like you to make a couple of excursions (with me—one to Sevres and St. Cloud by boat, and one to Versailles on the outside seat of the train. The first will cost us about 1 franc (20 cents), and we had best devote an entire day to it. The show rooms and work rooms at Sevres are of great interest, and the park surrounding the chateau at St. Cloud affords shady walks and seats where we can rest after visiting the factory.

If another Sunday is at our disposal, we will go then to Versailles, though the trip must be taken on a week day rather than not at all. The trip by train costs 2 francs 70 centimes (54 cents), and by devoting an entire day to it we may justly see the best of its many attractions.

The galleries first, and then the Grand Trianon, teeming with memories of Madame de Maintenon. Then the little Trianon, where Marie Antoinette's presence still seems to reign, and where in her Swiss village we can still buy a glass of milk and drink to the memory of the rural pleasures of the unfortunate queen.

The coach house where the gorgeous vehicles that once drew Napoleon and Josephine are exhibited, is well worth the entrance fee.

These days these excursions make, but they are all a part of Paris, and the memories of them will afford as much pleasure as the reality.

Besides art and a museum, a taste of the frivolous side of life ought to be seen, and an evening at the Cafe des Ambassadeurs will give us a glimpse of a cafe d'artistes, where Americans flock to see (what they would avoid in their own country) a bit of naughty Paris. It costs 2 francs (40 cents), but it is worth the novelty.

Then one evening let us treat ourselves to the opera house and gladly pay 5 francs (\$1) to hear the music and feast our eyes on the beautiful interior.

Above all, let us not fail to see Napoleon's tomb at the Invalids, and, if possible, attend a military concert there.

Under the gilded dome is placed the sarcophagus which contains the remains of the Emperor, surrounded by a balustrade of white marble. Several steps of white marble lead up to the high altar back of the balustrade, and through the windows streams the golden sunlight, gilding the sarcophagus and casting a mellow light like a halo around the memory of the great conqueror.

But the churches, and the museums, and the buildings don't make Paris—they only make the guidebook. What we will remember as "Paris" is the indescribable something which charges our natures with the same happy light-heartedness which characterizes all things French.

The goat-herd in the morning playing on his pipes and stopping to milk his goats in the street for any chance customer, the shopkeeper at his door inveigling one to buy his wares, the cabby's warning cry as he dashes down the asphalted street, the famous pier, and one to make any final stride for half a day as he sits by a little table outside the cafe; all these make Paris—these trifles not worth writing about.

We leave Paris thinking how much we have left undone, but if we stayed there a year we would think the same, so let us try to be content, and, as we take the train to Boulogne we lean back in our compartment and sigh that our glimpse of Paradise is over, while we contemplate the possibility of coming back another year.

Two days we stay at Boulogne—one to see the city and watch the bathers from the famous pier, and one to make any final preparations that may be necessary for the steamer. When we board the steamer of the same line that landed us at Amsterdam we lean over the railing and watch the handwaving and adieux as the gangplank is withdrawn and our holiday fades with the coast line. As we slowly steam toward America and as our work-a-day world comes nearer we know its monotony will be relieved by pictures in our mind which it will take many years to fade.

Was the trip and are the memories worth the money? I think we will find they are.

Room—Coffee in Paris, 3 francs (60 cents) a day for 15 days..... \$9.00
Dinner, 2 1/2 francs (50 cents) a day..... 7.50
Trip to St. Cloud, 1 franc..... .20
Trip to Versailles, 2 francs, 70 centimes..... .54
Fees, average 1 franc a day, 15 francs..... 3.00
Car fare, average 1/2 franc a day, 15 francs..... 1.50
Trip to Boulogne, 27 francs 15 centimes..... 5.43
Living expenses in Boulogne, 8 francs a day, 2 days..... 3.20
Total..... \$30.37

Two days in Boulogne and 15 days in Paris, counting extras..... \$32.00
Two days in Paris..... 4.00
Three days in Brussels..... 11.00
Six days in Antwerp, Bruges, Ghent..... 12.00
Nine days in Holland..... 15.00
Total..... \$74.00

From \$70 we spent \$74 in 37 days on land, leaving \$16 surplus for such extras as washing and details that cannot be counted on beforehand.

MRS. WO, SHRIMP MERCHANT.

Mrs. Quong Wo once lived in a state of grass widowhood in China, while Mr. Quong Wo sought his fortune in the West. He found it in shrimps among the islands off the coast of Louisiana. Dried shrimps he sent to China, and large sums came back to him in return for them. By and by he had accumulated enough wealth to enable him to send for his wife. When she came and breathed the air of liberty she was no longer content to sit within doors and brew tea or do whatever the traditionally well-behaved Chinawoman does. She wanted to go out and help Mr. Quong Wo share the Chinese shrimp, dry it in the sun and finally ship it to China. Her husband graciously permitted her to do these things. So it happened that when he failed to return, she was left with a large stock of dried shrimps, and she turned from one shrimping expedition, a was able to continue his business.

That was twenty years ago, and still Mrs. Quong Wo is catching, drying and exporting shrimps. She is a rich woman. She practically rules the island where her home is. Many women have come to her, but she has sent them all away without offering them a share in the shrimp business. She might go back to China and live with all the pomp of a mandarin, but she could not be the power there that she is on her little Gulf island. So there she stays.

CURIOUS SILVER TRIFLES.
One young lady of this city, who is passionately fond of music and everything pertaining to it, has a collection of little silver musical instruments that she has picked up abroad and which are of considerable value, owing to the exquisite workmanship of each piece. There is a grand piano about three inches in length, a miniature harp, a tiny violin, a cello, flute, mandolin and guitar.

Another New York woman has a number of little silver models of old English coaches and carriages, which are displayed on a push-covered table in her drawing room.

The craze for useless little silver ornaments, however, is on the wane, and the English and Dutch manufacturers of "old silver" will have to start in and try their hands at making some other sort of "antiques."

NOT SO VERY NEW.

Hatshepu was a new woman, though all her life she was compelled to do the best she could without a bicycle. She succeeded Thothmes I, and ruled with her elder brother and husband, Thothmes II, who seems to have been "the lesser man." Her power is taken to be evidence of the importance the Egyptians attached to the female line. At the same time their dislike to be governed by a queen caused Hatshepu a world of trouble. Her career might have ended in obscurity but for her cleverly-managed plan of assuming the character of a king and being represented on the monuments in male attire. She continued the works of the temple Ammon-Ra, where the great obelisk and its prostrate companion bear her name. Her most daring achievement was an expedition to Punt, either the Somalae country or Arabia Felix, collecting a fleet on the Red Sea which she commanded in person. The people accepted her rule, and she brought back great tribute, including small spice trees, which she planted at Thebes, so adding the womanly part of the adventure. After the close of the uneventful reign of Thothmes II, she was associated with the younger, Thothmes III, who usurped the whole power, finally succeeding her when she had reigned twenty-one years. He had so mean a spirit that he erased her name on the monuments, substituting that of his brother and his own, reckoning his reign from the date of her accession.

CLEAN AND JOIN LACE.
White lace can very often be cleaned without wetting it in the following way: Lay it on a piece of clean flannel, cover it well with powdered magnesia and rub with a clean, soft brush.

To freshen lace sponge it with weak ammonia. Lace that has been washed should never be ironed. Lay a sheet on the floor and pin the lace down over it, taking care not to neglect a single little point. It will dry smooth and without that stiff glossy look which the iron is sure to give.

To join lace lay one end over the other, so that the pattern in one piece comes directly over the same figure in the other. Sew the two together around the edge of the pattern, using the finest cotton. When it is quite secure trim it nicely, and if the work is neatly done the joining will be imperceptible, except on very close inspection.

Polly—Wasn't it lucky I put on this pretty frock to-day? I've just been talking to Harry.
Molly—Does he like the gown?
Polly—Oh, I don't know! We talked over the telephone.



FOR EVENING WEAR.

SHE DISLIKED KEROSENE.

When May Robson was a child her aunt took her to lunch with some friends. Kummelt was served, the lighting of which much delighted her, but she persistently refused to partake of it. "Why?" her aunt said, "May, you always liked kummelt!" "Yes," she replied, "but I don't care for kerosene on mine."

DURING THE QUARREL.

He—I confess that I do not comprehend you.
She (frigidly)—I thought I had made myself perfectly plain.
He—Ah! But you couldn't do that, Alice. Reconciliation follows.

SINFUL WASTE.

Madame of the recently acquired fortune—What sort of soup was that we had at lunch at the Van Loubereux?
Mademoiselle—Bouillon.
Madame—Bouillon? Well, I call that as wicked and extravagant as that heathen queen that drank pearls in her wine. And the soup tasted real ordinary, didn't it?
I think we wish for more in life, rather than more of it.
A society without prejudices makes a world without scruples.

NATURAL CAUSES.

The sun was shining brightly as a woman with a raised umbrella wended her way along the streets, seemingly oblivious to the crisp atmosphere or wintry sunshine. One woman, commenting upon the peculiar spectacle, said: "I wonder what on earth is the matter with that woman?" Her companion said: "Maybe she has water on the brain."
Jealous; A poor man looking for a clew which he hopes not to find.

PAINTINGS BY WOMEN SHOWN AT THE SOCIETY OF AMERICAN ARTISTS' EXHIBITION.

In the exhibition of the Society of American Artists the women have always obtained a certain prominence. As with the men, this could always be done, either by something truly fine, or by doing something eccentric, which might pass for original to the men. Their showing at the Fine Arts building, especially in figures and portraits, is accordingly most creditable.

Mary F. MacMonnies shows two pictures—"Diana" and "The Breeze"—both of left to the men. Their showing at the Fine Arts building, especially in figures and portraits, is accordingly most creditable.

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the central gallery; Cecelia Beaux, a strong portrait of a lady; Edith Mitchell Prellwitz, a pastel sketch of a child, "The Books and the Rose" and "Edna." The last two are in oils and are striking because of a peculiar yellow light, which appears in both. Lucia Fairchild Fuller contributes two miniatures of an attractive picture of an unclad baby, entitled "Clara." The little one is lying on the floor and kicking its little pink feet in the air with the unconscious abandon of infancy. Matilda Browne exhibits a realistic bit of nature, which is catalogued "A Country Garden."

Lydia Field Emmet has a pastel of a "Mother and Child," an attractive portrait of a lady and "The Enchanted Wood." The latter are also in pastel. The last named represents a woman with singularly lovely face and streaming hair standing against a background of trees.

Ellen G. Emmet shows a portrait (life-size) of a quaint little girl in a scarlet cloak.

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HANDWRITING.

J. P. T.—Honesty of purpose, love of the beautiful, talent for imparting information, music, adaptability.

R. S.—Oratory, love of great schemes, act often on impulse, sometimes to your regret; an attractive chirography.

Kate.—Neatness, precision, accuracy, honesty, faithfulness in affection.

M. M. Y.—Order, constancy in affection, good clerical ability, love of the fine arts.

J. R. B., Jr.—Apt at solving problems, good logical hand, love of dramatic situations, imagination.

A. L. St.—Great sentiment, tenderness, an unsuspicious nature, apt to be deceived and to suffer keenly, capable of deep and constant love.

Katherine Mc.—Intelligence, high breeding, dramatic ability, love of everything noble, hatred for all humbuggery, a very beautiful specimen of chirography.

E. A. C.—Order, clerical ability, mechanical exactitude, constancy in affections, personal neatness.

B. M.—Dramatic ability, an emotional nature, easily influenced, unfortunate in love affairs.

John—A many-sided nature, more than ordinary ability, sense of humor, strong in love, inclined to be jealous, excellent logic.

Cora E.—A strong, upright nature, qualified to succeed in a business career. Love of large schemes, also musical and dramatic ability.

Empty.—An upright nature, unfortunate in love affairs, generous, not very logical, apt to be imposed upon.

K. M.—Talent for writing, love of poetry and art, fidelity in love affairs.

Henry C.—Love of approbation, extreme sensibility, great desire for information on all subjects, fickleness in love affairs.

Lily M. Hall.—Mechanical accuracy, ear for music and time, dislike of anything affected, honesty of purpose.

L. F.—Good literary ability, idealty, apt to be over-sensitive, music, faithfulness in love.

Clair.—Lack of stability, unfortunate in love affairs, love of detail, ambition, cultivated application.

A. J. H.—Strong love of all things beautiful and graceful, artistic taste, desire to please, fortunate in love.

Hamilton.—Literary ability, strong love and appreciation of poetry, fine arts; a nature easily hurt; inclined to be over-sensitive; honest, loyal in friendships, faithful in love.

Adelaide K.—Marked dramatic ability; splendid intellectual gifts; a loving, impulsive and ardent nature.

A Woman.—Order, love of approbation, sensibility, exactness in business affairs; apt to be unfortunate in affairs of the heart.

Helle.—Good mechanical ability; not much logic; order, love of art; faithful in the affections.

Daisy.—Idealty, love of romance, lack of application; apt to flirt, and consequently to be unfortunate in love affairs.

G. H. B.—Ability to express your thoughts in writing; love of the beautiful; lack of order; constancy in the affections.

F. F. G.—Honesty of purpose; hatred of falsity or double dealing; fidelity in love affairs; a good friend; music.

Panza.—Dramatic temperament; emotional; love of romantic situations; fickleness in the affairs of the heart; intellectual ability.

C. G. B.—Intellectual ability; a well-equipped mind; literary talent; extreme accuracy in business matters; the emotions controlled by the mind; loyalty in friendship; likely to have but one love affair.

Antoinette.—An honest, faithful nature, easily deceived; very loving; apt to be imposed upon.

J. D. A.—Good clerical ability; excellent at detail work; love of approbation; susceptible in affairs of the heart; inclined to flirt.

H. M. R.—An ardent, emotional nature, with talents for the fine arts; lack of logic; not over-orderly; a trifle lacking in stability where the affections are concerned.

A. J. R.—Artistic taste, jealousy, vivacity, love of approbation; inclination to fits of depression; energy.

Bertha D.—Lack of application; inconsistency in love affairs; a loving but capricious nature.

Stenographer.—A harmonious and even nature; love of music; sensibility; endurance, logic, loyalty in love affairs.

Jeanne S.—Upright nature; easily deceived; artistic ability; a loyal friend and faithful lover.

Trilby.—Frankness, generosity; an ardent temperament; sense of humor; steadfastness in love.

Little Billie.—Love of approbation, sensibility, love of music, good business ability, salesmanship.

X. Ray.—Love of approbation, an unselfish nature, apt to be "taken in" frequently, tendency to self-depreciation, love of great schemes.

Geraldine B.—Good business ability, order, locality, accuracy, faithfulness in love affairs.

Eleanor.—Tendency to melancholy, self-depreciation, an ardent, loving nature, apt to be deceived; better adapted for home than business.

Emily P.—A charitable, frank nature, willing to give abundantly, faithful in love affairs, musical.

Gertrude M.—This writing seems to be in a transition stage; it is lacking in strong characteristics, but is loving and indicates a refined nature.

L. A. M.—This writing lacks spontaneity, denotes an unemotional temperament; inclined to be calculating; the writer should have good intellectual ability.

E. W. L.—An easy, graceful chirography, denoting excellent intellectual gifts, dramatic capability, daintiness, love of the beautiful, faithfulness in affairs of the heart.

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THE CHIROGRAPHER.



"BREEZE" by MARY F. MACMONNIES



"CLARA" by LUCIA FAIRCHILD FULLER



"THE BOOK AND THE ROSE" by EDITH MITCHELL PRELLWITZ

