

# WOMAN and HER WORK.

There is nothing more attractive or indeed more rare than a really good conversationalist, a person who knows how to talk, who says something interesting, and above all, who does not use his valuable gift for the purpose of dazzling and overwhelm-

ing those whom he is addressing by his own brilliancy, without giving them a chance to say anything in return—showing off his own attraction at their expense!

It is one peculiarity of human nature that we all like the sound of our own voices, and no matter how silver-tongued our companions may be, their voices will pall upon us in a very short time, if they do not give us an opportunity of using our own occasionally.

Conversation does not mean the kind of talk which is merely senseless chatter; still less does it consist of a long tiresome monologue, which does not afford the luckless listener one opportunity for making an observation on his own account, and is like nothing but a stage soliloquy, only it is less interesting.

George Eliot likened such aimless talk to "a leaky shower bath" because it is a "weak, washy, everlasting stream," which had neither beginning nor visible ending,

but we can at least, avoid some of the annoying conversational tricks which many well meaning people possess, and in which they seem to take especial delight to the intense disgust of their friends.

One of these engaging habits, and perhaps the most annoying, is the practice of interrupting and tripping up the unfortunate speaker, every time he opens his lips, under the impression that you are showing an intelligent interest in what he is going to say. Of course, it is very gratifying to have your listener take such an interest in the story you are trying to relate that she breaks in upon your narrative with a spirited guess as to how it all ended; but then it is a little apt to tangle the thread of your story, and destroy the climax you have been so carefully working up to, so you are not as grateful as you might be for the effort to help you out. It is nearly always a woman who commits this conversational sin, and the guileless innocence with

a sentence, as long as they have breath enough to interrupt them, and I know of no more tiresome task in the world than spending an evening, or even an hour, in a hand-to-hand fight for a hearing with any one of them. It is so wearying to start topic after topic and never be allowed to finish one; to entertain a person who is perfectly contented to remain silent until you begin to speak, and then pipes up as certainly as a canary begins to sing the instant anyone else does; or else to listen hopelessly to a woman who has plenty to say and prides herself on being an excellent talker, but who never stops speaking long enough to take a good deep breath, or to allow you to remark, "Yes," "No" or "How surprising." She shows plainly that she feels no interest in you or your conversation, and you leave her with a feeling of angry humiliation which almost leads you to hope that you may never see her again.

I don't think these trying peculiarities are caused by intentional rudeness, but rather from a mistaken wish to be agreeable, and a conviction that vivacity is the most desirable attribute a woman can possess. Or perhaps a nervous desire to appear interested in what is being said, which quite overlooks the fact that to listen attentively is the highest compliment one can pay a speaker.

Who has not heard the story of that delightful piece of egotism on the part of Madame de Staël—the queen of conversationalists, who sat beside a gentleman whose name she failed to catch when he was introduced, during a dinner, and lavished her most charming gifts in the effort to entertain him, talking incessantly, and enjoying herself most thoroughly? After dinner she asked her host to tell her the name of that delightful man who was her neighbor at dinner, and who was without exception the witliest, most brilliant, and altogether charming person she had ever met. For a moment the host looked puzzled, but then a look of amazement swept across his face, and he replied:

"But, my dear madame, that is poor Blank, and he is deaf and dumb."

Imagine madame de Staël's feelings, my dear girls, and then consider how easily that poor man won a reputation for unusual cleverness. He could not speak, he could not even hear a word his witty neighbor said, but his very silence gave him the appearance of an attentive listener, and so he has credited with all the brilliant qualities she possessed herself.

If we cannot all talk well, there is one thing at least that we can do, and that is listen well.

ASTRA.

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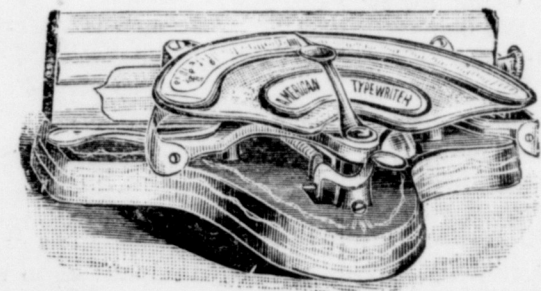
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PRETTY VISITING AND HOME DRESSES.

The tea gown on the right is of striped crepe, dark blue, with rich ribbons and trimmings. The gown is faced with crimson satin. The visiting dress on the left is the new figured bengaline silk over plain gros grain. Gros grain plaiting and trim the waist and sleeves. Gros grain ribbons are set wherever possible. Colors are black and gold and blue.

## IT RESCUES AND CURES!

**Paine's Celery Compound the Beacon Light and Life-Boat for the Sick and Suffering.**

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Light in the darkness, sufferer, rescue is near!  
Cast off despair and gloom, and be of good cheer;  
Drear are the long days, sufferer, sad is thy strife;  
Use Paine's Celery Compound, and restore health and life.

CHORUS:

Ho! then, ye sick and sad, languish no more;  
Happier and brighter days for you are in store;  
Health, strength and happiness for all are surely found,  
In that King of Medicines, Paine's Celery Compound.

Trust in that medicine, sufferer, all else will fail;  
Use it, weak and lifeless one, now thin and pale;  
It gives thee life-blood sufferer, rich, clear and pure,  
Builds up flesh and muscle sufferer, that will endure.  
Ho! then, ye sick, etc.

Hark to the sound, poor sufferers! hear ye the strain?  
Thousands of happy ones now chant the refrain;  
"Health, strength, new life and vigor, we all have found  
In that wondrous medicine, Paine's Celery Compound."  
Ho! then, ye sick, etc.



NEW MOURNING COWNS.

The figure at the right has a deep Courtland crape over Endora cloth. The triple cape is covered with crape. The veil is of black silk muslin with a deep border of Courtland crape. The central figure shows proper mourning for young lady for father or brother. It is of crape and mourning cashmere. The child's gown is also of cashmere with crape trimming. The gown at the left is of mohair crape cloth made in simple mourning style with folds.

but seems, like the brook, to go on forever.  
I am afraid the art of good talking is not a thing to be cultivated, but a natural gift just like beauty or music, to be

which she does it makes the offence all the more unpardonable.  
I know some of the nicest and brightest women who seem to have made a resolution never to allow any of their friends to finish