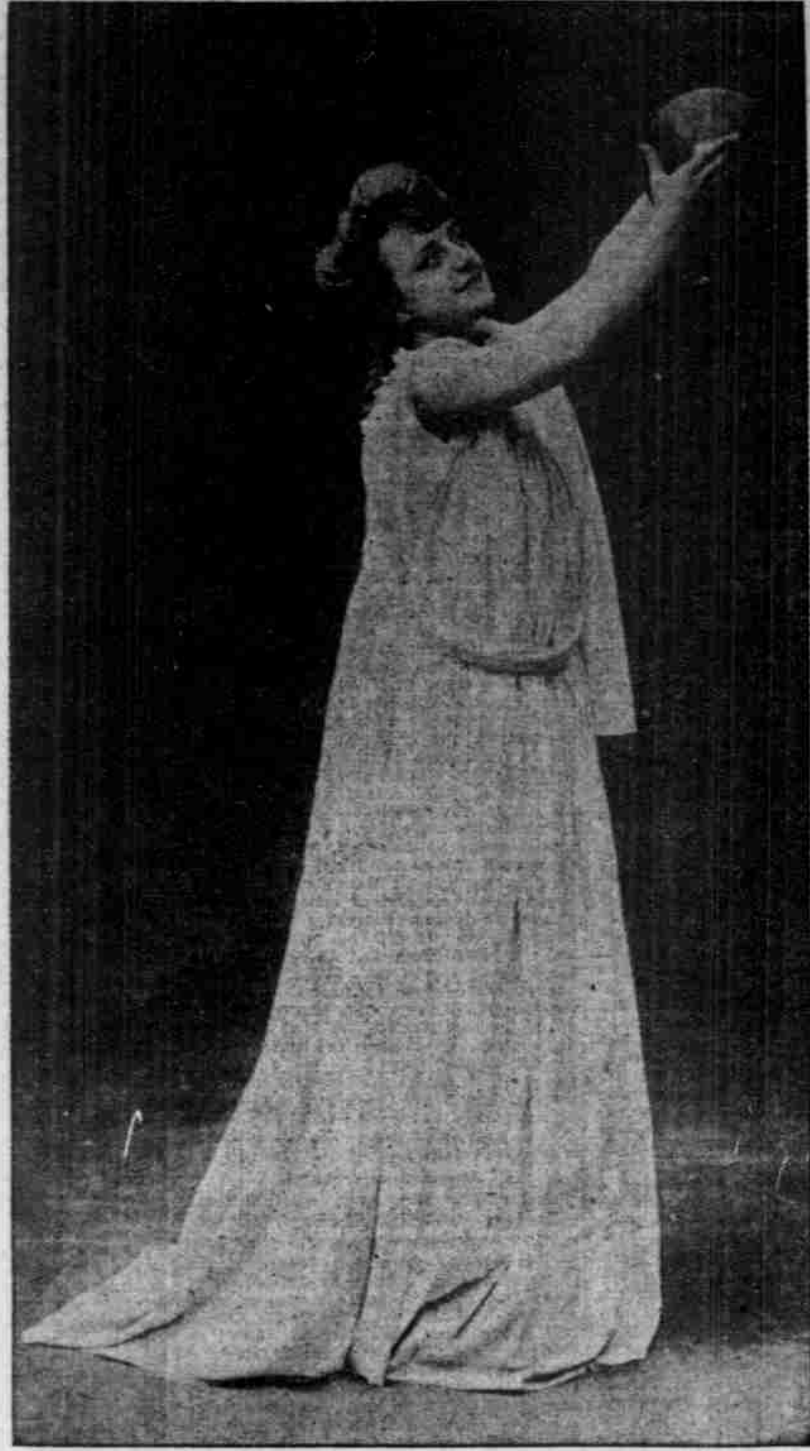


# EXERCISE WITH MUSIC

# HOLDING CYMBALS IN THE HANDS AND STRIKING THEM ROBS MOVEMENTS OF HARD WORK IDEA



WITH MUSICALLY-TONED CYMBALS MAIDENS NOW TAKE THEIR ATHLETICS.

THIS EXERCISE DEVELOPS NECK, SHOULDERS AND ARMS.

TRY THIS SIDeways MOVEMENT FOR THE WAIST.

**E**XERCISE, to be beneficial, should be recreation as well. A treadmill in a dark room, though it may increase the muscle, is not beneficial, mentally or physically. While exercise should be play, it should not be all play. Health requires mental as well as physical recreation.

A charming variation of the monotony of exercising is afforded by the use of musically-toned cymbals which are clashed in rhythm with every movement, either with or without the accompaniment of music—waltz, mazurka or march.

The foundation principle of this form of athletics is that a woman should so move that, if every muscle struck a note, only harmony would result.

Any girl who has taken her daily athletics to the accompaniment of clashing cymbals has found them infinitely more interesting than dumb-bells or Indian clubs, and that grace of form and motion has been developed in a wonderful manner.

Muscles of arms, throat, shoulders and

legs are strengthened and exercised by the different movements.

The movements which are designed for the arms are as follows:

Swing both arms with a circular movement to the right and clash the left cymbal on the right cymbal.

Reversing the movement, swing both arms with a circular movement to the left, and clash the right cymbal on the left cymbal.

Bring the arms down to the sides with a circular motion. Extend the arms to the front, the right one just in front of the left, and strike the cymbals in passing.

Bring the arms down to the sides and perfectly straight. Throw them back and forth, from right to left half a dozen times, striking the cymbals at each half-circle.

Simultaneously with the arm motions,

draw first one foot and then the other back, the sole of the foot being in a vertical position, but the toe only touching the floor.

A graceful movement is to kneel on the left knee, and raise the right arm, holding the cymbal to the shoulder. While rising to the feet strike the cymbal.

Again, standing erect, take one step forward with the right foot and kneel on the left knee. Raise both arms slowly and look upward, striking the cymbals.

To build up the legs, lunge to the right front oblique, and strike the cymbals in front. Straighten the right knee and bend the left without moving the feet.

Raise the arms over the head, and then send them down to the sides and to the front. Clash the cymbals.

Lunge to the right front oblique, raise the right arm upward, and the left cymbal to the right shoulder, with the head thrown back and the eyes looking upward. In this position, turn on the heel and face to the left rear oblique. Lower the right arm, and raise the left arm upward, placing the right cymbal to the left shoulder. Turn to the front, bend to the floor, and strike the cymbals.

Place the right foot across the left, with

the toe only touching the floor. Bend the body well over to the right, with the head turned over the right shoulder and the eyes directed to the floor behind. Tap the floor with the right foot, and at the same time strike the cymbals.

Any athletics which may be taken with dumb-bells may be adopted for the cymbals, and if two, or any number of girls, will try the movements in unison, the exercise will be found as fascinating as any game.

Cymbals cost about \$1 a pair. They are held by pressing the hand through the loop or cord and holding the cord with thumb and first finger, as near the metal part as possible.

Here is a brief summary of the different movements, which different parts of the body should make while exercising, but not necessarily with apparatus:

Arms—Stretching, swinging, circling, rotating, extending, folding, bending, raising, floating and gliding.

Hands—Clapping, shaking, stretching, clasping, kneading, expanding and clenching.

Shoulders—Raising, dropping, rotating, shrugging, leveling.

Neck and head—Bending, rolling, twisting, banging.

Chest—Expanding, pushing, raising, widening, broadening, deepening.

Waist and back—Expanding, bending, twisting, rolling.

Hips—Backward, firm.

Legs—Stepping, charging, swaying, twisting, raising, lowering, extending, swinging.

Feet—Raising, placing, pushing, pressing, extending, pivoting.

Lungs—Expanding, filling, contracting.

It is perhaps hardly necessary nowadays to make any special plea for physical development. Yet, through indifference, sometimes not enough attention is given to the subject. A half-hour, four times a week, will do wonders for flabby muscles, relaxed throats, rounded shoulders, too unyielding waists, and prominent abdomens. Nor is the benefit from exercise confined to form only, but the color of the skin and its condition are improved.

Good exercise, in any form, will do more for a woman's complexion than any lotion, and it has an immediate effect.

Then, too, the chest may be so expanded that the additional cubic inches of air which fill the air cells of the lungs, may turn the scale on the side of recovery

in case of illness, particularly inflammation of the lungs. To make the chest large and full, therefore, may add years to life, and make youth pause awhile.

Too much stress cannot be placed upon the importance of expanding the lungs. It does not take much time to acquire the art of proper or scientific breathing; five or ten minutes daily is all that is necessary.

First learn to manage what breath you have, and then increase your store. This is accomplished by building up power to hold one's breath.

The body should be held straight, but not stiff, the weight resting lightly on the balls of the feet, while the heels just touch the floor, and the head and chest are upright. Inhale slowly and smoothly as much air as you can, swelling out the lower chest at the sides, just below the armpits, as the air is drawn in. While inhaling slowly, raise both arms, as if they were lifted by the breath. Inhale until the arms are nearly on a level with the shoulders, where they are held for a few seconds.

Now exhale slowly and gradually, at the same time lowering the arms. Breathe out until the lungs are empty. During the exhalation, keep the upper chest still. Don't let it sink, which it certainly will

do unless restrained by an effort of the will.

Inhale again, holding the breath for a longer time than before. With each inhalation and exhalation, slowly raise and lower the arms. These movements help to regulate the length of the inhalation and exhalation. If these exercises are taken in connection with the cymbals, they will be more interesting.

While taking as long a breath as possible, throw back the shoulders and take the measurement of the chest while holding the breath. See how much this measurement exceeds the normal chest measurement.

At the end of a month's practice, take the measurements again and you will find that it has much increased. In other words, the chest has developed. The increase should be from one to two inches at the end of six months.

It is not given to every one to add four inches to the chest measurement within five months. But this can be done by practicing deep breathing daily. Not now and then, let it be noted, but by persistent, daily practice.

The main point is to breathe deeply and all the air you can. Breathing correctly may soon become second nature.

KATHERINE MORTON.

## LACE RUNS RIOT ON SUMMER WAISTS

Fashion's Demand Brings Out Family Heirlooms—Heavy Laces Most Popular.

**T**HE wise woman has long considered her laces to be as precious as her jewels, a never-failing source of beauty. But no matter how judiciously she has bought, how carefully she has hoarded, this Summer will overtax her resources. She can make use of every scrap of real lace she possesses and still need more, for two or three kinds are now frequently being used on one gown alone.

If she does not possess a long purse she will be forced to fall back on the imitation laces. To her delight she will find that the imitations are so excellent that their authenticity is seldom questioned. Thus reassured, she may trim every dress with lace, and lace, and more lace.

Although every sort of lace is used, the Summer has its favorites. Valenciennes is no longer the power which it used to be, for there is a reaction against the sheerer laces. No doubt the heat of the dog days will make it seem more delectable. Even now it is charming on some of the flowered organdies. It is extensively inserted on the laws waists, and even on the white Japanese-silk blouses, but it recalls last year's styles too vividly to please the smart woman.

On lingerie it still holds its own, although even in these fields coarser laces are rivals. Point de Venise, Paraguay and torchon are used on the sheerest fabrics with pleasing effect.

The different varieties of silk lace are far prettier for the silk blouses. The shop windows are full of cuffs, collars, capes and stoles of Maltese lace. They are so charming that to see them is either to covet or to buy.

While they appear to best advantage on the thin silk waists, they are largely used on fine laces, mull and batistes. Their soft, creamy tone contrasts pleasingly either on white or on any of the more delicate Summer shades.

But the heavier laces are the most popular. They combine most fittingly with the heavy laces and other mercerized fabrics now so fashionable. The Cluny and antique laces are on vogue on almost every style of gown and on almost every material. They are marvelously imitated at a cost which brings them within the reach of every purse. In spite of the coarseness of their threads, they are so open as to give a cobweb effect.

Many of the lace waists are made of strips of antique insertion sewed together. They are extremely plain, as if fearful that ornamentation would detract from the beauty of the lace. They are generally worn over a silk slip in white or some

contrasting color, but mid-Summer will find them unlined.

The woman who has dainty lingerie will have need of it, for the average waist is literally a cobweb. Special corset covers made with little fullness will give a more slender effect to the figure.

A pretty waist on this order was made of elegant strips of wide and narrow insertion, giving the effect of a pattern in stripes. These waists are sometimes ornamented with narrow stitched bands of white silk.

On one waist the short, vertical bands ending at the bust give a yoke effect. Each is finished by a white silk cord and tassel. Similar strips are on the upper half of the sleeve, which is tight fitting. Below the elbow the sleeve falls away in a huge puff. The narrow cuff is also banded with the silk.

On another waist the stitched silk in braided effect is applied in scroll design.

Heavy Irish lace, either in insertion or all-over, is used not only for waists, but also for coats. It is the right weight for use on the thin wool fabrics as well with lighter silks. It is often made up without either lining or trimming. The lace is elegant enough to stand alone.

Irish lace is used in the latest development of the skirt coat. The blouse proper has a French back and a slightly pouched front. It has a high collar finished with a shell-like lace, which matches the all-over lace. The sleeves are only moderately tight-fitting and widen into a slight puff above the cuff. The cuffs are narrow and edged with an inserting similar to that used on the collar. The wide feature of the coat is the skirt. It is deep and flaring, edged with the lace. Its peculiar attribute is that it is detachable. In a moment the chat can be changed to a waist and vice versa.

The amount of hand work displayed on some of these lace waists is remarkable, and often fagging gives the effect of lace. A dainty blouse of pale blue mousseline is cut into leaf-shaped pieces which are faggoted together. The yoke and standing collar are of oddly inserted batiste lace. No lining is used. A chiffon ruffle, which lines the mouth of the wide bell sleeves, gives grace to hand and wrist. The bell sleeves are unusual, the puff below the elbow generally being caught into a cuff.

Another waist on which much hand work has been expended is a combination of chiffon, fagging and vegetable lace. The bodies are entirely of hand work. It is formed of inch wide circles of white chiffon, joined together by fagging and interwoven with vegetable lace. The shallow yoke, which extends over the sleeves in the popular broad shoulder effect, is entirely made of the chiffon circles. So is the collar. The blouse below is of the

lace, although a chain of the circles outlines the bust. The sleeves are capped with the lace and are of chiffon closely shirred to the elbow. Below this they fall in a puff of chiffon, on which the circles are applied irregularly. They are again shirred above the deep cuff of the circles.

Renaissance lace is still used for the open mesh waist, but it seldom appears without a lining of silk or chiffon. It has too little body and crushes too easily into a shapeless mass to have much use other than that of an insertion. It is particularly dainty when made up over chiffon.

The sleeves in most cases are entirely of the chiffon, though caps of the Renaissance lace are pretty. The lower half of the sleeve takes the form of a puff.

Chiffon lends itself readily to this style and, though it is far from serviceable, no woman will consider her Summer wardrobe complete unless it includes a lace and chiffon waist.

## TO REMODEL LAST YEAR'S PARASOLS

With a Little Work a Sunshade Can Be Turned Into an Up-to-Date Creation.

**An Odd Shirtwaist.**

An odd shirtwaist which is sure to appeal to the girl who loves things original is made of linen, with attached linen straps in a contrasting color as the trimming. The waist itself is severely plain, but across the bust and half way below it and the waist-line there are five slashes just large enough for a stitched linen band to be run through. A shirtwaist made in this unique style was of white mercerized linen, with the stitched straps in light blue linen, each strap finished with a narrow blue cotton fringe. The straps were fastened at the neck and shoulders of the waist, and then were drawn through the two slashes. The upper part of the sleeve was slashed in the same way as the front of the waist, and one strap was used as the decoration.—Woman's Home Companion.

THE exquisite creations of lace, chiffon and mousseline flounces, ribbon and contrasted silks, which make up the year's parasols for Spring and Summer use, furnish so soft and lovely a frame for the face that every girl longs to possess one or more of them. But an up-to-date parasol cannot be indulged in by the woman of slender means unless she can procure it in some other way than by purchase.

Many have parasols left over from last year which probably show wear about the center of the top. In white and colored parasols this is almost sure to be the case, and the outer ribs and inner folds often show streaks as well.

Such parasols, which are not good enough for use and are too good to throw away, can be made in the latest styles

with an outlay of some time and perhaps a little money.

If the parasol to be treated is of colored silk suitable for street use, cover the center of the top with a straight band of silk, put on in a circle and shirred several times to fit at the stick, leaving about an inch of the silk free to form a ruff about the stick. If preferred, a bow of ribbon can be tied there. The edges should be fastened down with one of the popular fancy stitches or an edging of braid imitating some fancy stitch.

Inside the edge an irregular border, formed of several colors of French knots, is pretty. The knots or whatever decoration the applied top has should be put on before it is fastened to the parasol. Tuck a band from two to four inches in width of the same sort of silk that forms the top circle, and edge it with the braid or stitching which has been used at the top. This trims the edge of the parasol. A bow of the same color may trim the handle.

Blue, green, white, light ecru, red and nickel gray are favorite colors for parasol borders. Of these white is the favorite. In refurbishing an old parasol, the material must be used that does not make the material of the parasol look old.

Another way to trim a parasol is with a flat, fitted circle over the top, decorated with circles about the size of a dollar, worked with Oriental colors in chainstitch or French dots. These can be purchased ready-made by the yard. The same disks scattered over parasols are fashionable.

Where the parasol has streaks on the ribs and inner folds, an inch wide band of silk can be stitched or frilled over the streaks. From the center to the border of the parasol is usually finished with the same border or frill. Checked, striped and figured ribbons are much used for this style of trimming. Plain ribbons can be used to good effect on plain color foundations.

A white or ecru parasol trimmed in this manner has bands of white or ecru lace gailon, or gathered chiffon, extending from the center to the border of the parasol, where flounces of lace over chiffon are applied. Appliques of lace are scattered over the parasol, one or more in each panel, according to the plan. Around the stick of the parasol, at the top, is laid a circle of shirred chiffon, with or without a bit of lace applique. A flat circle of lace, instead of chiffon, can be used for this purpose.

White trimming is popular upon ecru, and the latter color in lace is stylish upon white.

Another fad of the day is to trim white parasols with black lace or fancy black stitching.

A woman who cannot afford lace trimming for a parasol can work in coarse embroidery silk upon white bands, a wide

herringbone or feather-stitch stripe with borders of French knots. She can also make disks of the same and apply the bands and disks to the parasol. If the scheme of decoration is black and white, shaded effects can be produced in the disks by making the knots on one side fewer in number and smaller than on the other.

Light blue, pink, green or yellow embroidered silk is used, several shades should be employed, and the border of the parasol should be wider. The spoils of silk are only 3 cents apiece, and a parasol worked with coarse silk is as pretty as it is stylish. A frill of net, cheap lace, chiffon, or quilled ribbon is attractive on the edge of a parasol made over with fancy stitching and appliques of disks.

It is a fact to use parasols of black, white or colors with a contrasting color of plain or figured liberty silk, chiffon or gauze, shirred in. Sometimes the shirred lining is only a wide band, in pompadour colors, set in the lower part of the parasol. In any case, the effect of the soft shirring and colors against the face is so charming that the style is worthy of imitation.

Another hint to the woman of small means is to buy plain silk parasols as cheaply as possible and apply her own trimming. The difference in the price of such a parasol trimmed at home and one trimmed in the shops makes the small amount of labor involved well worth while.

**Emerson's Best Request.**

Rev. Dr. George A. Gordon in Atlantic Monthly.

The best thing that Emerson has left us is his spirit, fine and high, stern and sweet. He took life in a royal way, and bore himself toward the eternal mysteries with serene courage and dauntless hope. His essays, which are his most characteristic work, have their chief value not as revelations of the moral order of life, not as discoveries of the final meaning of things, but as disclosures of his own spirit. There is in these essays an immense mass of truth, uttered in picturesque and memorable words; there is in them also an immense mass that is not true. The Emersonian life and mind are upon every page, and side by side with a golden and perfect sentence one finds sonorous eccentricity. The origin of this strange compound of oracle and imposture in Emerson lies in the confessional character of his writing. He speaks from within, and his generalizations hit or miss according as his personal experience embodies a law of humanity or a mere idiosyncrasy. That Emerson speaks so often and so royally for man is his great distinction; that he speaks so frequently for the idiosyncratic, the isolated and vain is his chief fault. We have a right to hold him at his best, and through the richness and majesty of the confession we are brought face to face with the confession.



COUNTRY WEAR FOR THE SMALL GIRL.