

BEWARE OF THE IMPROPER USE OF THE HAND MIRROR



WILL CAUSE WRINKLES AND DOUBLE CHINS



NO. II—DON'T DRAW THE MOUTH OUT OF SHAPE.



NO. I—IT ENCOURAGES WRINKLES TO SCOWL LIKE THIS.

NO. III—NOR HOLD MIRROR LOW OR DOUBLE CHIN MAY APPEAR.

THE hand mirror is responsible for more wrinkles than woman's hereditary enemy, time. Do you doubt the truth of this statement? Just watch a friend when she—

Questions with her looking-glass. And in that sincere crystal seeks to get a side light on her back hair, for example, or to view the effect of a rose placed low in her coiffure. You will find her brow distorted by an ugly scowl, or her mouth twisted out of all shape by her grimaces. Narcissus never would have fallen in love with his reflection in the glass surface of the deep pool if distortions of this kind had been necessary. It never occurs to him, until perhaps too late, that the Medusa-like faces she thinks it necessary to adopt every time she takes up a hand glass are laying the foundation for strong, deep wrinkles, and

that still greater facial disaster, the double chin. A charming face may soon become prematurely aged in this way, unless a word of caution is given and heeded. "Thy lady love may deceive thee by the brightness of her eyes, her glossy hair, her white teeth, or her damask cheek, but look you and count the wrinkles at her temples. Count ten years for every long and one year for every short furrow." Thus runs a Spanish proverb. The proverb, however, is not always true. A maiden of 21, by unfortunate use of her looking-glass, may acquire wrinkles, both long and short, and age have nothing whatever to do with it.

The mirror, on the other hand, may be used to soften, rather than harden, the face. It may be better even than balms, unguents and massage rollers, if used for spiritual or mental gymnastics. Look at yourself. If the corners of your mouth are drawn and you are an un-

happy-looking object, elevate your expression. Think of the pleasant things that ever happened to you; the kindest thing that was ever done for you; the merriest time you ever had in your life. Send out the most generous, the sweetest, the most helpful thought you ever can think to your friends, and if your face is not softened more charmingly than ever a wrinkle robber could make it, then you have not thought strongly, buoyantly or generously.

After reducing the use of the mirror to an exact science, as regards the complexion, learning how to use but not to abuse it, and how to make it a help towards acquiring a beautiful expression, take up the study of the pillow. It, too, increases the tendency to wrinkles. Cuddle down to sleep upon a feather pillow, and notice how it increases the furrows around the eyes. One, two, three, four—never mind how many—wrinkles appear under and at the

corners of the eyes. It is marvelous to notice how the pillow pressed and deepened the furrows about the temple that were not noticeable before. This experiment may be easily tried and noted by means of a hand glass. What is the remedy suggested? Simply to substitute a flat pillow of curled hair, or a little block like that used by a Japanese woman. Her satinelike skin is due to her manner of sleeping with a little wooden block under her head. The block

is partly to protect her elaborate coiffure, and, it may be mentioned, that is why she has such luxuriant hair. It is never heated by a noxious pillow. It may seem heroic treatment. Place it under the neck, and you will even enjoy the position. There will be no little strain on the facial muscles that they will not be distorted, and perfect placidity of the features may be maintained throughout the night. In reality, the block pillow is a fad of a few fashionable women, and they have become so enamored of it that they are putting their children to sleep upon the mattress only, without any pillow, preparatory to the block being used later. The use of mirrors and pillows having been regulated with due regard to wrinkles and facial muscles, there is still another matter for the beauty-seeker's consideration. To prevent wrinkles about the eyes and to keep the skin fresh and smooth, affect the innocent, round-eyed

wonderment style of facial expression. The very act of thus opening widely the upper lid draws the skin about the lower part of the eye taut and smooth. It is to this end that Turkish mothers have the muscle at the corner of their girl babies' eyes cut, at once securing wide eyes and future freedom from crow's feet. This wide-eyed appearance goes well with the present style of old-fashioned draperies. Bending the head slightly obviates the staring appearance which might otherwise be given the eyes, and opening them shyly gives the fawnlike look which is not unbecoming to young girls. If heed were only paid to some of these simple matters, we should not have the question asked, "Why do women look aged prematurely?" Nor have poets write in pessimistic vein: "Ah! then too late close in your chamber keeping. It will be told. That you are old. By those true tears you're weeping."

—KATHERINE MORTON.

NEW NEGLIGEE ARE RESPLENDENT IN MANY COLORS

SEA GREEN AND MIST GRAY TWO OF THE TINTS THAT VIE WITH MANY SHADES OF WHITE



THE NEGLIGEE WHICH MAY BE SEEN.



DELICATELY FEMININE ARE THE NEW TEAGOWNS.

ALWAYS a fascinating garment, the new negligee is now more than ever persuasive. Of the most tropical tint—a sea green, mist gray, or one of the many shades of white—it is ephemeral in quality and indescribably feminine in line. In this soft, feminine essence lies the chief charm of all the dainty foldovers fashion has designed for summer boudoir use. These garments have always expressed some such appealing sentiment. When a graceful gown is in white the poetic feeling of the new designs is also marked, especially if the sleeves are wide and flowing, as many of them are. In fact, in this department, as in all the others of dress, everything is done to enhance the charms of the fair, and new gowns destined for the most cloistered use radiate with a delicate coquetry.

No matter whether the things have been fashioned with an eye to a man's appreciation or not, they strike the gentle note a man loves. Somewhere on the staircases of smart country homes, through the cracks of doors supposed to be closed, it is quite safe to assume that his heart will be gladdened by the sight of them. For, after all, who does sweet woman dress for but him?

The liberty silks employed for many of the most picturesque of the tea gowns are in colors as exquisite as novel. "Hortensia" is the title given to a delicate shade of violet. In one Greek model this shade was trimmed with a narrow border band in gold and purple. The Greek look of this was obtained by the square-cut and flat treatment of the neck, and by the addition of a peplum jacket disposed over the gown proper, which hung from the shoulders with a closely gathered fullness. The flowing sleeves, which were shortest at the inside arm, fell with Greek simplicity, and the bordering band was disposed around the edge of the peplum.

Some Empire effects are seen among the dressier of these gowns, and not a few have soft full fichus, which becomingly drape open necks, and tie at the back of the waist in regulation fichu fashion. One exquisite "slip robe," as the unique design was called, revealed the possibi-

ties of yellow in a marvelous blending of a half a dozen shades of this color. All the tints which lie between the palest mallow and wallflower yellow were used, and the gauzy silk manipulated in a way to appear shaded. Hanging from the shoulders in the usual tea-gown way, this distracting garment fell from neck to hem in Lela Fuller pleats, which is the French name for the finest made.

Gowns in soft wools, destined for wear at cool resorts, are often lined with soft gauze silks in contrasting colors or white. A very tender and becoming shade of sage green is to be observed in some of these, as well as a magnificent shade of liberty-red called the "Morris."

A certain London firm is more successful than any other firm in the world in the matter of artistic dyes, and the best of American negligee models come from its establishment. The colors they employ owe their beauty to William Morris, and other gifted poets and artists, and more than one tea gown is an exact copy of some classic robe in a well-known picture. With definite picture effects, rich colors and stuffs are sometimes combined with jeweled girdles and clasps, producing gorgeous results, for the rose gems and unique settings used by the firm are highly effective. When a gown is shown off, the living model assumes the neck chain, belt, or bracelet which should be worn with it, with the result that the jewelry is sold as well as the garment.

Some delightfully simple gowns sent over by these people and copied here in domestic stuffs, are in two or three shades of thin silk, one forming the garment, the others the trimming. The sleeves of these are large unlined puffs—though, in fact, no part of such gowns are lined—three-quarter length, and finished chiefly with a narrow cuff band. Others have a shaped fall of silk for the sleeve finish, which is repeated by a cape-like flounce around the cut-out neck.

Only upon house garments of a pretentious nature is lace employed, and the neck and sleeve frills of the silk used instead show only modest edges of selvage.

Next in importance to the picturesque tea gown is the coffee-jacket, which presents an appearance a little less careless. If we may employ the word. Many smart women are now wearing this dainty little

garment, which runs to unnumbered furbelows in lace and ribbon with skirts that match it in elegance instead of the full length garment. Constituting an effect more "adjusted," as the French put it, the coffee jacket may be worn on less intimate occasions than are required by negligee models.

Many very pretty coats are seen in the shops, but a woman with the knack of the needle will do well to fashion hers at home, as ready-made fineries are always expensive. It is only the indispensable garments sanctioned by custom and provided in large numbers which are cheap.

In form the approved coffee or teacost is a sort of flouncing bodice. It is only waist length, with deep lace, embroidery frills falling from square, pointed or round yoke effects. The sleeves are elaborately picturesque, generally falling away from bare arms to disclose dimples and bracelets. The neck is cut out as much as propriety and afternoon will allow.

All the soft silks, batistes and nets in the market may be used for them, and if the tea-pouring is a modest occasion the simplest batistes may be employed.

A society girl who is to summer at the seashore has provided herself with three charming coffee jackets, which cost all told \$5. They are made of striped dimity in pale yellow, azalea pink, and azure white point d'esprit. The trimming is edging at 8 cents the yard. It is put on the edges of the frills, which are in clusters at the top, and this butterfly prettiness is worn with white duck and pique skirts.

The girl calls her delicious and inexpensive finery "hot weather duds." For footwear she has bought light sandals of tan leather. Remember these wonderful foot coverings if you have small feet to shoe, for no healthier shoes can be found in the world. In the most pretentious quarters of London elegantly dressed children go by with the bare skin of their small feet only covered by sandal straps, and their legs entirely bare. These sandals are sold at several of the good shops in New York.

But to return to our mitten-negligees and the lesser splendors that come under that head.

Kimono gowns and sacques of crinkled cotton crepe and of plain, and figured wools in gauzy qualities are to be had in all the shops at moderately low prices. Flowered and striped wash ribbons, in

dainty Watteau and pompadour designs, border them prettily around the neck and sleeves, where such modes are alone trimmed. Philippine sutings and tissues—thin cotton weaves somewhat like cheesecloth in quality—compose some of the odd kimono. They are decorated with bands of a similar material in a contrasting effect—plain bands with figured textures or figured borders with plain bands.

These imported cottons are new to the country, and they show the brilliant vegetable dyes employed alone in the Philippines. The most gorgeous yellows, blues and reds wash without losing a tinge of their brilliancy. Some of the tints, especially a deep blue on the Mazarine order, are indescribably rich.

Upon coarse straw hats, intended for rough country wear, scarfs and bands of the Philippine tissues are sometimes seen. Headgear thus decorated is, of course, considered very modest, but the smart world has indorsed the Philippine stuffs of all sorts. A dame who might buy and sell her neighbor wears the gauzy cottons of the Oriental peasant, while the

neighbor disports herself in the silks and satins which are supposed to indicate gentility.

Another hot weather wrinkle comes from the Philippines: the shape of bedroom slippers. In that land of perpetual sunshine, ladies of exalted station think nothing of going out with bare feet thrust into slippers without heel or heel-piece. These slippers are held on merely by the vamp, which ends in a blunt point. They are called "chenilles" and pronounced quite differently. Those worn by the common Philippine women are of coarse carpet stuffs and gaudy flowered velvets, which are warranted to last a lifetime. But the great lady has her little "chenilles" of the finest satins and silks with rich embroideries of lace medallions applied on. Such slippers, and others of his own invention, the American merchant now offers for bedroom use in the "dog days." One of the inventions is a slipper of thin French kid of correct "chenille shape" in delicate pastel shades. These make a charming accompaniment to a gown of the same color.

MARY DEAN.

pudding sauce or mince meat, or it may be utilized as a sweet at a Turkish tea. Four in glasses and seal.

To secure rose flavoring, fill a wide-mouthed bottle with fresh petals, packing them down as tight as possible. Then pour over them enough alcohol to submerge. alcohol and stronger is rose brandy. Fill a glass jar with fragrant petals and cover with French brandy. Next pour off the brandy, take out the leaves and replace with fresh ones. Return the brandy. Do this several times, until the brandy is strongly impregnated. Then strain and bottle tightly. Keep the can covered during the distillation process.

The petals of the yellow rose infused in boiling water furnish a delicate dye, which is attractive with old-fashioned rose desserts and for home-made candy.

To make colored rose leaves, gather fresh leaves and spread them on an inverted sieve or oiled paper in the open air until slightly dry, but not crisp. Make a syrup, using a half-pint of water and a half-pound of granulated sugar, and boil until it spins a thread. Dip each rose leaf in this syrup, using a hat pin or fine wire. Then lay back in place. After several hours, melt a half cupful of fondant, add two or three drops of essence of rose, a drop of cochineal to color, and a few drops of water to thin. Dip the leaves in this one by one, sprinkle with crystallized sugar, and return to the oiled paper to harden.

Lead, Kindly Light.

John Henry Newman was born in London in 1801, and his 21 years on earth were years of love and truth. He was ordained as a priest in the Episcopal Church in 1824, and in the following year his friend, Dr. Whately, having been appointed head of St. Alban's Hall, Newman was by him selected as vice-principal. He was one of the most active in commencing and carrying on the so-called Oxford movement—the great object of which was to counteract as well the Romanizing as the dissenting tendencies of the time by restoring and bringing into notice what Newman and his friends believed to be the Catholic character of the English Church. With this view he commenced in 1833, the series known as the Oxford tracts, to which he was himself one of the chief contributors; and in

1838 he also became editor of the British Critic. In October, 1854, he was admitted into the Roman Catholic Church, a step which was immediately followed by the publication of a work on the "Development of Doctrine." Soon afterward Newman repaired to Rome, where, after some preparation, he was admitted in order in the Roman Church, and in 1855, on his return to England, he established a branch of the Congregation of the Oratory of St. Philip Neri, of which he himself was appointed the superior. In 1852 he was appointed rector of the Catholic university established in Dublin, and in 1875 he was made a cardinal by Pope Leo XIII.

Cardinal Newman was a voluminous writer, his printed books numbering nearly 40. Of his poetry the hymn or prayer known as "Lead, Kindly Light" written while sailing on the Mediterranean Sea, is probably the best known. It was an outburst of an earnest heart looking for light. He had just been in Rome and was still in doubt as to certain points in the new cause he had taken up. The words of this beautiful hymn are as follows:

Lead, kindly Light, amid the encircling gloom,
Lead thou me on;
The night is dark and I am far away from home,
Lead thou me on;
Keep thou my feet—O do not desert me—
Shouldst thou lead me on?
I was not ever thus, nor prayed that thou
Shouldst lead me on;
I love to chase and see my path, but now
Lead thou me on;
I love the gossamer, and, spite of fears,
Love's raid my will; remember not past years,
So long thy power has blessed me, sure it still
Will lead me on;
O'er moor and fen, o'er crag and torrent, till
The night is gone,
And with the morn those angel faces smile,
Whom I have loved long since and lost awhile,
This has been set to music and given a deserved place in many of the Protestant hymnals.

The recently appointed board on the National trophy rifle contest recommends that the school children throughout the United States be given small arms practice.

Dr. J. P. Noble says that "No follower of scientific progress has ever taken a locomotive trip, or a trip before missionaries had prepared the way."

WAYS OF USING ROSE LEAVES

WITH the blooming of roses the woman who keeps abreast of the times is on the alert to gather in every leaf of the fragrant harvest. From time immemorial the Orientals have utilized roses for their choicest sweets and confections, and for their perfumes and flavors. Our great grandmothers were adepts in the preparation of rose flavors and pot pourris, but the modern woman has been slow in awakening to their possibilities.

The rose pillow is now esteemed the acme of daintiness for the new baby's carriage or the bride's outfit.

To collect a sufficient supply, make a systematic tour of the garden each morning while the dew is still on, provided with basket and shears. Select the roses whose petals are ready to fall, shake into the basket, strip off the denuded stem and throw it away. Carry the fragrant burden to the garret or spare room, where pa-

pers have been spread upon the floor, and empty the petals upon them. Stir and turn every day until perfectly dry, transferring to bags when that is accomplished.

When a sufficient amount of petals has been collected, put in pretty cases made of fine hemstitched handkerchiefs fastened together, through which white or rose-colored ribbon may be run. These wash beautifully, if something more elaborate is desirable, a bolting cloth cover, embroidered or hand-painted with roses, is dainty and effective.

For rose syrup, collect fresh petals each morning and spread on a tray to dry. When enough have been collected for a tumbler of preserve, put in a fresh granite of porcelain kettle with just enough water to cover, and simmer until tender. Add sugar in the proportion of a pound to each pint of the leaves and water, and cook to a rich syrup. The Turkish women frequently use honey in place of sugar, one-half pound of the honey equaling a pound of sugar.

This syrup gives a delicious flavor to a

pudding sauce or mince meat, or it may be utilized as a sweet at a Turkish tea. Four in glasses and seal.

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