

WORKING WOMEN MAY PRESERVE BEAUTY

TIMELY HINTS FOR OFFICE GIRL, SCHOOL-TEACHER AND SALESWOMAN



SIT ERECT AT THE OFFICE, WORK



THE SHOP GIRL MUST REST AS SOON AS SHE IS AT HOME



THE TEACHER MUST PERSIST IN LOOKING GOOD NATURED

THE woman who works away from home has to make a fight for her beauty, unless she happens to be one of those rare and fortunate beings who are pretty as easily and as naturally as birds are tuneful.

In the first place she is so busy that she falls into the chronic white that she had no time. In the second place her work lies where she cannot look after the details of her toilette as conveniently as the woman who works at home. The teacher, bookkeeper, shop girl, are all day away from the warm water and manicure implements and rice powder that the housekeeper can "touch up" with every now and then.

Offices and schools are usually supplied with poor soap and hazy mirrors. The first thing for you to do is to provide yourself with a few inexpensive articles that will do wonders toward keeping you fresh and dainty in appearance.

White castle soap can be had for 5 cents a cake, and there is no soap safer for the skin. There are other soaps that are good for the skin, but unless you know them thoroughly you are on the safe side in sticking to this.

If you find that your place of business does not furnish enough towels for you to have a dry one whenever you need it, buy a few yourself. A 36-cent huckaback is all you need for the hands. Wiping them upon a moist towel causes them to chap.

If you are using ink or handling smut-

ty goods in a shop, provide yourself with a lemon and clean off the spot of ink with the lemon juice immediately. Ink left on the skin is hard to rub, but easily handled if one is prompt. Any kind of spot should be treated as soon as possible. If black stain accumulates about the tips of the fingers and the nails, it works its way into the skin thoroughly that it soon requires a long hot-water soaking and a manicure's most skillful endeavors to rid you of it.

Provide yourself with an orange-wood stick and sharpen the end to a tiny, flat, rounded blade. Whittle it flat with a pen-knife, then make a smoothly rounded tip by using the emery board that comes for rubbing down the skin about the nails. Clean your hands with this stick after washing the hands. The soil or stain is then moistened and can be removed easily.

Good soap, dry towels and the stick should keep your hands in good condition while you are at work. Beyond this, you must find time for the regular weekly manicure at home, just as other women do. Don't let yourself feel that because you work there is no time to be dainty. Don't form the habit of saying, "Oh, anything is good enough for the office." Nothing but your best is good enough for yourself, at any rate. You think nobody is attracted to her by her beautiful hands. Certainly nobody will unless you make them attractive.

I once heard of a wealthy man who fell in love with his bookkeeper after having been attracted to her by her beautiful hand, which he used to watch while it

made entries of his big sales. The moral of that is not meant for you to read as an encouragement to capture your employer by the aid of manicure tools, but the fact shows that womanly daintiness is valued in every phase of life.

If you are teaching, you are annoyed by the chalk dust, which seems to parch the skin as it grinds into it, leaving it harsh and dark. Some softening lotion must be used to counteract this. Glycerine and rose water is a safe prescription for general use. Perhaps you have discovered a lotion that agrees with your individual case better. Those preparations which have benzoin as a basis are usually harmless and healing. In most cases it is enough to use the lotion at night, but if you are suffering a great deal from the chalk, take a little bottle of the preparation to school and use it there.

Be sure, wherever you are at work, that you have a mirror within reach, one in which you can see yourself as others see you—and be sure to do so. If, as the long day's work proceeds, your face grows tired and drooping and the complexion dark, as often comes from weariness, a single drop of a tiny jar of cold cream will bring you back to normal. Rub it in from some hidden nook and give the tired face a light rubbing with it, wiping it off quickly with a soft cloth. Dust a fresh coating of powder over the skin and you will come out to work again entirely rejuvenated. In applying the cream, be sure that all the rubbing is upward.

Have your own comb and brush at hand for rearranging disordered locks. Other people may use all kinds of hair oils and

tonics that you won't care to apply to your own hair.

When you find yourself in front of that mirror, by the way, look critically to see whether your face is just as restful as it can be. Is there a pucker in the forehead? Can't you unucker it? Sometimes a frown comes from trouble with the eyes, and only an oculist can drive it away. But it generally results from hard work, petty irritation, or the nervous habit of squinting. While you are still in front of the mirror, watch yourself turn up the corners of your mouth. You will find the whole face smooths out as you do this.

This beautifying process, the one that comes from within and is of more importance than all the cosmetics ever bottled, is one that the teacher should follow unflinchingly. The well-worn jokes about the schoolmarm have some foundation. We all are tired of them, but it is well for the teacher not to ignore them until she is a woman with a backache unless you heed this, and a woman with a backache can't be beautiful. Pain of any kind mars beauty. Sooner or later it will show in your face, no matter how hard you strive to hide it. The only remedy is to rest.

It is useless to tell the shop girl not to stand. Her duty requires that she be on her feet the most of the day. Her only salvation is to get off them as soon as she reaches home. Put on a negligee, make for the couch or bed and take a long rest. Lying flat on the back without even a pillow is an excellent way to rest.

If the small of the back persists in aching habit, and with it comes lines in the forehead, hardness about the lips, down-drawn lines of the whole face. When you come upon the wearers of these you feel like saying, with the photographer, "Look pleasant, please."

Educators preach to you the doctrine of a happy face in the schoolroom. If they have not succeeded in making you smile, perhaps the beauty quest may. Remember that those persistent frowns are becoming indelible day by day. It may take only a year or so to pencil them in. Some fail to erase them during a lifetime.

Avoid standing all day. It is a habit that many teachers acquire unconsciously. Standing does no woman any good. It is neither rest nor exercise. You may think that you can teach better standing. Break yourself of the habit of thinking so. Part of the time it is necessary—that is enough. You will soon drag yourself home with a backache unless you heed this, and a woman with a backache can't be beautiful. Pain of any kind mars beauty. Sooner or later it will show in your face, no matter how hard you strive to hide it. The only remedy is to rest.

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And there is a feeling of heaviness about the hips, devote five minutes at least once a day to what a physician calls the "knee-chest position." It is ridiculous, but miraculously soothing. Get right down on the floor on your knees. See that the line from knee to hip is perpendicular. Then force your chest to touch the floor. This is no easy matter, but practice will accomplish it. Kneel in this position as long as you can do so without discomfort.

The woman who works at a desk or a typewriter must fight against round shoulders. The typewriter particularly tempts them. Sit erect at your machine. Ward them off, for they are hard to cure.

Exercise is a problem to most wage-earners. If your life is sedentary, live far enough from your work to give yourself at least two good walks each day. If you are obliged to stand a great deal, walking is not the best exercise for you. Try calisthenics at home, particularly those which do not require long standing. That work is best of all if you stand in a shop all day. Nurse, teacher, saleswoman, stenographer, all need more fresh air than they get. Cultivate all the outdoor athletics that you have the time and opportunity for, and in the lack of these, take calisthenics with the window open.

Det is disregarded by the woman wage-earner more often than by the man. The inner man is seldom neglected, but the inner woman suffers many a time and needlessly. Poor lunches are poor econ-

omy. Make a point of having at least one hot article on your menu, and don't let that be tea—or at least, not often. An occasional cup of tea is perfectly harmless to one who does not suffer from nerves, but so few working women are exempt in this respect that tea is a poison to the great majority of them.

Teachers have the most difficulty in getting a proper lunch. If they will purchase a 35-cent alcohol stove, keep a bottle of alcohol and a can of cocoa beside it, and carry a bottle of milk to school, or have it delivered, they will find that the tired lines disappear from their faces faster than even a manicure can drive them away.

If your work in the office or schoolroom is tiring your eyes, stop work and close them a little while. Five minutes' rest will do wonders for them. If the lids are becoming red and irritated, ask your druggist for a wash of camphor and borax water, which you can use in an eye cup. In case it smartens severely, mix it with a little warm water. If this does not stop the trouble, see an oculist before the matter goes any farther.

Don't stay away from him in the fear that he will put you into glasses. Plenty of women ruin their eyes on account of foolish vanity. Glasses are not the only remedy for eye trouble—perhaps your case will not require them at all. Or, perhaps, a brief wearing of them in the beginning of the trouble will obviate your being a slave to them later on.

KATHERINE MORTON.

DAINTINESS IN MODERN TRAVELING

THING was, not so long ago, that anything was considered good enough to wear on a journey. Women seemed to take positive delight in making themselves look as much like frights as possible. Best gowns, hats, gloves and shoes were saved for a more propitious occasion. All this, however, was in the Dark Age, when the linen duster and the plain cross-stitch hat were worn, and handbags, bird cages and carpet bags accompanied the feminine traveler.

Thanks to Dame Fashion, this day has gone by forever. The woman who travels considers it her duty to dress simply, but in the best style, and to keep herself as dainty and neat on a journey as while sojourning in a hotel or visiting in the home of a friend. To this end there are numerous comforts and conveniences which simplify the wear and tear of travel. With all these modern accessories a woman can go across the continent and appear quite as fresh and tidy as when she started.

It is astonishing how much can be packed in a small space with proper facilities. Take some of the new dress suit cases, for instance, which are just the thing to slip under the car seat out of the way.

They come in all sorts of beautiful leathers, including walrus, hornback alligator and pigskin, all of which are fashionable. They are elaborately padded and lined in dainty colored satins or velvets. An elegant one of sealion leather had a quilted violet satin lining, with violet sash and pocket flaps. Instead of straps, heavy violet satin ribbons were used. These were fastened with Roman gold buckles, which had small medallions in the center, on which the owner's monogram was painted. A pigskin suit case was padded with pale blue quilted moire with a breath of sachet powder hidden somewhere in the folds. The double-faced blue satin straps had white daisies painted on them, as did also the china medallions in the oxidized silver buckles. The pockets of the moire lining were all faced with chambray cloth. The old-fashioned style of trunk has many modifications. It also has as many compartments as are compatible with its size. These are padded, perfumed and

lined with broadcloth, moire or satin, in white or colors, or in chambray skin.

The bride is especially favored with what is known as the wedding trunk—a tapestry-covered affair in pink and green or blue and green, with elaborate brass mountings. This is lined with quilted white satin, and has separate compartments for hats, veils, gloves and shoes, in addition to five gown trays. These, too, are all lined with quilted white satin, scented with sachet powder and have white satin ribbon tapes, hand-painted with gold and silver designs. The buckles of gold have china medallions set in them, on which are also painted forget-me-nots. Hat standards, to correspond to the daintiness of the rest of the trunk, hold the chapeaux in position.

Leather straps are considered a necessity in these days when baggage is indiscriminately thrown around. Instead of the ugly cowhide strap used by less favored mortals, the bride has three straps attached to her trunk, and they are burned in a beautiful floral pattern to her back lifting heavy trays, she can pull the drawers of her trunk out as easily as she can turn her hand over. Well-oiled rollers facilitate matters. Her skirts and waists are thus kept free from wrinkles and are always accessible.

The climax of perfection is reached with the introduction of the new wardrobe trunk. When stood on end in a corner of the trunk, with its accommodations for 16 gowns and four hats. The trunk is lined with white or broadcloth, and has "followers," which attach to each gown and hold it in place. On reaching the destination the straps are unfastened and the gowns are permitted to hang in their natural position, free of wrinkles. Wardrobe trunks are especially com-

mendable, for the traveler is not always so fortunate as to secure a room with a closet. Curtains of velvet, denim or art linen may be purchased to fit the trunk.

There are other considerations of quite as much importance as the trunk and dress-case. For instance, provision should be made for possible illness, and medicine cases are really a necessity. The new ones combine both daintiness and compactness, and are easily tucked away in a corner of the suit case. They come in oiled leather, pigskin, morocco and even kid, and are lined with moire or satin in colors.

Toilet cases were never so attractive, and they bear only little resemblance to the linen or crash monstrosities of other days. The new ones are made of silk rubber, which means that they are as pretty inside as outside, and that is saying a great deal. To all appearances, they are simply cases in plaids or flowered patterns. A damp wash cloth, however, will make no impression on the bright colors, which would run if they were not of silk rubber.

Travelling writing desks are made the same size as suit cases, and they slip in the bottom out of the way until ready to use. These are fitted out with ink-wells, pens, blotting paper, stamp boxes, blotters, stationery and even a paper knife.

Money and jewel bags are of various shapes, sizes and materials, but only those which are dainty meet with favor. A combination bag, which combines the desired attributes, is made of silk moire and slips lengthwise in the low corner. There are three compartments—one for jewelry, one for money and a smaller one for the powder puff. When drawn up this bag forms a puff which looks like a rosette.

The netted, or Japanese wrist bag, with its well-fitted compartments, is the most popular receptacle for silver, cards, note book, pencil and handkerchief. One of the equipments of the netted is a reticule called "Necessaries," which is long in shape and a trifle larger than a card case. This contains the useful things which every genteel woman carries to insure her daintiness and comfort. The reticule has the navy blue border cross-stitched in red and white daisies, with a touch of yellow.

Another woman who wished to attend a reception, and was anxious to have a few accessories to brighten up a pretty but old gown, thought of a bright scheme. A fine white Turkish towel was demolished, and a box of rope silk in brilliant colors was brought into requisition. After a half day's work she appeared in a new vest, collar and cuffs, which looked for all the world as if they had come from some Turkish embroidery shop.

Turkish toweling also makes charming turn-over collars and cuffs. Strips about two inches deep are used for the collar. Three inches wide is a good depth for the cuffs. The edges are bordered with white rope silk and rope silk is run in and out under the rough surface. For Turkish effects strands of different colored silks—blue, black, yellow and green—are used in a solid color to match the gown. The white rough-

ness of the towel receives such decorations prettily, and an elaborate effect is easily obtained. A bolero jacket recently seen was made out of a heavy Turkish towel, bound with cloth of gold and embroidered elaborately with a mass of red French knots and a border of cross stitch.

The same idea is carried out in Turkish toweling and colored silks for combining negligees, wall pockets, splashers and traveling rolls.

Cross-stitch embroidery seems peculiarly fitted for the decoration of children's garments. Gimpes, aprons, adjustable collars and dresses are most effective when handsomely worked. A little frock was made of pale blue voile, with the yoke, skirt, collar, cuffs and belt decorated in cross stitch. Pink, lemon and white silk floss was used to carry out the apple-blossom design.

HOW TO LOVE A GIRL

ALL girls like to be loved, but they are not all alike, and care should be taken to discriminate among the many varieties.

In making love to an old maid, the preliminaries only are necessary. Give her a fair start, and she will do the rest. Remember that she is making up for lost time, and hold on tight, and shut your eyes. As long as she has taken the cue, don't fear the result. You needn't do a thing.

When she is young and innocent, with a frank, open-work countenance and with no experience, get up early every morning and watch her doorstep. There are others on the same trail, and if you wish to be an active member of the club, you must do your share of the work. If she accepts flowers and fruit readily, don't get too gay. This is only your privilege. And when you feel that you cannot stand it any longer, tell her so, and leave the rest to her. She will be your teacher. You needn't do a thing.

With a widow, be calm and unmoved in the face of danger. You are in for it, and don't get rattled. Sit around where you can be reached, and submit to everything. But remember that, so far as you are concerned, there is nothing doing. It won't be necessary.

If she is tall, straight blonde, with lustrous eyes and a large, open smile, don't allow your feelings to overcome you. Do the right thing, and wait. She will see that you are well taken care of. Or if she is any other kind of girl it doesn't matter. Don't do a thing yourself. She will do the rest. No matter how slow you may be, have no fear of the ultimate result.

But be sure of one thing. Before beginning, get a million or so.—Tom Mason in February Smart Set.

The Japanese Nose.

In Japan the nose is the only feature which attracts attention. The nose is the beauty of ugliness of the face, according as it is big or small. This is probably due to the fact that difference in noses constitutes about the only distinction between one Japanese face and another. The eyes are invariably black, the cheek bones high and the chin receding. In Japan a woman who has a huge nose is always a great beauty and a reigning belle. There are a few large noses among the natives, and lucky is he or she upon whom nature lavishes one. In all Japanese pictures representing the supposedly beautiful woman, the artist invariably improves on nature by depicting this feature as abnormally developed.

The Japanese carry \$24,000,000 of life insurance, \$18,000,000 of fire, and \$960,000,000 of marine insurance.

MANY WAYS TO SERVE SWEETBREADS

THE CHIEF secret in the successful preparation of sweetbreads lies in their treatment when they first come from the butcher's. They must be parboiled at once for from 15 to 20 minutes in water and salt, never allowing them to boil, and then plunged into ice water and lemon juice or vinegar for an hour to blanch.

The sweetbreads found in veal are considered best, although those found in lamb are also delicious.

In the economy of an animal, the sweetbreads are the two large glands that lie along the back of the throat and in the breast. The lower or heart sweetbread is round, compact and much richer than the forest sweetbread, which is long, narrow and easily divided into sections.

Sweetbreads should always be handled with a silver knife, on account of the phosphorus, which they contain in abundance. After parboiling, the little strings and membranes can easily be removed, after which the sweetbreads may be cooked in any of the following ways:

Baked Sweetbreads.—Salt, pepper, egg and crumb them, having the last crumbs well buttered, and bake three-quarters of an hour in a moderately hot oven. Serve on toast with a brown gravy.

Creamed with early June or French Peas.—Make a thick cream, using one tablespoonful of butter, one of flour and one-half cupful of cream. Stir in the peas. Sauté sweetbreads in a little butter and serve on top of the peas.

With Mushrooms.—Make a white sauce, add the sweetbreads cut in little pieces and browned in butter, and an equal quantity of mushrooms. Do not cook more than eight or ten minutes, as long cooking toughens the mushrooms. Serve with toast points.

Oranged Sweetbreads.—Cook one teaspoonful of scraped onion in one tablespoonful of butter, then add one table-

spoonful of flour. Cook until smooth, add one cupful of stock, one orange, juice and pulp; one teaspoonful of lemon juice and a speck of cayenne. Add sweetbreads cut in little pieces, and one tablespoonful of salt. Cook for 10 or 15 minutes, until the pink has disappeared from the sweetbreads.

Sherried Sweetbreads.—Make a white sauce, add sweetbreads cut in small pieces, two well-beaten yolks of eggs, one tablespoonful of lemon juice, and cook for five or ten minutes. Lastly, add a wine glass of sherry and serve.

Sweetbread Ravioli.—Sweetbreads make delicious little ravioli. After the preliminary parboiling and blanching, cook, cool and mince fine, pound to a paste in a mortar and rub through a fine sieve. For one pound of sweetbreads melt a tablespoonful of butter with a tablespoonful of flour, and blend. Add slowly a pint of milk and the sweetbread paste, seasoned with salt and pepper, and cook the mixture until thick. Add the yolks of five eggs well beaten, and fold in the whites beaten to a stiff froth. Put into buttered ramekin dishes and bake for five or ten minutes.

Sweetbread Croquettes.—Cook, cool and mince a sweetbread. Add enough chopped chicken to make a full pint. Melt one-half cupful of butter, add one-half cupful of flour and cook until frothy. Add gradually, stirring all the time, one cupful of rich, well seasoned chicken stock and one-tenth cupful of cream. Season with salt and pepper, add a beaten egg and the minced sweetbreads. When cool, shape, roll in fine bread or cracker crumbs, then in beaten egg, and again in crumbs. Fry in deep fat, drain, and serve with mushroom sauce.

Sweetbread Salad.—Prepare the usual way, cook in water for half an hour, then throw in cold water to harden. Cut in small pieces, season with salt and pepper and put in a cool place. At serving time,

mix with an equal amount of crisped celery and mix with mayonnaise. Line a salad bowl with lettuce leaves, arrange the salad mixture over them, put a spoonful of mayonnaise over the top and garnish with cut lemon.

Sweetbread Omelette.—Prepare as for croquettes, adding a grating of nutmeg to the seasoning. Form into omelette, crumb, egg and crumb again, fry in boiling fat and serve with sauce Bechamel.

Broiled Sweetbreads.—Throw into cold water for half an hour, simmer ten minutes in boiling salted water, to which a little lemon juice or vinegar has been added, and throw into ice water to chill and stiffen. Wipe dry, wash with oil or butter, and broil on a gridiron, well greased, over a brisk fire, or wrap in buttered paper and broil for ten minutes. Serve with Maitre d'Hotel butter, which is simply butter rubbed to a cream, seasoned with salt, pepper, parsley and beaten light with lemon juice.

Larded Sweetbreads with French Peas.—Trim the sweetbreads, cook in boiling water, to which a suspicion of onion, a bit of bayleaf and a small stick of celery has been added, then throw into ice water to blanch. When cold and stiff, lard with strips of bacon not larger than a pencil, and place in a baking dish. Season with salt and pepper, dredge with flour, throw a cupful of stock over the sweetbreads, and roast in a hot oven until the whole is a delicate brown. If the stock cooks away, add enough liquid to keep the sweetbreads from drying. Use small peas. When cooked, drain, season with salt, pepper, butter and, if the flavor is agreeable, a dash of cream. Serve on a hot platter, pour the peas about them and serve as quickly as possible.

Other excellent ways of serving sweetbreads are as bouchees, fritters, on skewers with bacon, in scallops, with macaroni and cheese, or as a garnish for stuffed tomatoes.

CROSS STITCH EMBROIDERY POPULAR

CROSS-STITCH embroidery as a popular art has seemed to increase rather than decrease as the Spring months draw near. It is a simple, clean, and beautiful art, and a close rival to linen, the old material which is being drawn upon for the foundation of this embroidery.

The newest idea is to fasten a band of open-work canvas on the article to be embroidered. As this canvas is especially prepared for such work, it does away with the difficulty of sewing the cross-stitch upon a fine weave of goods. The canvas can be procured in several sizes, which makes it possible to vary the design to suit the garment to be decorated. After the design is completed, the threads of the canvas are carefully removed, leaving nothing except the design on the goods.

With this simple method any kind of material can be used, including the softest muslins, silks and organdies, as well as scrims and ginghams. Pretty collars and cuffs are still to be seen made out of scrim and embroidered in Persian or plain colors. These are neat when worn over a colored stock, shirt, blouse, and shirt-waist points are also made of scrim and canvas, and

elaborately embroidered. Blue, red and yellow are favorite combinations, as are also green, blue and red.

Another pretty idea which is carried out in cross-stitch is to make napkin-holders of linen, scrim or canvas. The edges are cross-stitched as simply or elaborately as the worker chooses, and all over the work is a charming decoration of the worker. A set seen recently was entirely in yellow cross-stitch, which represented a daisy design. It is quite the fashion to have at least one guinea gown in the wardrobe, and cross-stitching is much in vogue for this purpose. One seen recently was worn with a red voile house gown. The guinea itself was of scrim, cross-stitched elaborately across the entire yoke in a daisy design. Red and blue silk were used for the petals, and yellow for the stems. The guinea was completely covered with cross-stitched daisies.

The newest opera bags are made of a cloth which has a loose mesh. The foundation warp is a gold or silver cord, and this is woven with a silk thread. The effect is charming, especially in the delicate pastel colors. A handsome bag was made of dark green, through which the

gilt cord glistened. The monogram of the owner was embroidered in cross-stitch on the red, blue and yellow.

Some of the prettiest gowns, dressing gowns, kimono and shirtwaists are decorated in the Persian or Russian colors. A dainty narrow-trimmed kimono of white silk had the navy blue border cross-stitched in red and white daisies, with a touch of yellow.

Another woman who wished to attend a reception, and was anxious to have a few accessories to brighten up a pretty but old gown, thought of a bright scheme. A fine white Turkish towel was demolished, and a box of rope silk in brilliant colors was brought into requisition. After a half day's work she appeared in a new vest, collar and cuffs, which looked for all the world as if they had come from some Turkish embroidery shop.

A NOVEL window screen, recently seen in an up-to-date nursery, was both useful and ornamental. It was originated by the mother to keep out the draught and to protect the children from feeling the chill, which is often the precursor of a heavy cold or the croup.

The screen consisted of a flat, padded cushion of figured chintz, which hung in front of the lower sash. It was kept in place by means of small rings, covered with a bow of ribbon, which fastened on small hooks screwed into the sash.

In the family living-room, where the children were also prone to gravitate toward the windows, was a bay window screen. This consisted of several thick pads of dark green velvet, which overlapped one another around the lower part of the window. These reached down to the floor and were fastened by small tassels, which were fastened to the floor and on the floor was fitted up saw-tooth to the window, like a mat in a Japanese room.

This same woman is always making simple, but none the less useful, discoveries. Her latest one is her trick of putting on the children's rubbers without habitually having an endless finger after the troublesome performance. A shoe horn is slipped into the back of the rubber, and while the child presses his foot down the frictional rubber is on and secured, without tax on disposition and fingers.

Any mother with a young baby will

quickly understand how convenient one or two aprons made of Turkish toweling will be in giving the baby his bath. The towels are simply put on bands, and usually two are worn, so the baby can be slipped into the dryer one underneath.

Mothers who covet curly hair for their babies can cultivate it with a little care, even if it is not naturally so. The baby's hair should be combed every morning, and brushed every morning. After this is done, the hair should not be left smooth, but it should be rubbed with the tips of the fingers in little circles from right to left all over the scalp. This twists the hair at the roots, and in time produces the much desired curls.

Many mothers do not realize the importance of caring for the children's feet during the first years before the bones have hardened. Stiff shoes are relics of barbarism, and instead of strengthening the muscles, weaken and cause them to grow flabby. The newest device to assist weak muscles is the high corset shoe of softest suede, which laces instead of buttons.

One of the best coverings for the child's foot is the sandal, which lets nature have its own way, merely protecting the feet from dampness and rough surfaces. Sandals were extremely popular last Summer. It is prophesied that they will be even more so this coming Summer, when holed shoes will be abandoned altogether for little people under 7 years of age.

The new sandals have perforations

across the toes, like buttonholes, for ventilation. They come in kid, bronze, suede, morocco and patent leather. The kid ones, for dressy wear, are of pale blue, pink, red and white.

Shoes for children were never dressier or prettier, and they come in all colors. It is quite the fad to combine two colors. For instance, a white or red upper may have a vamp of patent leather, or a white upper may have a blue vamp. Westhead on a hot platter, pour the peas about them and serve as quickly as possible.

A Reverie.

As I gaze o'er the road, where the waters flow,
Across the moonlit sea,
I sigh for the strand of the story land
Where I played in infancy;
And I see once more my friends of yore,
And the loves that used to be,
For tonight they seem like a rosy dream
To rise from the azure sea.

O winds of the west, from the Isle of Bleat,
Waft your sighs soft to me,
From my Island of Dreams of the golden stream,
Or the steep and wild banners.
And bring in your train across the main
A message that liberty
Has dimpled at least the mist of the past
From loved Erin gal ma chree.

—F. D. O'Connell.
Just a quarter of a century has elapsed since the first German opera was built at Götting. Today there are nine theatres in Germany.