

A Pretty Woman.

What is essential to a pretty woman? Here is the answer, as given by a modern beauty expert:

A pretty woman, first of all, must have clearly cut, regular features.

She must have a skin above reproach, untouched by rouge or powder.

She must have full, clear eyes.

She must have eyelashes long and curling upward.

She must have eyebrows finely marked, slightly arched, long and narrow; yet the narrow line should be thickly covered, so as to be well marked, as if pencilled.

She must have a straight nose, yet delicate, neither fleshy nor pointed, nor broad at the tip, with the nostrils free and flexible.

She must have a mouth rather too large than too small, with lips full and plump, and rosy red. Even an exquisitely shaped mouth has no charm without expression.

She must have even, regular teeth, of moderate size, pearly white, with full enamel.

She must have a chin neither sharp nor blunt, but gently undulating in its line, round and cushion, turning a little upward, with a dimple in it.

She must have a small, delicate jaw, not large and angular, which gives a hard, domineering look.

She must have glossy hair that has never known the touch of bleach or dye.

She must have a throat round, full and pillar-like—a marble column to support the head.

She must fully understand what best suits her in the way of hairdressing, and cling closely to that style.

She must have small, delicate, compact ears of a shell-like shape.

She must have a forehead smooth, even, white, delicate, short and of an open trustful character. Aristotle says "of terse ivory was the joyous brow."

She must have a long and delicate hand, yet plump, with tapering fingers, the tips of which, when resting on the palm, should turn back a little.

She must have a nail "transparent like a ruby among pink roses"—not long, not round, nor altogether square, but of a fair shape, with a white crescent visible at the base.

She must have a foot not too small, but proportioned to the stature it supports; white, well arched, with a curved outline and a smooth surface.

She must have an arm with a round and flowing outline, no sharpness at the elbow, and tapering down gently to a small wrist.

She must have sloping shoulders, not too broad.

She must have a waist twice the size of her throat, not, as fashion has too often made, nearly the same size.

She must have hips high and wide.

She must have a good figure, plump enough, yet slender enough, though never suggestive of an angle.

She must know how to poise the body in other words, how to stand correctly.

She must know how to sit without being stiff-waisted.

She must possess the pose and repose that mark the "daughter of a hundred ears."

She must have a gait which may be likened to that of a Diana following the hounds.

She must know how to climb stairs also how to come down stairs, gracefully, without any attempt to put soles in the steps.

She must have a flexible, vibrant caressing, tender, poetic, crystalline voice.

She must know how to put on her clothes, or she loses half her beauty.

A woman may have all these attractions, be either dark or fair, tall or short, slender or full-formed, grave or piquant, majestic or vivacious, serene or brilliant—and unless her own personality is charming, unless she has tact, it dawns on you, after you have seen her once or twice, that she is not a pretty woman, but a pretty doll.

Some Changes in Manners.

DINNERS AND DINERS.

(By Mrs Humphry.)

Fashionable restaurants and their semi-Continental ways have had their influence on the homes of England. Not only do we owe to them the round tables at which dinner is served in the houses of the wealthy, but also introduction of fish knives and forks—or, rather, of the latter, since fish-knives have always been approved—into the exclusive circles of our aristocracy. Till lately they have looked down on fish-forks as essentially a middle-class fashion.

And another fashion borrowed from restaurants is the absence of cheese from many an otherwise well-composed menu. It used to be said of cheese that it digested everything but itself, but doctors are now recommending it as not only easily digestible, but highly nourishing. It therefore seems a pity that it should be refused a place at the luncheon and dinner table for no better reason than that Continental custom rejects it, or only admits it in the form of a preparation so highly flavoured that the odour of it dominates every other in the room. Its place is now taken by

one or two savoury dishes that whet the palate for the enjoyment of wine, but which are about as indigestible as any preparation of food can well be. But fashion wills that it shall be absent in its wholesome state, and present in an opposite condition.

These remarks apply to the tables of the very healthy.

In high-class middle-class houses the pretty white dish with its three compartments is still handed round—cheese in one division, butter in another, and pulled bread or small biscuits in the third.

Among the changes that have developed themselves during the last few years is the agreeable and salutary one which lessens the interval between the ladies leaving the room after dinner and the gentlemen joining them in the drawing-room. This used to extend to three-quarters of an hour, and has been known to cover an even longer period; but now a quarter of an hour or 20 minutes is the limit. It has come to be recognised that to linger in the dining-room is a bad compliment to the ladies in the drawing-room. We owe this—and we women are grateful—to the influence of our Continental neighbours, who leave the dining-room when the ladies do, and regard our English custom as barbarous and savage.

But there is also another and an even better reason for the modification of our after-dinner manners. Men do not drink nearly so much wine as they did even 15 years ago.

Since the beginning of 20th century there has been a grand diminuendo in this particular, and the nation is better and wiser for it—its women happier. Many men now drink no wine at all; still more drink it with the greatest moderation.

Another important change of custom must be included in the list of those that concern a dinner-party.

No amateurs are asked to play or sing unless they have a very special and noted talent for either or both. In the old days it was actually regarded as a slight not to be asked to perform for the benefit of the company. Shy girls suffered tortures, but did not venture to refuse, even when they knew that their powers were far from high or satisfactory. Lamentable exhibitions and mortifying breakdowns were the result. Now, if there is any after-dinner music it is provided by professionals.

How to Wash Embroidered Linens Without Fading Them.

Embroidered linens should not be washed in tin or wooden tubs. All risk of rust or stain may be avoided by using an earthenware bowl.

If there are any spots on the article wash them out first before wetting the entire piece. Prepare a suds of hot water and any pure soap.

Plunge the fabric up and down in the suds until clean. It is well to keep it moving, but it should not be roughly handled or rubbed. Rinse by plunging up and down in several tepid waters, or until the water remains perfectly clear.

Now toss between soft dry cloths a few minutes until the greater part of the water is absorbed; then draw the fabric straight to the woof and warp and carefully bring the embroidery into place.

Continue to shake the linen in the air until there is no danger of the water running in it, then it may be hung to dry.

When the drying is complete—the silk especially should be perfectly dry—lay the linen face downwards on a fresh muslin sheet about six or eight thicknesses, but without blanket between it and the table.

Dampen a section of the linen with a velvet sponge dipped in clear cold water and wrung half dry. Pass it lightly over the embroidery—the linen between the silk will absorb the moisture, but the silk should not be wet.

Now pass a hot iron quickly over the dampened surface straight with the threads of the material. Do not press hard and slow with a moderate iron, and do not lay a damp cloth over the embroidery.

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