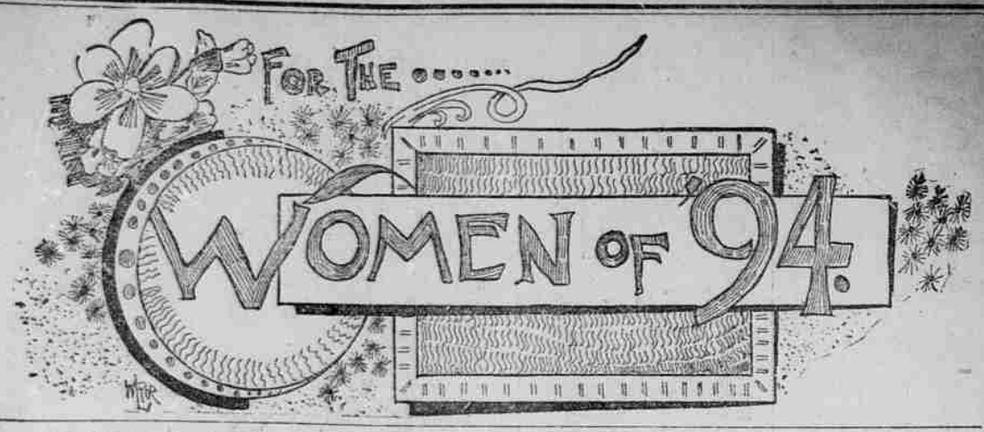


RUSSIA'S CZARINA.

BEAUTIFUL PRINCESS WHO WILL REIGN WITH NICHOLAS II.

Alix Led a Lively Childhood, But is Now a Self-Reliant Hardy Girl Who Refused to Declare Her Religion Accurst.

London, Dec. 1, 1894.—Princess Alix the future empress of the young czar Nicholas, is far more English in sentiment and training than many of her English cousins. From babyhood she has been surrounded by nurses, attendants, and governesses selected at Windsor and Balmoral, and since the age of 6 she has been mothered and cared for almost exclusively by her royal grand mother, Queen Victoria.

Princess Alix of Hesse is the youngest living child of the late Grand Duke and Duchess of Hesse Darmstadt, and her mother, Princess Alice, was the most popular of the English royal family, and her love and devotion to her

PRINCESS ALIX.

mother were touchingly proved in the remarkable volume of letters published after her death. Her widower's foolish intrigue with his Russian ambassador's wife, Mme. Kalomine, did not destroy Queen Victoria's affection for her dead daughter's "adored Louis."

Princess Alix is tall and slender, fair-haired and blue eyed, with a refined sensitive face. She looks older than her twenty-two years, and has in her short life known many sorrows. Her mother died when she was only 6 years old, although she was fortunate in the possession of a particularly admirable and thoroughly competent nurse, rejoicing in the typical English name of Orchard. Her childhood, save for the long visits she paid to her maternal grandmother, were spent in comparative seclusion, for her three sisters, Victoria, Elizabeth and Irene, were all considerably older than herself, and her friend and playfellow, Prince "Ernie," was soon taken away from nursery life and put under the guardianship of tutors and soldiers.

As the princess grew up she became far more her father's companion and friend than any of her sisters had ever been. Her governess, Miss Jackson, proved a kind and indulgent guide, philosopher, and friend, to the lonely young girl and owing to her efforts Princess Alix may be said to be a highly educated woman in the best sense of the term; she is widely and well read and naturally possesses French, English and German "a fond."

Years passed by, and the princess showed no disposition to make one of those early marriages which are so common among European royalties. It was said, and I believe with reason, that Queen Victoria wished to see her favorite granddaughter married to her heir-presumptive, and accordingly firstly the Duke of Clarence, and after his tragic death the Duke of York, were a good deal thrown with their pretty cousin. The Prince of Wales, wise in his generation, has always discountenanced German marriages, and it was owing to his influence in a great measure that Princess May of Teck, the daughter of a really popular and English born princess, was finally selected by first one and then the other of his sons.

As long ago as the jubilee year when the Princess Alix was a little over 15 it was whispered that the czarewitch was much attracted to the orphan princess, whose close connection with the Russian royal family is scarcely recognized even now. Hesse Darmstadt, though a small German state, has already given three empresses to Russia, including the much-loved Czarina Marie, the late czar's mother, a woman of sterling goodness whose great-hearted charity made her adored by the Russian peasantry.

The marriage of the Princess Ella to the late czar's brother, the Grand Duke Serge, also drew the families closer together. Princess Alix was constantly visiting her sister in Russia, and it is said that from the first that Alexander III expressed great interest and affection for his young cousin, although he, by no means, hastened on his son's engagement.

At last, after a prolonged tour through India, Japan and Siberia, the czarewitch expressed his determination to settle down, but Princess Alix showed no undue haste to avail herself of the brilliant propositions made to her, and she only consented to his formal betrothal on the occasion of her brother's wedding to Princess Victoria Melita of Edinburgh, the second daughter of the Duke of Coburg. On that occasion the whole English and German royal families were gathered together, but so little was the engagement expected that the young emperor of Germany, not crediting the message sent to him, ran through the streets of the picturesque little town of Coburg, and elbowed his way through the crowd surrounding the royal schloss in order to ascertain for himself the joyful fact, for to him the marriage of the future czar to a German princess was naturally a great reason for self-congratulation.

"Grandmamma, we have come to tell you of our betrothal, and to ask you for your blessing," the czarewitch said to the queen when telling her of his own and the Princess Alix's engagement; but although the young couple were overwhelmed with good wishes from far and near, the czar and czarina being one of the first to send substantial token of their warm approval, "the course of true love" has not by any means run smooth.

The late Grand Duchess of Hesse, Princess Alix's mother, and most revered example, had openly expressed her dislike to the change of religion being made a condition in royal marriages. This point is touched upon several times in her letters, and it is only natural that the daughter should have felt sensitively on this point. Still it is clear that the czarina of holy Russia cannot be anything but orthodox, and the engagement had scarcely been announced when two Greek priests were sent to instruct the princess with a view of her joining her future husband's faith. The princess lent herself with fairly good grace to all that was proposed, till she found that she would be required to declare that her late religion was "accursed." This she absolutely refused to do, and as a consequence, the marriage was at one time almost broken off. After many "pourparlers," the primate of the Greek church consented to alter the form of abjuration to the words "I join the Greek church in order to be of the same religion as my future husband and children," and until this was clearly and publicly stated the princess would not even consent to consider the question of her change of faith. Princess Alix, since the death of her father, has been the guest of her brother at the grand ducal palace of Darmstadt. There she had and has her own suite of rooms filled with protraits of her English relations and friends and lined with books old and new, German and English.

Her marriage was to have taken place two months before the czar's fatal illness, had it not been for religious difficulties, and the fact that she herself was in no hurry to begin her new life. Unlike the czarewitch, who is painfully nervous and to whom even the noise of a seltzer bottle being opened produces a painful impression, the princess has extraordinary self-command and much of her grandmother's sterling good sense and knowledge of the world. Often it has been her part to act as peacemaker between her sisters and their husbands, and had it not been for her, the Grand Duke and Grand Duchess Serge would have been separated long ago. It was the knowledge of this fact that made the czar first consent to the thought of her marriage with his eldest son. For in Russia czarinas have always played an important part in the affairs of the state, and it is, therefore, virtually important that the princess holding this position should be thoroughly trustworthy and reliable.

ADELE MAROC.

A SUMPTUOUS WARDROBE.

Miss Lillian Russell's New Home Toilets.

Somebody says "only a beautiful woman can wear a beautiful dress."

If this were quite true, there would not be so many beautiful gowns worn, but now and then some radiant creature comes to the glorification of the modiste's most recherche creations, with a royal generosity of charms that makes up for the discrepancies of others.

Miss Lillian Russell, for example, has some stunning toilets this season that in combination with her beautiful face and superb figure made her a queen of brilliants in more senses than that of the star of a comic opera by that name.

Her stage dresses in her latest role are of a fanciful character, not suited to the wardrobe of a woman in private life, but her private wardrobe overflows with elegant models for arraying blonde beauty upon any and all occasions.

LOUNGING ROBES.

Artistic house gowns with long flowing lines are a fad of Miss Russell who appreciates, no doubt, their superlatively becoming quality for a figure that has a full bust and expansive hips.

One of her tea gowns and negligee's, perhaps the prettiest dream of all, is a pink silk crepe of the exquisite blush tint of the pearly pink wild rose. It is made up over a pink silk slip of the same shade, with gigot sleeves of pink satin, and a cape bertha of black thread lace that gives an air of distinction to the gown. The lines of the figure are suggeted rather than outlined by a sash of pink silk.

LILLIAN RUSSELL AT HOME.

For demi-house toilet for morning or afternoon wear, Miss Russell has a pronounced liking for pretty fancy waists worn with dark skirts. A distingue toilet of this sort for one who has a smooth fair skin with light hair, consists of a black skirt, and a waist of cerise or clear cherry red silk veiled with black. The skirt is of satin, made full and flaring, and perfectly plain about the foot. The waist has a square yoke defined with a fine black thread lace in diamond lattice designs. The huge sleeves and entire lower part of the bodice are covered with a fine accordeon plaiting of sheer chiffon in black, put on so that the plaits run round the body instead of vertically.

WALKING COSTUME.

A chic street toilet that is another trophy of Miss Russell's latest trip abroad is of dark blue cloth, made with a flaring gored skirt and tight-fitting bodice. The front of the skirt is a solid tablier of blue velvet, from which revers of the cloth turn back upon the skirt, the revers being elegantly embroidered with gold. The idea of an under robe of velvet is carried out in the bodice, which has a gilet of velvet,

Miss Russell's Evening Dress.

the revers corresponding to those on the skirt, also embroidered with gold. The girdle of the Felix gown is wide and of gold embroidery, a black velvet bow just in front being a cunning intervention to make the waist look slenderer. A sealskin cape, and a big picture hat of blue velvet are elegant accessories of this dress.

A dainty conceit for an afternoon at home, that by its very simplicity makes the beautiful wearer the fairer, is of silvery gray crepe made over silk of the same tint. The skirt has two modest little folds of the goods about the foot, and at intervals rabbit's ear bows of glistening silver tinted satin ribbon seem to hold the folds in place. There is a surplice arrangement of folds across the front, a smart girdle and sash ends of the satin ribbon, and coquettish cuffs and a fichu of sheer white mull to set off the bodice.

FOR EVENING WEAR.

A dashing dinner gown is of black velvet with a demi-trained skirt and decollete bodice with sleeve puffs that are very large. The neck and the foot of the skirt are bordered with a fluffy mass of gray marabout feathers that glint from pearl to dove gray in shade. The front of the dress is ornamented with pendants and connected loops of gold shaded into harmony with the gown by an admixture of pearl and black cords.

An exquisite ball gown is of superb white satin brocaded with silver. The demi-trained skirt has two panels, one on each side of the front breadth, of Honiton lace. The bodice, instead of ending at the waist band, is continued in short basques that give it the effect of melting into the skirt. About the upper part of the skirt, falling from under the basque of the bodice, is a flounce of the lace corresponding to the side panel bands. This is put on full enough to hang easily but not full enough to hide the pattern, which is one of the charms of elegant lace.

The decollete neck is outlined with a narrow band of lace, the points turned downward, and there is a full plaited fold of the satin across the bust just below the lace, ending in the arm seams and caught together in the centre with a jeweled brooch, as, for instance, an immense opal of wondrous beauty set in many small diamonds. The sleeves are single puffs to the elbow, and over them fall a deep epaulette tightly strapped through the centre to make two small capes, which are bordered with the lace.

DINAH STURGIS.

REVOLVER SHOOTING FOR WOMEN.

There are some secrets or rather points, in regard to shooting off a revolver that are worth while considering.

Possibly, however, the tiger in the jungle and the bear in the mountain, as targets do not allure you, but you will have the misguided midnight burglar to contemplate. It may be well just here to remark, in parenthesis, that the efficacy of pistols in the jungles is open to doubt, but the burglar is always with us, and we ought to know the very best and most fin de siecle way of shooting him.

The following hints are given on the

CORRECT POSITION FOR SHOOTING.

authority of a gentleman who is an expert pistol shot.

How to stand and how to hold the weapon is of greatest importance; the body must be balanced equally on each foot (even if your burglar escapes meanwhile) slightly facing the target, and the arm held perfectly straight out. The arm should never be bent. The hand grasps the revolver high on the butt, with the thumb well around to the inside and straight, and the trigger finger entirely free. This throws the work of holding the revolver wholly on the outer fingers. The object of this position of the hand is to get the barrel in exact line with the arm when extended, thus bringing the target, the sights and eye in one line. This position also minimizes the effect of trembling and rotating the arm. The weapon being properly aimed it should be held there, and the trigger very gently and steadily pressed. The mind should forget the possibility of an explosion, and the whole attention devoted to holding the sights of the revolver in exactly the proper position on the target. (If you are not quite steady, in attending to all these little details, the burglar will doubtless shoot you—but that is an accident.)

Above all things should the shooter keep up a steady pressure with the trigger finger, and on no account yield to the temptation to add just a little more force suddenly. The technical terms expressing these qualifications are "good holder," and "good trigger pull."

The revolver is peculiarly an American weapon. The Americans have made scores, never approached by any other nation. Not only are they first but they occupy every position between that and twentieth. The weapons in use are the quick firing or self-cocking and single action. What the self-cocker gains in rapidity of action is more than lost by lack of accuracy. Still there are records where one has been able to put five shots in a space one foot square at a distance of thirty-six feet in four-fifths of one second. Such work is exceptional.

There is a certain class of individuals who cannot put three bricks in line on a table. Such of course can never learn to shoot. Further, the sight of a pistol may send the cold shivers down your back. In this case also, you will have something to overcome before you can become an expert shot.

"I always expect them to go off whether they are loaded or not," I overhead a young girl say recently, speaking of pistols. "I am quite sure they can go off without regard to cartridges."

DIANA CROSSWAYS.

CHINCHILLA.

The Most Fashionable Fur of the Winter.

Fur was once defined by a witty Frenchman as "une peau qui change de bite," (a skin that changes its wearer), and fashion has decreed that we should all array ourselves this winter at the expense of the little rats known as chinchillas. The name is Spanish, as the animals are natives of Chili and Peru. They are about the size of a small squirrel, but much less active than our own frisking, frolicsome flashes of fur, with very large round ears, covered but slightly with down. They use their fore-paws to convey the food to their mouths, which are but half as long as their hind legs. Being of a gentle nature, with no fighting instincts, their only chance of safety lies in flight, so they burrow in the mountain sides long tunnels, whose depth and extent enable them to elude their pursuers. They are hunted by dogs, who are trained to take them without injuring the fur.

The ancient Peruvians used to weave very beautiful materials of the plucked hairs, which were used only by royalty. Probably one reason of the popularity of this fur at present is that in 1830 the French naturalists first gave their attention to the chinchillas, being enabled to verify the statements made by Moline many years before, by observing some of the little animals which had been brought to the "Menagerie of the Museum" in Paris. Public attention was drawn to them. The fur became the fashion. As we are now masquerading in the costumes of that period, we too must wear chinchilla.

There are three grades of the fur. The cheapest comes of a cross-breed and is recognized by its darker color and shorter fur. The second in value is the real chinchilla, but taken from an old animal, while the very young ones furnish the most beautiful and valuable skins. Of these, the fur is long, the color a light pearly gray and in certain lights there is upon them a silken sheen that is much admired by connoisseurs. The moths are more appreciative of chinchilla than of any other fur, and seem to have an instinctive preference for the best. Through the summer the furriers wage incessant war with these destroyers, never allowing the made-up articles to be put away in the dark, but they are kept out in the open daylight and frequently aired, while the skins themselves are kept on ice.

MRS. BURTON KINGSLAND.

"CAT BASKETS."

With every second girl racking her brains in an effort to think of inexpensive Christmas presents, the small round Japanese "cat baskets", which are sold in all fancy goods stores for 5 cents apiece, should stand head of the class for prettiness, economy and general usefulness. Three of these baskets placed in a triangle and fastened together with a bow of ribbon make a charming "catch all."

One basket lined with a bit of bright silk is a dainty ring or stud case. If the round opening be filled with a plump little cushion, behold a place for pins, and by stuffing the basket with a piece of coarse netting furnishes a splendid place to stick one's hair pins.

By making a silk bag top, with double drawing strings, the basket is transformed into a hair receiver or traveler's sewing basket, and, fastening a pen brush in the bottom, makes a model pen wiper for some impatient "scribe." An illustrated bristle board cover, fastened with baby ribbon, gives a "bon bon basket" which will gladden the heart of any child.

Although the baskets are a pretty straw color, they may be made very artistic by spattering with gold paint or giving them a coat of white enamel with monogram or lines in gilt.

CATHERINE NORTH.

MOURNING FASHIONS.

CORRECT APPAREL FOR THOSE WEARING BLACK.

Spun Silk Makes a Charming Veil, Crepon a Correct Gown, and Lynx is to Wear With Mourning Garb.

Nowhere is the tale of fashion better told than by the well-dressed passer-by, and in this way it is now made manifest—that the widow's cap is partially tabooed.

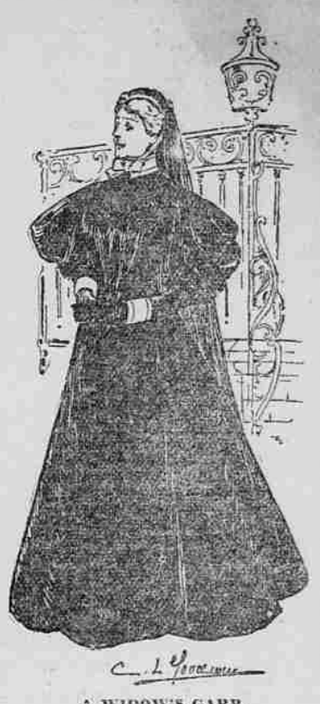
Very young women no longer seem to be wearing them. They are considered bad form, as calculated in fact to direct attention to mere youth and possible good looks alone. For the same reason, the French collar and bonnet strings of white hemmed lawn, are also forbidden the youngish woman. With the older face, however, they, as well as the cap, become entirely matters of individual taste.

MOURNING VEILS.

As for the widow's bonnet itself, it is really a most inconsequent affair, for young and old alike, hardly more than a back ground for the draping of the veil.

This, according to the taste of the wearer, is either of English crepe, which, in spite of headaches, continues to be worn, nun's veiling or spun silk, a new and effective material. Veils of this spun silk are as light almost as chiffon and are quite as agreeable to wear. They have sometimes a woven crepy border, or again an added one of English crepe topped by a narrow fold of the same, and along with them are occasionally really splendid ones of Brussels net, of a very heavy grade, arranged in a like fashion. They are both decided improvements over the burdensome crepes and nun's veilings, but the first mourning veil is generally preferred in the more sombre stuffs.

In length, the widow's veil runs all the way from two to three yards and a half. It may even be longer if desired, and though many are bunched slightly at the temples to give an effect of width to the bonnet, again



A WIDOW'S GARB.

they may be raised back of a flat crepe bow in front to create a look of height.

But it is only in the first weeks of mourning that the veil is now worn over the face.

SIMPLICITY THE CORRECT THING.

To those inexperienced in this sad line of shopping, the buying of first mourning gowns should call for serious thinking or else be left entirely in skilled hands. It is so easy to overdo a thing that is new, to be indifferent to a bow or buckle too much. And today, as always, the ethics of good taste demand that no superfluous ornament shall wear the melancholy dignity of sorrow's external expression.

Of course there are always trimmings in plenty for those who will have them. There are dull jets, and huge crepe sleeves and rustling armure silks, but plainness, easy flowing lines, and soft retiring textures are the points that now distinguish the most correct black.

SUITABLE MATERIALS.

In wool for street as well as house wear, crepon, grained or crinkley, is a favorite and dressy material.

One very rich design in it—and expensive one—has over its frosty weave,

CREPON MOURNING GOWN.

which is as heavy as a summer blanket, large raised blots that might almost be likened to tears. Another quite as solid, is woven in dull grains, and this is likewise for street wear. The crinkled pattern is preferred for house use, and is often as light and fragile as veiling, and in this weight affords most gracious possibilities for draping.

Other wools that are always permissible for mourning, are the Priestly henriettas, serges, diagonals and figures and flowery novelties.

AVOIDING GLOSS.

After careful sponging very dull camel's hair may be used; and through the same process—limited sponging is no unimportant factor with most heavy wools nowadays—a rich and handsome effect can be gained from a new highly glace material, that seems to have no especial name.

In silk, besides the armure and dull gros grain, peau de sois is also admitted as mourning. A very beautiful and appropriate house dress for deep mourning, lately seen, had a slightly trained skirt of peau de sole, and a chiffon round bodice, that, like

WEEDS FOR WALKING.

the skirt, was without any sign of stiffening.

An effective and sensible street gown of English serge, trimmed with narrow mohair braid, had a habit basque, and over its moderately flared and stiffened lower skirt, a double skirt effect that lifted slightly at the left side.

MOURNING FURS.

With furs, Persian, astrakhan, lynx and the cousinly little monkey skins, though all worn with color, are the only ones accounted strictly mourning.

Black bear, Hudson bay otter and seal, however, are frequently accompaniments to deepest crepe, and indeed, to judge by the people one sees in the streets, in an emergency, any sedate well-dyed skins can be used.

NINA FITCH.

BAKING CAKE.

Successful Cake Making is a Question of Taking Pains, and is By No Means a Matter of Luck.

A woman who invariably succeeds with her cakes is generally looked upon by less favored individuals as the possessor of "luck," somewhat akin to witchcraft, which precludes the possibility of its owner ever having heavy burnt, soggy stuff. While some people may be lucky, yet the greater number who fail do so from ignorance of fundamental rules.

Going "by guess" is a very common practice, but far from commendable. Every household should have its scales, measures and thermometer, and these should be in daily use. The pans should be of the best, and kept scrupulously clean. The flour should be good, butter sweet, and eggs strictly fresh, and the ingredients always mixed in the same order. A big bowl is indispensable, and the same cup should be used for everything. Before starting have all the things ready. Say the cake to be baked is a currant cake, for which the receipt is as follows:

Two cups sugar, one-half cup butter, three cups flour, two teaspoons baking powder, three eggs, two teaspoons vanilla, two cups currants.

Have the currants cleaned and perfectly dry. Sprinkle with flour, and mix with the hand till each is powdered so that they will mix evenly through the dough. Any fruit or nuts not floured will sink to the bottom. Measure the flour and add to it the baking powder, sifting two or three times. Beat the eggs separately, very light, measure the sugar and butter into the mixing bowl; have the required amout of milk and the vanilla ready, and lastly grease the pan well with butter and either flour thoroughly bottom and sides, or else put a greased paper in the bottom.

First cream the butter and sugar thoroughly, then add the yolks of eggs, then the milk, then the flour, a handful at a time, then the flavoring, afterward the currants, and last, the whites of eggs. The mixture must be stirred briskly and constantly in the same direction always. A wooden spoon is about the best, as the handle will not bend like a metal one. It takes a great deal of strength for the final beating, but unless it is given the texture of the cake will be coarse. All loaf cakes should be baked in square tins rather than round, and the mixture should not reach the top by about three-fourths of an inch, to allow for raising, else it will run over the sides and spoil its appearance.

The tmeperature of the oven is a very important factor. It should not be too hot at first, or the outside will bake so much sooner than the inside as to spoil the cake. Neither should it be too cold, or the cake will fall at once. If water dropped on the bottom hisses, it is hot enough for baking. If the cake shows a tendency to brown too quickly on the top, cover with a sheet of brown paper, if on the contrary, the bottom cooks too rapidly, set the oven grate beneath it. Have the fire steady, and do not shake the stove or open the oven any oftener than is necessary. Test with a broom splint; if nothing adheres to it it is done through. Do not cut till cold, let it cool gradually. Then remove from the pan. If desired to ice, it is better to leave till the next day and then apply to the bottom instead of top, as this gives a smooth surface. This is true of all cakes.

Layer cakes take twenty minutes each to bake. Loaf cakes, from an hour and a quarter to three hours, according to size and kind.

A cup should be about half a pint in liquid, or half a pound in dry measure. Two cups represent a pound of sugar or flour, exemplifying the old adage "A pint's a pound the world round." A half cup, representing a gill or fourth of a pint, is taken as four ounces. Four teaspoonfull are equal to one tablespoonful, and two tablespoonful equal to one ounce. These measure are accepted by all bakers.

The yelks of eggs are well beaten when a spoonful can be taken up. The whites, when they are stiff and can be cut with a knife. It is claimed by some be to an advantage to dry the sugar and flour thoroughly; if this is done, care must be taken not to scorch them, nor add them to the cake while warm.

MRS. E. E.

A SOCIETY WOMAN'S DIVERSION.

Mrs. Alfred Bishop Mason is probably the only woman in the states who can take out a locomotive engine. Certainly, she is the only society woman able to accomplish this feat.

When her husband was vice-president of one of the large Florida railroads, Mrs. Mason always went with him on his annual trip. She had been, as a girl, intensely interested in machinery, and it was with her an insatiable desire to take an engine over the road.

And she learned to do it in fine fashion.

She began by gaining the permission of the engineer to sit in the cab with him; not doing anything but swinging on and familiarizing herself with its swing and the work required for its movement.

She says this was one of her most thrilling moments. To be able to sit with her face toward the wind that almost engulfed her, peering out into the darkness that rushed past, and being blinded by the glare of the great fires as the furnace doors swung open to be replenished.

Her next lesson was learned at the whistle. Then came the bell cord, and soon these two functions were left entirely to her hands.

As the train drew up to a station in Florida where Mrs. Mason was waiting, the engineer and fireman immediately made room for her. She knew everyone by name on the different locomotives, and they all knew her. Proud was the engineer when his cab contained the bright wife of the vice-president.

Her seat on the bench near the window was known by the telegraph operator and the station hands as the engine came up, and all had pleasant greetings for her.

So, in time, she mastered the more difficult tasks, those that required nerve and skill, and could take an engine from the Atlantic to the Gulf of Mexico as well as an old engineer, and these latter were very proud of her. One of the oldest men on the road remarked to her once, "Whenever your husband gets out of a job, Mrs. Mason, just come down here and we'll put you up 'in the union.'"

JOCELYN DAVIES.

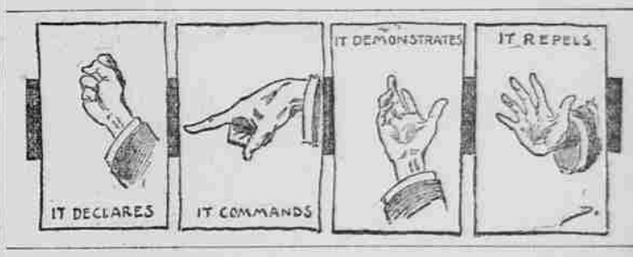
EFFECTIVE GESTURES.

Training the Hands at Schools of Acting.

Entering a school of acting presents immediate thought of voice culture, of training to sit and stand gracefully, and above all, the expressions of emotion. It is not universally known that many hours are devoted to the movements of the hand. This is first, then other things follow. A list is given to each scholar and they are studied and drilled until it is second nature to express by the hands any given emotion. It must be so thoroughly imbued in them as to become the natural exponent of the speaking line. When a young person takes her first lesson at the Berkeley Lyceum a list is given to be followed. It is this:

It affirms.
It asserts.
It declares.
It conceals.
It denies.
It suspends.
It reveals.
It commands.
It demonstrates.
It inquires.
It affirms and conceals.
It humbly reveals.
It defines.
It repels.
It listens.
It rejects.
It indicates.

The novice is not given the slightest suggestion as to the studying of these gestures; that is left entirely to her imagination. When she feels familiar with her own conception of them, her trial is given; if in vital error, her method is overhauled; if not, the corrections are made with explanations. She must also define her reasons for illustrating these parts of speech. This sounds an easy bit of study, but if any woman will take this list and go through it, either before her mirror or



in the presence of a friend, she will find the test an exceedingly difficult one. These emotions seem to confuse each other frequently, or demand a repetition.

Learning this at home is not a bad idea, for it will induce gracefulness in action and choice of gesture which the Americans need to learn of the French.

Some of the most important items to bear in mind were dwelt upon by the professor. "For instance," he said, "never use the fingers for pointing, use the hand, which should swing flexibly upon the wrist in the direction desired. Again, do not fancy that curves

TO INDICATE A DIRECTION.

of the arm suggest grace, they affect its weakness. The elbow should be held rigidly straight, the curves confined to the wrist. Other advice is that to acquire flexibility of the muscles, the arms should be practiced in being raised to their length above the head, then quickly dropped. This acquires repose, as violent as the exercise seems. And familiarity and repose are the two great elements of success in graceful gesturing."

ADELE McALLISTER.

The Ladies' Literary Club

Are working faithfully for the Pioneer Library benefit and will undoubtedly be encouraged in their noble efforts by a large audience Monday and Tuesday evenings.

F. Auerbach & Bro. are receiving daily wraps and cloaks in endless variety in styles and prices. The special sale in this department is now on. Call and inspect goods and prices before buying elsewhere.