

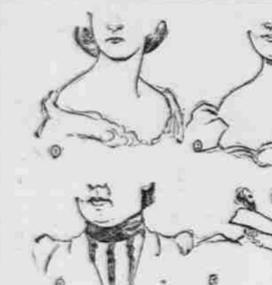
THE SUNDAY TIMES' PAGE OF FACTS, FASHIONS, AND FANCIES.

NOT ONLY FOR KISSING

Mouths Serve Other Purposes Than This Popular One.

THEY DISCLOSE CHARACTER

Points by Which Differences May be Observed—When Choosing Their Wives Men Should Study Traits as Betrayed by the Lips—Mrs. Cleveland's Mouth is Maternal and Mrs. Emma's Expects Intelligence



(1) Tragic mouth, Emma Fenwick; (2) Mouth of genius, George Elliot; (3) Mouth of genius, George Elliot; (4) Mouth of genius, George Elliot.

achievements. George Elliot had such a mouth, as did Mrs. de Smet and George Sand. A woman with a small mouth, no matter how dimpling or arched, may possess every good quality that the other probably lacks, but she will never reach to imaginative heights, she will never command, she will probably never create. It has been said that the mouths of women are departing from the delicately feminine and softly maternal curves into intellectual lines. This statement seems premature. The epoch of feminine mental assertiveness is rather young to have any marked effect in her formation, such a result is the growth of generations.

THE ANTIQUE MOUTH

Mrs. Emma has a perfect mouth. Her upper lip is arched to a bow, the corners curl upwards, the lower lip is straight, full and well-defined, with deep pressure beneath, and a cleft under the nose. It shows a high artistic sense, a love of ease and beauty, a serene nature and a certain coldness of observation. When these she has, the lips, rounded chin that bespeak determination and physical strength. When the upper lip is arched and has a tendency to protrude, a generous nature, coupled with bashfulness, is suggested. There the decided curve is lacking and the overhang, not loosely, but well-defined and firm, the indication is of devoted philanthropy. The center is gentle-hearted, almost captiousness, ready to please. The mouth of sagacity is large and firmly set. The line of the lips is always well defined, a good conversationalist, she will know how to set upon Tully's observation that "language is given to conceal thought," her lips are not polished, but highly colored. Contrary to the sentiment and the change, yet showing similar lines, is the foolish mouth. It is large, but loose and undecided; the upper lip droops, but the lower drops away, giving a line, undesirable to the chin. Then the lips fall far apart, the foolishness seems to follow.

Teeth also play a part in the character of the mouth. When the crown is broad spacing between the two in front, that woman may be trusted for animosity; but between the two it indicates a silly, rapid nature. The upper lip is arched, the lower is straight, and the corners are inclined to droop, there is selfishness without decision, egotism without character, selfishness without energy.

STUDYING THE SIGNS

If you want to avoid selfishness in a woman, see to it that her mouth is not long and thin. If the line between the lips is clear cut and firm her selfishness is morbid, cruel, dominating. It is the mouth that desires to rule very one, and its owner will ride to an end, to matter over how many bodies, but where the line is flexible, the chin weak, and the corners inclined to droop, there is selfishness without decision, egotism without character, selfishness without energy.

Princess Eugenie's is the tragic mouth, lips that were delicately, finely formed, colored a deep, rich carnation, with a satiny finish; her upper lip short, but not highly curved, the lower lip straight, the corners of each rounded with a pathetic expression. Tragic features accompanied this mouth; the black hair dropped into long points that fell to the side. Wherever these appear, say the wise, there is in store a melancholy, dramatic life. In comparison is the merry, short upper lip, sharply defined, with its tilt in front, the deep pressure under the nose and the inclination upward at the corners. Here is laughter and fun, and the man who wears this mouth will be a good companion. She will not be creative, but appreciative. She will love music, children, flowers, and animals. She will be quick to smile and tender over her own. The corners of the mouth will have an artistic bent, and if the line of the lower lip is graceful, her tastes are finely refined. She may be a trifle boyish, but never coarse. If the corners of the mouth as they turn upwards, the lips are arched in repose. Love of ridicule will be strong, but not in a malicious, biting vein, but that she will always see the funny side of people and affairs. When the eyes are straight and strong she will be honest and loyal. She will be sympathetic in trouble, and will cling about her skirts. When the corners of the mouth are turned upwards, the mouth is the mouth of a woman who will say clever, scintillating things, sacrificing her best friend for the sake of an epigram.

The old Italian legend of the vampire, the bad blood lips for lips, makes us yet distrust your red mouths. It is said cynically, usually and rapidly are the traits of women who have them. Poppo owned such a mouth, so did Cleopatra. A full mouth, without sensuality, broad in the middle, with a deep cleft under the lower lip, is the maternal one. You can look to her for wholeheartedness, generosity and motherliness. She will be sympathetic in trouble, and will cling about her skirts. When the corners of the mouth are turned upwards, the mouth is the mouth of a woman who will say clever, scintillating things, sacrificing her best friend for the sake of an epigram.

LOVE IS MERE VIBRATION

And in Properly Married People the Unison Is Perfect.

STRANGE ART OF TELEPATHY

It Has Startling Lights to Cast Upon the Matrimonial Situation—Mrs. Paron Stevens Has Inaugurated Lacerderman Parties, with Mind Reading and a Mild Form of Hypnotism These Assemblies are Popular.

New York, Jan. 19.—Society folks must have something besides social functions to interest them. Palmistry and astrology have both had their vogue for two seasons. There is not a fashionable woman but knows her future, her fate, and her disposition—that is, if she brought a devotee's faith to the science. The present vogue is telepathy. People want to see if transmission of thought is possible, and if they can compel others to do their bidding by an unspoken desire.

Mrs. Paron Stevens pays large sums of money to noted conjurers for an appearance at her entertainments, amusing the guests by all that is weird in mind reading and feats of legendarism. It is, therefore, a natural result that fashionable attention should turn toward psychical experiments. These evenings devoted to telepathy at fashionable houses are the outcome.

The regulation exquisite dressing, elaborate supper, and Lamer's orchestra are the accessories for a "telepathy party." The modus operandi is to arrange the guests in a circle, holding each other's hands. Perfect silence is observed. The leader, one who is held to possess unusual power, puts her mind upon a certain thought, and she must will it that the working of her brain is transmitted to the person whose hand she holds. The receiver of this thought adds something to it and in turn sends it on through the electric current of her fingers to her neighbor's brain. This transmission is continued around the entire circle. When the last guest is reached the hands remain in touch, while each person relates the product of her brain, and to be up to professional standards the thought should have grown as naturally as an acorn to an oak.

This successful result is what the women who are giving so many hours to this study aim to feel "bald" when wearing them, and the wonder how colds in the head are averted. One woman declares that each time she goes out adorned in hair which she passes by as saying, "There goes one of the gaily girls."

The plain Dutch bonnets for street and church are fashioned from black velvet, with bits of red and blue and green. One worn by a fashionable woman at St. Thomas' last Sunday had the small crown, with its point and curve, done in the same Irish lace. This lace is narrow rib of clipped astrakhan, that joined a border of the same material. The very large loops at the back were done in curve, down for an inch. At its two corners joined with the center piece, which has its expression in some of the new bonnets. They are formidable, with their high arch of glittering scales. However, they come to be worn with a light shawl, which will finish the necessary by boasting a cockade of plumes at one side. The long effect in the back seen in the other bonnets is carried out here with the drooping feathers or points of lace and velvet.

It is universally beloved for crowns. Its substitutes are shirred chiffon and thick lace to curve down for an inch. At its two corners joined with the center piece, which has its expression in some of the new bonnets. They are formidable, with their high arch of glittering scales. However, they come to be worn with a light shawl, which will finish the necessary by boasting a cockade of plumes at one side. The long effect in the back seen in the other bonnets is carried out here with the drooping feathers or points of lace and velvet.

The new bonnet is the easiest of all fashionable frolics to build at home—that is, to any woman who is left-handed about tying a bow, for in the loops lie all the art. Why She Did It. Mistress—Why, Bridget, what do you mean by dragging that chicken around the yard? Bridget—Sure, an' didn't ye tell me to draw the chicken, and O' didn't ye tell me to draw it in the kitchen fure because O' just scrubbed it.—Springfield (Mass.) Mirror.

NEW PARISIAN FASHIONS

Corsets Now a Matter of Habit, not of Necessity.

BLUSES IMMENSELY POPULAR

And Yet a Short-sighted Deputy in the French Chamber the Other Day Introduced a Tax on Stays Because He Thought They Were a Market Staple—Dresses of Young Russian Girls—Serges Still in High Favor.

PARIS, Jan. 19.—When a deputy in the French chamber the other day proposed the tax on corsets as being a market staple, he only put in prominence the fact that there was never a moment, perhaps, in the history of French dress when the fashionable woman could so easily dispense with the corset as now. Blouses are the only wear of the fashionable woman, and a corset under a blouse is a matter of habit and not of necessity. It could be abandoned and leave the effect of the waist unchanged. The proposition was stupid. French politicians seem not to keep up with the dress movement any more. It was not thus short-sighted that Bichellou ruled in trade interests, when he decreed that the French should not wear lace, but might wear ribbons. If the chamber wants the women's aid to augment the exchequer it will have to try again.

To-day all the variety in dress is expended on the blouse, and all ingenuity is absorbed in making of it a new creature for every new creation for every new gown. The skirt can be left pretty much to itself, since its form has become fixed for some time to come, and it is mostly left innocent of trimming, but among all these blouses, there is in common only the neck band and belt, which are invariably of velvet, shirred and instead being held with the gathered flanges that have so much pleased for more than a year. It is easy to vary this effect because, as the material is not stretched over the figure, it takes the decoration like an Oriental dress that falls loose; whatever is done to it is in the way of enriching the fabric.

It is made both high and décolleté, for it is worn at breakfast, dinner, and ball, and it is notably serge, as against the fancy wools liked by French women, and these they make in plain, substantial form, somewhat as English women do, only not with the same tailor-cut. The form is likely to be a jacket of one-third length or shorter, double-breasted, with ample flaps of fur, and a skirt cut fashionably and studded for all trimmings, and a blouse which may be of velvet. It is in a dress made like this that French women also this winter dress their unmarried daughters. The effect is practical, unpretentious, and elegant, and is accomplished with little apparent outlay.

Serge is the common wear of the most aristocratic women in the colony, as well as of the humbler ones, as well as of the 200 young Russian women here at work in the medical schools, to whom it is almost a second nature; thus the Princess of Georgia and her daughters at the Sunday service of the Russian church are almost always in serge, black or dark blue.

The following models will be found useful for the wardrobe of young girls: A brown and white mixed serge is made with a jacket like that described, buttoned warmly down with big horn buttons, with flaps of otter fur. The skirt is finished with rows of stitching, and the blouse of velvet of the same color. A gray reception toilet has the jacket of velvet and the skirt of serge, with a small velvet puff set in the edge and rows of stitching above. The stitching runs up all the seams, making of each breadth a sort of panel. Blouse of velvet, and over the whole a collar and muff of silver fur.

A dress of navy blue serge and velvet trimmed with black astrakhan is a little more elaborate. The skirt has two narrow rows of astrakhan bordering a three-inch band of velvet; the blouse has a binding of astrakhan at the top of the neck band and at the wrists, which run out in long points on the hand; the jacket has the back and collar and confined to the waist in gathers by a strap that passes over the back and underneath the front. It has an astrakhan collar that turns up round the neck, and a broad, seven-inch facing of astrakhan down the front. Another of the same materials has the plain skirt turned over down the back seam to form a panel faced with velvet.

The blouse is of serge with yoke and belt of velvet, and the jacket is all of astrakhan. A skirt of black serge with a blouse of black and white check velvet. It is worn a half-length cape of the serge cut in full godets, with lining and large collar of chinilla. It is most worn by young girls with these costumes are of fur with large rosettes of velvet mingled with smaller rosettes of color and wings. ANA COXE.

INTERVIEWING THE RICH

How Fashionable New York Ladies Treat the Humble Reporter.

SOME FREE; SOME RESERVED

Mrs. Paron Stevens and Mrs. Astor Give Being News Seeker Great Joy After Being Turned Down by Helen Gould and the Very Exclusive Vanderbilts—Vanity Fair Usually Very Obliging to the Newspapers.

New York, Jan. 19.—Mrs. William Astor, until within the last year or two, has been the most interviewed woman in New York society. She is ever gracious and kind to the reporter, and while declining to see on herself, is ready to give abundant information regarding her social life, her dinners, balls, and receptions. This news is conveyed through

some members of her household, her maid usually, the details being full and complete. The scribbler, accompanied by maid, footman, or valet, may wander through the drawing-rooms and take notes of decorations. He may linger as long as he likes in the dining-room, where possibly the table is laid for a state dinner, in all the grandeur of gold plate, silver chandeliers, and pink satin table-cloths covered with rare lace. If the reporter happens to be a woman, the dress Mrs. Astor will wear appears out in her dressing-room, is submitted to inspection and description. Taken all in all, Mrs. Astor is the divinity of the interviewers and entitled to their everlasting gratitude. She even replies to notes—provided the subject relates to social matters. The reporter, however, does not find himself in possession of her autograph, for the note is always written in the third person.

Mrs. Paron Stevens is both the delight and the despair of the seeker after news. At one time she is affably inquisitive, at another almost orders the door shut in your face, and—yes, she actually swears at the footman if he is not expeditious in carrying out this command. DENTLE, BUT EFFICIENT. Miss Helen Gould never gives an interview for publication, and she has the strongest aversion to seeing her name in print. The greenhouses at Lyndhurst, her country place at Irvington-on-Hudson, are always open to the public, Sundays only excepted, and if any one desires to write a description of the wonderful and rare plants, orchids, ferns, and palms gathered there at such vast expense, Miss Gould never objects. She even instructs her head gardener to render all the assistance in his power. She also will consent to having pictures taken of the greenhouses, for the sake of knowledge, and of her house—that is, the exterior.

Her younger sister, Miss Anna Gould, has had no experience with the interviewer, and whatever is said regarding her movements comes from her brother George. Mrs. George Gould has no objections to meeting the reporter, provided he can catch her; she will not, however, make any appointments, nor will she accept of interviews, but her requests for the same. To the reporter who is lucky enough to find her at home, she will give a brief interview upon general topics, but she will not discuss her work with requests for the same. To the reporter who is lucky enough to find her at home, she will give a brief interview upon general topics, but she will not discuss her work with requests for the same.

Mrs. Seward Webb always declines the honor of being the subject of a newspaper story. Other members of the Vanderbilt family, Mrs. Twombly and Mrs. Shepard, for instance, have no desire to meet a reporter, and seldom, if ever, grant interviews. Mrs. Cornelius Vanderbilt or Mrs. "Willie K." are very agreeable where their social life is concerned, and are willing to give the writer an opportunity to report upon their various social doings over the list of guests invited.

Mrs. Frederick Vanderbilt replies through her housekeeper to queries of a general nature; she is most obliging, and gives very little in society, and never considers that the public can have, or ought to have, any interest in her movements. Among other things, she was in Vanity Fair who are willing to give an account of their doings and doings for the benefit of the society columns of the Sunday papers are Mrs. Duncan Edwards, Mrs. George S. Fox, Mrs. Burke-Boehm, Mrs. Cooper Hewitt, Mrs. Abram S. Hewitt, Mrs. James H. Rude Beaman, Mrs. Judge Andrews, and Mrs. Frederick B. Taylor. Mrs. George S. Fox is a social thinker in an established thing, the reporting of social affairs, and says "It is never carried to such an extent in England—a remark which strikes the one who happens to be familiar with the English journalism as rather astounding.

Mrs. Arthur M. Dodge says "I used always to refuse to give any notes for publication regarding my social life, but I found they got reported and not always correctly, so in self defense I usually consent now to give the desired information." Miss Grace Dodge is usually too busy with her various social doings for the working girl to find time to say a word to you, although she is perfectly willing to talk of her work if you can catch her at the right moment. Mrs. Pierpont Morgan is reticent regarding her social movements, and the same must be said of Mrs. Elbridge T. Gerry. In fact it is reported that the husbands of these two ladies have formed a society for the repression of the society reporter. LEXINGTON.

THE ANSWER

He held the mitten by the hand. He said, "Be mine, be mine. My wealth shall be at your command, My household shall be thine."

SCARLET AND CRUEL

The old Italian legend of the vampire, the bad blood lips for lips, makes us yet distrust your red mouths. It is said cynically, usually and rapidly are the traits of women who have them. Poppo owned such a mouth, so did Cleopatra. A full mouth, without sensuality, broad in the middle, with a deep cleft under the lower lip, is the maternal one. You can look to her for wholeheartedness, generosity and motherliness. She will be sympathetic in trouble, and will cling about her skirts. When the corners of the mouth are turned upwards, the mouth is the mouth of a woman who will say clever, scintillating things, sacrificing her best friend for the sake of an epigram.

Why She Did It. Mistress—Why, Bridget, what do you mean by dragging that chicken around the yard? Bridget—Sure, an' didn't ye tell me to draw the chicken, and O' didn't ye tell me to draw it in the kitchen fure because O' just scrubbed it.—Springfield (Mass.) Mirror.

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THEATRE BLOUSE

After reading to her the latest news, she would just express her views on the political situation.

A COUNTRY MAID

Her eyes the sun-kissed violets mate, And fearless is her gaze; She moves with graceful careless gait Along the country ways. The roses blushing in her cheek Her laughter gay, her words bespeak, A simple country maid.

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