

Making Hands Beautiful is a New Fashion Women Have Taken Up

TRAINING the hand to beauty and shapeliness is the newest fad among women. A New York beauty specialist, a very homely woman with a fascinating hand, has really started the fashion. If you should enter her establishment some morning you would find scores of women, pretty and plump, going through the manual of hand posing. Some women indeed prefer taking their lesson in their own home, but in the majority of cases they enjoy the class instruction.

From one summer resort to another the

hands as the face. Hands can tell a story that frequently our lips fail to speak. "By the hand far better than the lip," can our deepest emotions be expressed and our stories told. We all remember how on the stage some clever actor told a life story in one eloquent gesture. As I think of it now Mr. and Mrs. Kendall are both high exponents of this rare use of the hand.

"I have seen Mr. Kendall stand before the footlights, alone on the stage, not saying a word, but he held you spellbound simply by the individuality of his presence and the

I begin to put character and individuality into the hands. I make my pupils pose them to represent various emotions of love and benevolence, of peace, and in fact of the faith, hope and charity of the gospel.

"If a woman possesses a hand of the artistic type, showing the palm slightly tapering, the fingers broad at the base and tapering down to the nail phalanges, she is fortunate, for this is the most favored of all types.

"It is not only indicative of a charming

graceful if the fingers are slightly curved. Then there is a great trick in the manner of holding the hands. Not every woman can boast of a perfect line from the side of the little finger down to the elbow. Frequently the wrist joint is prominent and in that case care should be taken to conceal it as much as possible.

"If, however, the contour of the hand and wrist is pretty and graceful I give a series of exercises which will bring it into active prominence. Don't think for a moment this is easy.

"I don't know of a professor where the



AN EXERCISE IN HAND CULTURE.



HOW THE ARTISTIC HAND CAN BE DEVELOPED.



THE HAND WITH TAPERING FINGERS.



POSING TO SHOW THE GRACEFUL CONTOUR OF THE WRIST FROM LITTLE FINGER TO ELBOW.

specialist has gone in the last couple of months taking care of some of her clients herself and seeing to it that her assistants carry out her method. She has just returned from one of these jaunts and was found resting from her labors in her home at the top of a big studio building. In telling of her profession and how she happened to adopt it she said:

"Heretofore the artistic use of the hand has been one of the uncultivated graces. You can see that for yourself. Just glance around at your numerous acquaintances and tell me how many of them have really pretty hands.

"Not one in a hundred. And why is this? Not that the shape of the structure of the hand is homely, but because they do not use it properly.

"It has become warped out of shape by the manner of using it and by the habits of the mind as well. Don't laugh, for the hand speaks a language of its own and tells its own story just as truthfully as the face. But of that later on.

"One thing that impressed itself on me many years ago was this fact, that a homely woman with a pretty hand can make herself so fascinating that her lack of facial beauty will be wholly forgotten. This is not only a matter of history, but I can personally vouch for this statement myself.

"Please don't think me egotistical or vain, but I truly believe that I have had more compliments for my hands than most beautiful women have received for their pretty faces. I know I have a pretty hand and I think I enjoy it quite as much as any person can. It is my own trail of beauty and I have cultivated it religiously.

"You know how Petrarch loved Laura for her beautiful hands, which, he said, made his heart captive. And this is what I teach my clients, or my pupils, as they call them—that no matter how plain looking they may be, possessing a beautiful hand, they will wield quite as much power as though gifted with wonderful facial beauty.

Strangely enough, of all the many women with whom I come in contact there is scarcely one who realizes that in her hands, even though she is positively homely, there lies a power which if thoroughly developed yields fascination. So when a woman comes to me bemoaning her fate because she is not pretty I immediately look at her hands and in them, even though they may be warped out of shape by muscular contraction and habits of holding them, I see possibilities of happiness.

"Well trained actresses as a rule learn more about the use of the hand in one minute than most women do in a year. You doubtless have admired them for this trait. Every woman has. But that any woman who put her mind on it could secure the same individuality of expression probably never occurred to you.

"But, let me tell you, your hand can express the same thoughts, the same emo-

fascination of his hands. Henry Irving was another actor who knew well how to use his hands expressively, and Nazimova is another. Just one little gesture and the story is told.

"This is a newly cultivated art to American women in general. As a race Americans have not been in the habit of using their hands much in conversation.

"At least they formerly did not. Now they are coming to learn the trick and many of them use their hands in talking quite as cleverly as their foreign sisters.

"Some have said that character can be told by the hand in perfect rest, and I believe it truly. I always draw my own deductions the moment I look upon a woman's hand as to her character, though I don't tell her so, and I am not interested in palmistry, that is, professionally.

"For the quality of the mind is just as surely shown in the hand, both in its flexions and when it is in repose, as in the glance of the eye, the curve of the lips, the shape of the brow or the style of the nose. A hand may be large, it may be awkward and yet if it responds to the how I proceed to cultivate pretty hands.

"It has character and individuality. It gives confidence and you say at once, 'I believe in that person.'

"Now, while I do not go into the psychology of the hand to a great degree with my pupils, still that is all indicated in the course in hand posing. You see it has a most important bearing on results, and though I don't preach to my pupils I do keep that thought of high ideals always before them.

"Now as to the actual system which I employ. Of course you don't expect me to give away all my thunder, but I'll gladly tell you enough to give you some idea of how I proceed to cultivate pretty hands.

"I don't go in for cosmetics at all, for that sort of thing is done to death. A woman will do all that without my telling her. But what I do do the first thing is to have every one of my pupils before taking up the exercises and poses immerse her hands in warm olive oil.

"She will keep them in this bath for twenty minutes. This softens the skin, gives elasticity to the muscles and puts the hands in a pliable condition for my treatment.

"Then there are a number of devitalizing exercises to be gone through with first at each lesson. I have my pupils seated before me in chairs which are placed far enough apart so that one will not interfere with the other, for one of the exercises consists of describing circles in the air with the arm, the hand being devitalized.

"These devitalizing exercises are for the purpose of undoing the harm that has been done and get the hands out of their old tricks of position. Then the real lesson begins.

"First one hand is taken separately and is made to take different positions, expressive of no particular thought, simply a series of graceful revolutions of the hand on the wrist. Then the hands are used together and a similar set of graceful movements described.

"From this the lesson proceeds each day

with new exercises, using the whole arm, but without a definite thought worked out. This comes later on when the hands begin to respond somewhat to easy, pretty gestures and the muscles have had the kinks taken out of them.

"Just look at your own hand, if you will

patron me. You have an extremely pretty hand, but you have been holding it in so cramped a position that it is all angles and bumps. That is simply force of habit.

"It also comes from nervousness, too. Women of highstrung nervous dispositions who take life seriously are apt to show a

similar condition to yours. Let yourself go, loosen the tension and allow the nerves to rest and the muscles to have free play. You will be better physically for it. Try it and see.

"Next on the program after the muscles become flexible my real work begins. Then

disposition, but the possessor is generally a woman of high breeding as well. To develop this style of hand to its utmost is my delight.

"It responds, too, to cultivation to a greater degree than almost any other. A woman with such a hand should be able to accomplish almost anything simply by its power and beauty.

Then there is another type of hand that responds almost equally as well, and that is the artistic, with fingers which are flexible and supple, and which indicates the owner to be both impressional and impetuous, but generous and altogether charming.

"Some hands show to best advantage in the natural pose as if they are not flexed, while the artistic hand looks more

old truth of 'line upon line, precept upon precept,' is more applicable than in mine. All these exercises have to be done over and over again until they have become second nature before I graduate my pupils.

"They practice one pose after another, carrying out the suggestion in the attitude of the body and the picture made upon the mind, until at last to carry their hands arms awkwardly is out of the question. They are taught to use their hands in conversation, to emphasize their thoughts with eloquent gestures and to place emphasis on their words by a turn of the hand.

"In short, the hands are trained to follow the workings of the mind and become as expressive of the life and vitality of the person as the face itself."

Curious and Romantic Capers of Cupid

Anxious to Marry Convict.

MORE than fifty widows are willing to marry an ex-convict, who, the Colorado Prison Association guarantees, has reformed. They are not only willing but eager.

Secretary W. E. Collett of the Association is responsible for the fifty letters and nearly as many photographs. He made public the fact that the convict had finished his prison term and was ready for matrimonial captivity—widows preferred. Return mails brought a dozen letters a day. Old, young, bonafide and grass widows volunteer the information they are not afraid.

"I am a good housekeeper and a Maccafee in fine standing," writes a Denver candidate. "I am not afraid of any convict that ever lived. I am keeping house for a middle-aged widower, but this is too tame. I want the wild, free life of Oklahoma, and if there is any woman in the world who can take care of this ex-convict I'm the one."

"I cannot make a living because I won't lie to my patients," declares a woman physician, "and no doctor can make a success who won't. Professional men, especially doctors, are in 99 cases out of 100 unfit for a decent woman to marry. Give me the convict; he's better than a professional man, anyway."

"Why can't we girls have a chance," writes an Oklahoma maiden of 30. "I for one would take a chance right off quick."

Honeycomb Halted by Cakes.

Jarvis Van Cleef went east from his business in Duluth, and married a pretty girl from New York town at the Hotel Amsterdam, in Hoboken, N. J.

Half an hour ahead of sailing time, bride and bridegroom and a married couple who were to journey with them had safely got aboard the Rhyndam. They stood on the deck chatting of the days they would pass in Amsterdam and Rotterdam. Suddenly Mrs. Van Cleef screamed and fell weakly into a steamer chair.

"Are you dying, sweetheart?" cried Jarvis.

"The wedding cake!" shrieked the bride. "The wedding cake. I left it under my pillow."

"Well, what of that?" said Jarvis. "That's a good place for it. It was too heavy to carry, anyway."

"You brute! I am going to have that wedding cake. I shan't stir a step without it. It's for Aunt Wilhelmina in Holland. Get off the boat and bring me that wedding cake."

"But the boat starts in a minute, darling," expostulated the bridegroom. "If I get off for the cake I will never get on again."

"Well, if you don't get the cake, Jarvis Van Cleef, I will never speak to you again. I will go straight back to my mother, tomorrow. Now you can do just whatever you like—so."

The distracted husband sprang from the

deck, rushed off the gangplank, galloped to the Amsterdam Hotel six blocks away, seized the hunk of wedding cake and dashed back to the pier to find the Rhyndam swinging straight into the channel.

But on the dock weeping was his bride and the married couple. They were weeping, too; but when they saw Jarvis with the cake clenched in his right hand, they ran to him and fell upon his breast. They will honeymoon at College Point until the next Holland-America liner sails.

Last Sutor the Winner.

James Jones of New York went to Lancaster, Pa., to wed Emily Jackson, but when he reached town the marriage license office was closed and the wedding was postponed.

Marshall Richardson, who was also a sutor, heard of Jones being in town, and of Emily's intention to marry him. This did not deter him from calling on the girl, and he was so persuasive that Emily changed her mind and dismissed Jones.

This so angered Jones, it is alleged, that he threatened to kill the girl, and for these threats he is in jail. Richardson and the girl received a marriage license and were married.

Funny Postal Won Pardon.

Joseph H. Pritchard, aged 39, and Alice Myles, also 39, of Mount Washington, ran away to Youngstown, O. Pritchard's father was heartbroken and he declared he would never see his son again.

Next morning he received a humorous souvenir postal card from his son. On it was a father, with his son over his knee, spanking him with a slipper.

"Dear Old Dad," the boy had written, "when can we come home?" It touched Pritchard's heart, and he sent them a telegram telling them to come at once.

Prefers Love and Poverty to Wealth.

"I would rather have poverty with happiness than wealth without it. I want none of the luxury that I had at home in New York. I am satisfied to remain, with my husband and struggle along with him in happiness."

With her mother and former sutor beseeching her to leave her bridegroom, poor artist and musician, Mrs. John Wolochin, who is only seventeen years old, stood in the office of the superintendent of police in Philadelphia and thus renounced her New York home of luxury to live with her husband in crowded quarters.

Mrs. Wolochin was Miss Tillie Saltsberg, daughter of a prosperous New York banker, at the time she married the young artist, Paul Widoff, who has a photographic studio in Fifth avenue, had asked her father for her hand and he had consented. Miss Saltsberg, however, had not been consulted.

Before the family knew what had happened the young woman had eloped from New York with young Wolochin.

Soon after their arrival business became dull with Wolochin. There were no por-

traits to be painted and nobody seemed to require the services of a clever pianist. His little stock of money dwindled and he became so poverty stricken that he had to sleep in public squares, what little he had going to provide lodgings for his wife. She remained loyal to him throughout the struggle.

The young wife finally wrote a note for forgiveness, but the only answer it brought was the issuance of a warrant for the arrest of her husband, charging him with abduction. The girl's family claim that she is only fifteen years old. They insist that they will bring her back to New York, even against her will, as soon as the arrangements can be made with the police.

Romance of Civil War.

A pretty romance, having its inception on the Gettysburg battlefield during the civil war, had its culmination in a marriage during the Grand Army of the Republic encampment at Saratoga. The parties to the incident are Mrs. Rebecca L. Price of Lancaster, Pa., and Major August Vignos of Canton, O.

During the war Mrs. Price, who lived at Phoenixville, responded to Governor Curtin's call for nurses. At the Gettysburg battle Mrs. Price cared for Major Vignos, whose arm had been blown off by a shell. After the wound had healed the nurse saw nothing of the soldier, but retained a photograph given her, he being the same. Two weeks ago she learned of his address and wrote him. The gallant major promptly arranged a meeting with the woman whose nursing helped to save his life.

Harriman's Prospective Son-in-Law.

First a missionary, then a diplomat, now a prospective son-in-law of E. H. Harriman—that spells the career of Willard D. Straight of New York.

As if there were not enough romance in the mere facts already recorded there has to be added that his engagement is one of the many resulting from the tour of Princess Alice and Prince Consort Nick. Mr. Straight was in those halcyon days engaged in the customs service of China, under Sir Robert Hart. He, a graduate of Cornell, had gone there as a missionary, then became a war correspondent during the Russo-Japanese war, but finally found his meter in the diplomatic service of Uncle Sam. It was while in the customs service as consul at Mukden that Princess Alice most graciously introduced him to Miss Mary, the daughter of the Harriman. That was in Peking. It now appears that it was a case of "love at first sight"—the old but ever true description of youth's dream, which in this case has "come true."

From China Mr. Straight was recalled and given an important post in the American diplomatic service in Cuba, where he continued to "make good." During his career in the orient and Cuba he has won the personal friendship of many notables in the home service of the government as well as those abroad, and it is confidently predicted that an important post will be his after his marriage—if not sooner.

Carpenter's Letter
(Continued from Page Three.)

many of the richer Moslems give money toward education and other such things. I have spoken of the endowment of the El-Azhar university, which is almost entirely of this nature. Some of the village schools are aided by native charity, as are also some high schools. In 1903 Mah-moud Suleiman constructed at his own cost and endowed liberally at Abou-Tig an industrial school, in which are taught weaving, carpentry, blacksmithing and turning. That school has now ninety-two pupils, all of whom are receiving their training free of charge. The khedive has an industrial school with 200 pupils on his private estates, and there is a Mohammedan benevolent so-

cety at Alexandria which has raised \$50,000 for an industrial school there. That school will accommodate over 500 pupils, and it has now an endowment of about \$4,000 per year. One of the princes of the khedive's family is starting a similar school in the Behara provinces, and the towns of Fayoum and Beni-Suef are raising money for industrial schools. There is also talk of a national university along modern lines, to be supported by the government. This is favored by many of the leading Egyptians, and Lord Cromer has advocated it in his report of this year. It is stated that this university will be absolutely scientific and literary, and that its doors will be wide open to all desirous of learning, irrespective of their origin or religion.

FRANK G. CARPENTER.

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