

INTHE DOMAIN OF WOMAN

(Continued from Eighteenth Page.) physician, chaplain, sergeant, mistress-at-arms, sentinel and picket. Mrs. Emma S. Ode is the state commander of Ohio, and with her the writer had an interesting conversation regarding the Ladies of the Maccabees. In Ohio alone there are 10,000 members and over 200 local lodges called "hives."

The symbol of the order is the round world, illumined by the sun's rays; upon the world is depicted a beehive with the motto beneath, "Ad Astra Per Aspera," and above the initials of the order, "L. O. T. M."

All white women between the age of 16 and 70, of sound bodily health and good moral character are eligible to social membership, and such ladies between the age of 16 and 52 are eligible to life membership. Besides the life benefit fund, there is a fund for sick and distressed members, also a permanent disability and old-age fund. In a nutshell the Ladies of the Maccabees are annual dues are comparatively small. The ceremony of initiation is an interesting one, accompanied by much ritual. The colors of the order are red, white and black, and each member wears a pin engraved with the symbol of the order.

Lady Aberdeen is one of the prominent members of the Ladies of the Maccabees. She has done much to extend its influence in Canada.

WEDDING PRESENTS.

Late Tips on a Subject of Never-Fading Interest. From early times and in all nations, says Harper's Bazar, it has been customary to send the bride away from her father's house laden with beautiful gifts for her housewifery or her own adornment. In our day wedding presents may be chosen from a great variety of articles; and, in fact, one can hardly go wrong in choosing an article of beauty or grace for the pleasure of a bride.

Silver perhaps presents itself as the most ordinary appropriate because it is so durable. A beautiful piece of silver, whether chafing-dish, soup-tureen, flask, goblet, basket or anything else, a set of forks or spoons, or a single fork or spoon, may be so treasured in its beauty of shape that it will be passed on for years, and finally become an heirloom in the family. Next to silver, cut glass, with its prismatic luster and beauty of shape and the many uses to which it can be put, invites the attention of the person who is choosing a wedding present.

A very simple piece of cut glass will be prized and cared for among the treasures which the bride will always regard as her personal possessions. Presents of glass should never under any circumstances be given as a present.

China affords a field for gifts of almost endless choice, from the beautiful tea set, antique in coloring and shape, to the single vase or plate or bit of bric-a-brac; from the dainty silver to the satin finish of royal Worcester or the bit of Limoges, and from the various styles of rich and exquisite china, there is the opportunity for endless diversity. China no longer belongs only to the table. It has its place in the cabinet, the library, and the drawing room, and one may be quite certain that her friend will be delighted if on her wedding day she receives something lovely in this line.

A chest of linen is so rich a present that a family or a group of friends may well combine in making it for a bride. Here may be included an outfit of linen sheets and pillowcases, daintily hemstitched, and finished with the bride's monogram. To this may be added tablecloths and napkins of white smoothness and perfection of finish, with crown the whole, there may be added centerpiece, dollies and bits of needlework which are simply ravishing in their delicate beauty.

Feminine Personalities. Recalle Tison, one of the best known philanthropists of St. Louis, who died in that city the other day, was the last of her name.

Mrs. Florence Morse Kingsley, the noted authoress, though very busy with her literary work, gave two afternoons a week to teaching poor girls how to sew.

Mrs. Beerholm Tree is a proficient Greek scholar and a mathematician. She was formerly a tutor at Queen's college, London. Amateur theatricals brought her husband and herself together.

Miss Kate Grinnard, a professional nurse of Philadelphia, is a full-blooded Wyandotte Indian. She was educated at Carlisle, Pa. Her services are eagerly sought by some of the best-known families of the city.

Mrs. Hearst, widow of the California senator, has become interested in the rising young artist, Alfredo Ramon Martinez, purchasing some of his best work and otherwise assisting him to pursue his studies in Paris.

A movement is on foot among the various women's organizations in New York to have a carved head of Miss Frances Willard placed among the heads of distinguished women carved in stone at the state capitol in Albany.

Miss Grace A. Adams of Columbus, O., who was the first to benefit by the new law allowing women notaries, is to be brought into a test case on the ground that as the constitution requires that all officers shall be electors, her appointment was unconstitutional.

The most distinguished of recent arrivals in the Riviera is the king of the Bohemian pillow-fight, Distinguisht such a plebeian means of locomotion as the train, the Princess Louise drove from Monte Carlo to Nice in a victoria, drawn by four superb grays, herself holding the reins.

Mrs. Martha B. Conine of the Colorado legislature, in the course of an address made to a woman's audience in Brooklyn the other night, said: "My legislative experience has

HOW TO SUCCEED ON STAGE

Helena Modjeska's Counsel to Young Women Who Seek Footlight Careers.

EXPERIENCES OF FAMOUS TRAGEDIENNE

Difficulties in Learning to Feel the Role Assumed—Love of Art for Art's Sake—Importance of Modern Dress Agent.

Above the sound of laughter and the clink of glasses I at once recognized the violin-like timbre of Helena Modjeska's voice as, in response to my knock at her drawing room door one morning last week, the lovely Polish-American bade me enter.

Coming toward me with both hands outstretched and a smile of frankest welcome upon her charming face, I fell an immediate victim to the allurements of a personality foreshadowed in the melodious, sympathetic speech.

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THE RACE FOR GLORY.

When I looked at Helena Modjeska, the consummate artist, and noted the pathetic tenderness of her smile, and the never-fading sorrow of her eyes, I wondered if indeed the race for glory were not a weary strife, and the success of the great actress seemed to me for the first time to show itself in its true character—a will-o'-the-wisp, scarce worth so noble a sacrifice.

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FRILLS OF FASHION.

Silk shirt waists are completed with a stock and long tie of the same silk.

Neckties of white chiffon trimmed across the ends with gathered narrow white satin ribbon are the latest fad.

Chiffone straw hats are already worn with new spring costumes.

Spangles are certainly the rage nowadays. There are spangled net gowns, bodices, waists, hats, bonnets, fans, and now comes a spangled parasol.

Bordered fabrics, by the yard or imported in robe patterns, are greatly in evidence among both spring and summer dress materials.

Stylish street dresses are made of black and white checked tweed, with a green glaze silk blouse vest for a note of color and an inner vest of white corduroy peeping on over the side.

The newest hats have their crowns entirely made of flowers and leaves, and these are all shaped with straight brims, to be worn well forward over the ears, turned up at the back, trimmed with roses, or with a large bow of velvet.

Silk and leather belts are again becoming popular. A combination of the two materials consists of a silk ribbon on a leather belt. The silks are chiefly plain and are applied so that the lines run diagonally across the belt. Appropriate buckles and slides of silver, gilt, are the favorite mountings.

The uses of black velvet ribbon trimming are still manifold, from the mere line of black bebe ribbon, to the very widest that is manufactured. Loops, rosettes and insertions are made of this ribbon, and graduated rows are used on both skirt and bodice, sometimes alone, or in conjunction with plaid silk ruffles, narrow frills, or wider flounces.

The big dotted veil is a thing of the past. It is not even carried in stock at really swell places. The complexion veil has ousted it. This is very properly named, but it might be even better to call it the complexion beautifier. It is astonishing how a piece of plain black set of creases or diamond design can enhance a plain woman's looks.

A novelty in dress trimmings is a fine fawn-colored batiste embroidered all over in a minute design of chenille. This is used for cuffs, collars and revers on silk waists. Oriental embroidered insertions set in between groups of tucks form another mode of trimming. Waists of plain silk in medium and light colors are striped up and down and diagonally across the sleeves with velvet ribbon of a darker shade.

Patent leather slippers are again in style. Fashionable bootmakers say that they are to be worn with everything this summer, from white duck suits to ball gowns. They are modish and make the feet look well. Every sweet has its bitter, however, even when it comes to footgear. Patent leather is the coldest of all leathers in winter and the hottest in summer. Chiroplastists say that it has thrown as much business into their hands as dotted veils have into those of the oculist. Be this as it may, patent leather is fashionable, and women will wear it.

APRIL BRIDES.

diaphanous black material, made in the prevailing fashion, extremely simple and elegant, fitting her form closely and relieved here and there with a garniture of steel and rhinestones.

If a woman be as old as she looks, Mme. Modjeska in her sumptuous apartment at the New Netherlands hotel the other morning was certainly not a day over five and thirty.

Tall and lithe, with the figure of a girl of 18, slender but not thin, made up of delicious curves, Mme. Modjeska's figure gives no suggestion of the word so harsh to the ear of the actress—"matronly."

It is girlish, poetic in its reed-like undulating lines, but this is what Helena Modjeska says of that fickle goddess who has been her friend, and who is known as Success:

"Success, success, who can define it? I cannot even admit that I know it, for all though I have for many years worshipped at the shrine of art until I have satisfied myself, I shall never know success, and as yet I have never been content with my own performance. I am always disappointed in myself, I am always short of my ideal."

"You represent success in a very lofty form to the public," I said, "and every woman is anxious to know how you have made of yourself the eminent artist the whole world acknowledges you to be. Has it been by talent, which God alone can bestow, or study, which is said to be the synonym of genius, or is there a secret art that leads alone to glory, and that you, and perhaps one or two other women of the century have been gifted with, or have learned or divined?"

"The world is overflowing with women who have made failures, who represent defeat in its most tragic, despairing and, alas, sometimes almost grotesque form. The coming race of women want to know how to avoid failure. They are full of life and enthusiasm and hope. They turn aside from the spectacle of disappointment which is everywhere, and, with the glorious courage of youth, they fix their eyes and their aim upon the women who, star-like, have attained glorious heights. They all honor and love you, most of them can never get nearer to you than the other side of the great divide which separates the actress from her audience. They are eager to know how you reached Olympia's pinnacle."

"You want to know how I became a successful artist?" said Modjeska, once again

turning that lovely smile upon me.

"And you expect me to say it was by study—hard study and Spartan perseverance. This is what you expect me to say. I am sure of it."

"Yes," I replied with enthusiasm. That is it. Tell us just how you work. All about the terrible tasks you must have to accomplish in memorizing, have read how you study constantly, and carry your lines about with you, day and night, wherever you go."

"Now I shall disappoint you," said Mme. Modjeska's voice as sweet as the notes of the strangled instrument it resembles. "I have never studied hard at all. According to the common acceptance I am no student. I do not deserve praise for application or for hard work; I do not merit it at all."

"The songs I have so memorized was in Polish—a five-act play in which I was upon the stage nearly all of the time. I was dead-letter perfect in it at the end of two days."

"Of course, in English it takes me a little longer, but I have never spent a week in the study of any one role during my entire career."

"When it comes to studying the character I am to play—ah, there, indeed, perhaps I deserve to be called a faithful worker."

"I do not know by just what process I learn, or strive to learn, to be the woman I am to play, but just as soon as I decide to act a new character I try to become that woman."

"I learn the lines first, but they are comparatively nothing. My task is to learn to feel the woman who would speak these lines. The words I feel in my heart; my part must be to sink Helen Modjeska's personality into that of the woman who would spontaneously and naturally, under the circumstances indicated in the play, speak these lines which already I have acquired. If I cannot feel that under these conditions this woman's words would spontaneously come to me, I know I am far away from what my impersonation must grow to be."

"For this reason it is impossible for me to play a part which I cannot learn to sympathize with. I was years and years in learning to be able to play 'Lady Macbeth.' I could not feel her. I could not possibly have any sympathy for her. She repelled me. I wanted to run away from her, and I refused, while I was in that state concerning her, to attempt to impersonate the character."

CHARACTER OF PORTIA. "On the other hand, take Portia for example. I loved her from the first. I felt that she was a woman of extraordinary sweetness, of brilliant wit, splendid general feminine intuition and great intellectual power. She belonged to a century noted for its brilliant women—a veritable golden age of feminine mentality."

"Portia was undoubtedly a woman of distinguished social position, with the charming, easy manner of high-breeding and perfect knowledge of the world. She was undoubtedly linguist. All the women of wealth and position of that day were superbly educated, and it was quite common for them to speak five or six languages fluently."

"When I was preparing to become Portia, I read everything I could find in French, Italian, Polish and English concerning the period in which she lived. I threw my whole personality, so far as I could, back into that time. I absorbed all the history, romance and poetry of the period. I became familiar, geographically, with the Italian towns in which she dwelt. I studied the manners. I wore the dress. I familiarized myself with the ethics of the time, and the people until I was saturated with the atmosphere of my beautiful heroine. Finally, I began to realize to myself the component parts of this young and lovely woman of marvelous speech and extraordinary sagacity."

"I discovered that just as today many women are legally well informed, so in a century which closely resembles our own in various lines, it would not have been at all strange for a young woman of Portia's caliber to be legally learned. Gradually I felt the color of the time in which Portia lived, the atmosphere of the woman herself, the noble love which makes her so adorable, the charming distinctness and sweetness of her innocent gaiety, when this Portia woman of 300 years ago had dominated the nineteenth century. Helena Modjeska, I felt that I had caught her, intellectually. Then it became my delight to see her physically as lovely a picture as I possibly could. I do not know how I succeeded, but from the very beginning I have tried to make my other selves harmonious with her."

TEMPERAMENT OF THE ARTIST. "As a little child I could not bear a discord—not a discord alone in music, but in anything. If colors were discordant, I hated to look upon them. I wanted everything in my life to be harmonious, and I was a tiny little girl, this peculiar distaste for anything out of tune was looked upon merely as an absurd idiosyncrasy. As I grew older, my sense recognized that this was not eccentricity was one I could not conquer. She saw in my work the temperament of the artist. In all my work I feel there must be perfect harmony. A Portia in fact, have the soul of a Portia. She must have the figure of a Portia, and above all she must have the voice of a Portia. A Portia in her wonderful speech 'the quality of mercy' with the voice of Lady Macbeth—and I see that you smile, but indeed I have heard Juliet's with voice so mature and hearty that they were only suitable for the old-fashioned tragedienne in her shrill, hood-curling declamations—would be out of harmony, and in studying this role, I must make an especial point of having my voice the right age, the right quality, in fact, the very reflection of the character of the women."

"Now, if you ask me what are the attributes that make a successful actress, I must tell you that I am altogether ignorant, and also I am unable to reconcile myself to the popular test of success, which represents dollars and cents alone. Success appears also to me to depend so much upon advertising that it can no longer be said to be the just result of artistic merit. There are many much-advertised women who do not succeed, and the success they have attained, but I could name to you others who have, in an eminent degree, the artistic temperament, who are delicate, refined, poetic, exquisite, and yet who never reach success. If you ask why I must say candidly, because they have not been advertised."

"Take, for example, Annie Russell. There is, in my opinion, no woman more highly endowed as an artist than she. In her impersonation of Elaine she was exquisite almost beyond belief. Certainly no other such creation has been seen of equal delicacy and beauty in the last twenty years, with my knowledge. Yet, where is Miss Annie Russell today? Not, certainly, where she should be. I do not wish to be a critic, but the true artist must find compensation in the joy of a life devoted to so glorious a master. I cannot say to the young women that patience and perseverance will bring their just reward in the dramatic profession, because it would not be true. With the temperament, a real love of art, a willingness to devote one's life to the work and a good press agent, there is hope, but without the press agent in these days, I honestly believe the chances are indeed for the success of the most talented girl or woman. You will perhaps ask if I believe my own success was dependent upon advertising, and here again I must say that I do not believe that I have really attained conspicuous acknowledgment of whatever talent I may possess, and, after all, what is fame? Surely it is not money. It is work, compared to some of the opera bouffe artists I should be voted a failure. If it is the love and applause of the public, it is but transient indeed, for nothing is so ephemeral as the favor of the public, especially of the American public. To have served a glorious master with all the ardor and love of one's nature, not for the applause of the world, but because devoutly I worship at the shrine of my art—this is happiness. Is it success?"

"I think," said Mme. Modjeska, as she rose and seated herself at her desk, "that Ruderman has summed it all up in these words which I shall write for you." And in her sonorous, vibrant tones she read the words she had just written: "Art and life are one to me."

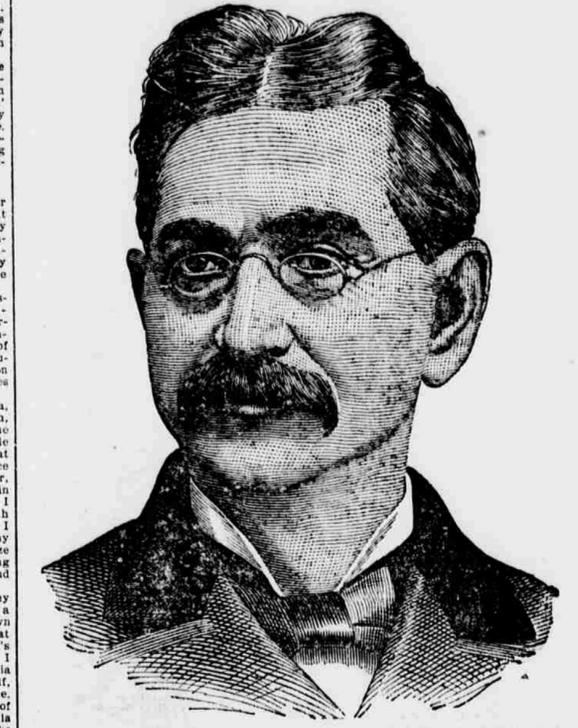
Furs of the dainty and delicate order are now worn far into the spring. The fastidious softness of chinilla, the down of marabou, the snowy whiteness of renard blanc, all make a lovely background for the violets, which are with us even now—lovely, blushed blooms of every note in the gamut of purple.

GOVERNOR ATKINSON

Says PE-RU-NA is an Excellent Remedy for Catarrh.

He Speaks from Knowledge—Not From Hearsay.

RECENT LETTERS FROM PROMINENT CITIZENS OF OTHER STATES



GOVERNOR G. W. ATKINSON, OF WEST VIRGINIA.

CHARLESTON, W. V., March 9, 1898.

Pe-ru-na Drug Mfg. Co., Columbus, Ohio— Gentlemen—I can recommend your preparation, Pe-ru-na, as a tonic. Its reputation as a cure for catarrh is excellent, it having been used by a number of people known to me with the very best results. Very truly,

G. W. Atkinson.

Catarrh of Throat. I suffered with ulcerated sore throat for about fourteen years, sometimes so bad that I was confined to my bed for weeks at a time. I tried everything I or my friends could think of and finally we called in a doctor, who prescribed a great many remedies, which did no good. He burnt out my throat, and from that time I did not see a 62 Leach Street, Atlanta, Ga., whenever I began to use Pe-ru-na before they experience all the suffering I did. Mrs. D. J. Johnson.

Catarrh of Stomach. For three years I suffered with catarrh of the stomach. My mouth was so sore I could scarcely swallow. I wrote to you for advice and you told me to take Pe-ru-na and Man-a-lin. I at once got some and both my husband and myself began to take it. It has been ten months since I began to use your medicines and I am perfectly well. I have no signs of my old trouble. I think your medicines deserving of much praise. Mrs. Lucie Waldie, Box 67, Osage Lake, Mich.

Catarrh of Bowels. To Whom It May Concern: "I take great pleasure in saying to the public that I have used Pe-ru-na several years as a tonic with the best results, and that for bowel troubles it is unequalled by anything known in my experience. I owe my life to Pe-ru-na, for several Mr. Ed. Worman, times I have been given by the doctors. Mr. Ed. Worman, Ledbetter, Tex.

Catarrh of Head. I took your Pe-ru-na for about two months according to directions, and can truly say that I consider myself cured of catarrh of the head. It only took two bottles. It is a wonderful medicine for catarrh. If I ever have any more trouble with catarrh I will most assuredly take Pe-ru-na. It is the only medicine I ever took that did me any good. I believe it is the best medicine on earth for catarrh. F. J. Lowell.

Catarrh of Ears. I had running at the ears for twenty years. I was almost an invalid. It was so offensive that I excluded myself from all society. My father consulted several doctors. They said I had an abscess in my head, but they were wrong. I gave it up and thought it might be that I would outgrow it. After I had borne it for fourteen years I wrote to Dr. Hartman. He wrote me that the remedy was simple and that I could cure myself. After using \$17 worth of his remedies I was entirely cured. The world could not buy my fortune. H. Walter Brady.

Catarrh of Pelvic Organs. About twelve years ago I was afflicted with pelvic trouble. I consulted with several skillful doctors, but kept getting worse. I remained in bed for several months. I remained in this condition almost two years, having had four physicians tending me, but got no better. I concluded to write to Dr. Hartman for advice. I am never sorry I did so, for I owe my life to Pe-ru-na. My friends and neighbors never expected to see me well again. I am able to be up and assist in my household duties. I think my recovery is a surprise to every one that knew me. Mrs. Mary F. Bartholomew.

Catarrh of Bladder. My disease was catarrh of the urethra and bladder. My symptoms were the same as those given in the Family Physician. No one got a bottle of Pe-ru-na and began taking it, and in a few days was relieved and could sleep and rest all night. I had tried other highly recommended medicines, but they did me no good. My physician told me that I could not expect to be cured of my trouble, as I was getting to be an old man (57 years). I feel thankful for what Pe-ru-na has done for me. Samuel Sanders, Blytheville, Mo.

Catarrh of Lungs. I cannot praise your remedy too highly. Last winter I had a grippe and had a cough which I shall write for you. And in her sonorous, vibrant tones she read the words she had just written: "Art and life are one to me."

"Furs of the dainty and delicate order are now worn far into the spring. The fastidious softness of chinilla, the down of marabou, the snowy whiteness of renard blanc, all make a lovely background for the violets, which are with us even now—lovely, blushed blooms of every note in the gamut of purple."

"Winter Catarrh" is a series of lectures on those phases of chronic catarrh which are most prevalent in winter, compiled into book form by Dr. Hartman. It will be sent free to any address by the Pe-ru-na Drug Manufacturing company, Columbus, Ohio.

Pe-ru-na Drug Mfg. Co., Columbus, Ohio.



HELENA MODJESKA, (FROM A PHOTOGRAPH TAKEN, NOW FIRST REPRODUCED.)

But this is what Helena Modjeska says of that fickle goddess who has been her friend, and who is known as Success:

"Success, success, who can define it? I cannot even admit that I know it, for all though I have for many years worshipped at the shrine of art until I have satisfied myself, I shall never know success, and as yet I have never been content with my own performance. I am always disappointed in myself, I am always short of my ideal."

"You represent success in a very lofty form to the public," I said, "and every woman is anxious to know how you have made of yourself the eminent artist the whole world acknowledges you to be. Has it been by talent, which God alone can bestow, or study, which is said to be the synonym of genius, or is there a secret art that leads alone to glory, and that you, and perhaps one or two other women of the century have been gifted with, or have learned or divined?"

"The world is overflowing with women who have made failures, who represent defeat in its most tragic, despairing and, alas, sometimes almost grotesque form. The coming race of women want to know how to avoid failure. They are full of life and enthusiasm and hope. They turn aside from the spectacle of disappointment which is everywhere, and, with the glorious courage of youth, they fix their eyes and their aim upon the women who, star-like, have attained glorious heights. They all honor and love you, most of them can never get nearer to you than the other side of the great divide which separates the actress from her audience. They are eager to know how you reached Olympia's pinnacle."