

FOR AND ABOUT THE WOMEN FOLKS

THE reluctance of a woman to tell her age is proverbial. It has recently had a curious illustration in the construction of the book entitled "Who's Who in America"—a biographical dictionary which presents the main facts in the lives of the 14,402 persons who seem to the editors, "because of their position, their achievements and their relation to certain activities, legitimately subjects of inquiry and interest." Two per cent of the men included in the list refused to give the date of their birth and 29 per cent of the women.

It is easy to understand why a woman belonging to the harem of the sultan should wish to conceal her age. Evident fear of a younger favorite is reason enough. It is natural and pathetic that the woman who is earning her own bread in some employment where competition is sharp should fear the sound of time's hurrying foot.

"I hope the lawyer won't ask me how old I am," said a gentle little woman, witness in a will case. "I'm afraid the music committee will think they must get a younger singer for the choir."

The desire for silence in regard to age is not peculiar to spinsters, for the editors of "Who's Who" testify that married women are as unwilling to give the fatal date as those who are unmarried.

Whatever may be the impulse that prompts a woman to conceal her age, the extension of education for women will have a tendency to repress it. In the first place, the large number of college women know, approximately, the ages of their classmates, and the secret which becomes an open one at the time of graduation is never again guarded. Moreover, the educated woman is likely to be less desirous of being thought to possess the charms of youth and more eager to deserve the highly satisfactory compliment:

Age cannot wither her, nor custom stale Her infinite variety.

—Youth's Companion.

Lighthouse Heroines.

PAST history of the lighthouse service shows that women are thoroughly reliable and efficient as lightkeepers. As a rule they are not appointed to the care of lights of the first importance, because the work would be too arduous; but wherever they have been put they have done their duty most satisfactorily. The Boston Herald tells of many notable feats of heroism performed by women lighthouse keepers.

On Lake Michigan, at the north end of Milwaukee bay, stands a tall red tower, which is under the charge of Mrs. Georgia Stebbins. Its light is 122 feet above the water and may be seen for twenty miles. Ten years ago there was a frightful storm and three men, upset from a sailboat, were in imminent danger of drowning. Mrs. Stebbins went to their assistance and rescued them at the risk of her own life.

Twenty-five miles out in the ocean, in the pathway of the steamers from Boston to Halifax, is a barren and rugged island of small area, which in stormy weather is often swept by the waves. It is called Matineus Rock, and the lighthouse was formerly kept by a man named Sam Burgess.

On one occasion, in winter, he had gone away to the mainland to procure provisions, when the weather turned bad and prevented him from returning. Meanwhile his wife, who was an invalid, and her four daughters lived for three weeks on one

cup of cornmeal and one egg apiece per day. The sea swept everything off the rock, driving the family to the light towers; yet the lights during all that dreadful period were as carefully tended as usual and never failed.

The wife of a lighthouse keeper often acts as his assistant and performs all his duties when he happens to be away. Thus it chanced that once, during a storm, Mrs. Fowler, whose husband had charge of North Dumpling light, on the Rhode Island coast, found herself in serious trouble. There was a thick fog and the machine for ringing the fog bell broke. It was an accident that might have cost many lives and more than one ship; but the woman was equal to the occasion. Scaling the outside of the tower she fastened a rope to the bell and rang it until the weather cleared.

Old-Fashioned Glass Painting.

ACCORDING to the present indications, glass painting bids fair to take its original place in the rank of decoration, and women who are so fortunate as to have old heirlooms in the shape of banjos and grandfather's clocks with quaint glass pictures are now more than ever to be envied. But any woman of moderate ability can turn her knowledge of painting to account in this direction, for the work is easily done and the results are always interesting.

Since this old accomplishment has been revived, it is rapidly becoming the fashion to use it in beautifying the home. Often the entire appearance of a somber room is changed by transforming an ordinary glass window into an imitation stained glass one. A square or oblong window over the piano or book shelves, which is not an ornament to the room, but is necessary for light, need be no longer an eyesore if treated to this simple method of color painting.

One of the most interesting examples of imitation stained glass was seen recently. To accomplish this result the painter first had a pane of glass cut the same size of the window. On this was sketched in outline the motif, after which it was painted in the same manner as on china. From the edge of the glass the arrangement of the gold leaf was so carefully applied that it gives a gorgeous effect when the sun shines through it.

Some artists make it a point to stand their easels in the sunshine while working on glass, so they can keep the effect in the foreground in applying colors. This method of working is trying on the eyes, however, and rather difficult to follow. To insure durability, the glass must be fired before mounting in the pane.

A new idea for beautifying a hall window at the first stair landing is to arrange a circular piece of glass about eighteen inches in diameter in a frame in such a manner as to give the effect of stained glass. This is done by carefully choosing the proper colors of paint and applying them with a quantity of gold leaf interspersed. If the window is square, oblong or diamond shape, it may be first painted a solid color, leaving a space in the center for an imitation stained glass window, to be puttied on in any desired shape. The putty is glided over, so that it does not show, and the effect of the solid color underneath the outer glass is beautiful if the paints are judiciously applied.

An old-fashioned oblong French mirror is also an excellent object on which to experiment, after removing it from the frame. This may be decorated with a top panel

about nine inches deep, after the old style, with a church and trees. After the glass is fired it should be turned over to a picture framer to frame appropriately, having a molding under the painted panel, of course, as they did in olden times.

The modern grandfather clocks are also decorated with pleasing results. One of the prettiest ones shown has the coat-of-arms and the monogram of the family to which it belongs. A laurel leaf wreath encircles the colored monogram and adds character to the painting. Even book-cases have lengthwise or crosswise panels showing some landscape scene.

Dainty Closets.

DAINTY closets are the mode now. The dainty woman has so decided. The architects are now giving as much attention to the closet as to the family sitting room, and when they have done, the woman herself puts on the finishing touches.

City apartments and even flats, as well as houses, show closets that are quite as perfect in arrangement as any other room in the house, even though they are small. In one corner of the modern closet is a basin with hot and cold water faucets, and over the basin an electric light button.

The walls are quite as daintily tinted as those of the drawing room, and the woodwork is usually enameled. If there is room for a chest of drawers, it is white like the woodwork and has brass knobs and trimmings.

Not an inch of space is wasted in the modern closet. On the side which is devoted to clothing is a shallow shoe box with a lid. This is built in the wall and runs the length of the closet. It, too, is painted white and has brass hinges.

Several enameled boards are placed along the wall, the lower one being at a convenient height for books to be inserted for clothing. These shelves are useful for hat boxes and other odds and ends of the wardrobe.

This arrangement of the shoe box and shelves makes a little wardrobe by itself and it is quite the fad to keep the dust away from the gowns by hanging dainty curtains before the lower shelf. Sometimes the shelves are left bare, but they often are made more attractive in appearance by putting crepe paper on them, letting two or three inches extend below the shelf. The paper is tacked here and there with a brass-headed thumb tack, and between tacks is gently pulled out to make it look like a ruffle. The yellow and pink chrysanthemum, the wild rose or the violet papers are especially dainty for this purpose, and are so durable that they will not need to be replenished more than twice a year.

Crepe paper is also used to cover the hangers, in place of silk or satin. A dozen hangers at 5 cents apiece, a roll of crepe paper, a few yards of No. 5 ribbon to wrap the hook, a sheet of cotton for padding and a pot of glue are all the accessories required to make the hangers more attractive.

It is astonishing what one roll of crepe paper will do. If the closet is not too large it will cover several shelves, hangers and a hand box or two. Instead of the hat boxes, bearing on the covers the trade marks of various milliners, something akin to the charming old hand boxes of our grandmothers' days are made.

An ordinary hat box is lined, cover and all, with pale pink, pale blue, yellow or white tissue paper, merely pasted at the

edges. If pink is chosen for the lining, pink chrysanthemum paper is used for the outside. A broad satin ribbon to each side of the cover, joining in the center and tying in a big bow on top, finishes the box.

If the box is very large and admits of more than one hat, milliner standards are placed inside to set the hats on, so feathers and flowers will not be mused as the weight of the hat rests upon them.

What Women Are Doing.

Miss Agnes Mullen, recently appointed advertising manager of the Monon railroad, is the only woman in the world holding such a position.

While the British Judges refuse to admit women to the bar women continue to win honors as students. A woman has just attained the degree of LL. D. from London university by successful examination in law and will renew the effort to get women admitted to the bar.

Mrs. Mary A. Livermore, the distinguished woman suffragist, social reformer and lecturer, has just observed her eighty-third birthday at her home in Melrose, Mass. One feature of the celebration was the wedding of her private secretary, Miss Adelaide Johns Wetherington to C. William Boynton.

Mrs. Elizabeth McIntyre of White Rock, Pa., over 80 years old, has just completed a quilt containing 1,775 pieces. Every stitch in the quilt was made by herself. Among the patches which were put into this coverlet were pieces of the wedding gowns of Mrs. McIntyre's great-grandmother, grandmother and mother, besides her own. The oldest bit of silk used is said to have been in the McIntyre family for 111 years.

Maggie L. Walker of Richmond, Va., the only colored woman in the world who is president of a bank, received a Christmas present of a handsome victoria and pair of coal black horses, the outfit costing \$80. The present is made by the Independent Order of St. Luke, of which she is grand worthy secretary of the fraternal department. She is president of the St. Luke's bank, which is one of the enterprises of the society.

Prof. Bunge of the University of Bale, who has been making researches for many years on the increasing incapacity of women to feed their infants, has just published an alarming report on the subject. He states that the mortality among children artificially nourished is far greater than among those nursed by the mother; also that once the power of feeding is lost it is never recovered. If the mother has not nourished her children the daughter is equally incapable.

A singular lawsuit which will result in an appraisalment of personal beauty has just been tried in the Belgian courts. The Countess d'Argenteau was a deck passenger on the Ostend-Dover mail boat, when owing to some accident the cabin was wrecked and the countess was covered with debris of which she retained permanent traces in a permanent scar on the forehead. An action for damages has been the result and it has been decided in her favor with costs. The countess, however, modestly refrains from herself assessing the money value of the blot on her features, which are reputed to be very handsome. This has been left to a committee of doctors.

Mrs. Joseph Drexel, widow of the former partner of J. Pierpont Morgan, has received the famous eight-foot fans of the Vatican and will take them to Philadelphia. They are to be presented to the American people and to be exhibited in the museum of the University of Pennsylvania. Visitors to the Vatican will remember these without them. Years ago Mrs. Drexel saw these fans and coveted them. Most any favor asked by this charitable woman had been readily granted by the pope, but the fans were regarded as too closely associated with the history of the church to leave the Vatican. However, year after year, when visiting Europe she had an audience with the pope and renewed her plea for the fans. At last Leo XIII gave his consent for the splendid symbols to be given to Mrs. Drexel. In return Mrs. Drexel presented the Vatican another set of fans more splendid than the old ones. The fans are formed of the rarest ostrich plumes, tipped with peacock feathers, and the sticks are the parrot arms magnificently worked in heavy gold, the crown being studded with rubies and emeralds.

