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Consciousness of Love Varies in Sex

By DR. MAX NORDAU.

Healthy and natural love is always clearly conscious of its purpose. It is the longing for the possession, the demand for that union which is able to bring about the origination of posterity. In strong individuals love sets free impulses that are sufficiently powerful to triumph over every opposing with and overcome every obstacle. In individuals with real will it does not have this capacity, the emotion continues to be subjective and does not become converted into actions.

Anita Stewart's Talks to Girls-- No. 14--The Use of Cosmetics

By ANITA STEWART.

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A great many girls ask me if I believe in the use of cosmetics. To this I reply: "It depends on how artistically you use them."

Certainly nothing could be more repulsive than a woman daubed up with powder and rouge until she looks like a whitened sepulcher with red roses painted on it. On the other hand, art may become the hand maiden of nature, and do as much to improve the human countenance as it does when it transforms a scraggy field into a lovely park.

I have seen hay-colored hair turned into glorious golden tresses by the judicious use of a little peroxide. I have seen sallow cheeks flame into beauty with a touch of rouge. I have seen a characterless face transformed by the darkening and emphasizing of the eyebrows.

Surely in such cases the use of cosmetics should not be condemned, but accounted unto a woman for righteousness. Certainly there isn't so much beauty in the world that we can afford to throw any possibilities of it away, and, to my thinking, a woman simply hasn't got any right to be ugly if there is anything she can do to prevent it.

The Bible says that none of us by taking thought can add a cubit to his stature, but certainly by using restraint a woman can add a lot to her good looks, and instead of blaming her for doing so, we should be filled with gratitude towards her for presenting a pleasant spectacle to our eyes instead of a repulsive one.

We think it is permissible for a woman who has a living skeleton figure to pad her clothes, and for a feather-bed woman to lace herself down so she won't appear quite so fat. Why then the criticism of the woman who puts a few improvements on her face and hair that nature was too stingy to give her in the first place?

Of course, in the old puritan days the evil one was supposed to have a monopoly of rouge and a "painted lady" was beyond the pale of respectability, but nowadays that silly theory is exploded, and whether a woman "makes up" or not is a question between her and her mirror and not between her and her conscience.

As I said before, I see no objection to it. Indeed, rather a virtue in it, since few of us are born with such an equipment of good looks that we don't need a few additions, but "make up" to be effective must be a case where art conceals art.

Rouge should not be plastered on like paint on the side of a barn. Powder should not be applied in a way to suggest that the face has been dipped in a flour barrel. Eyes should not be blacked until they look as if the woman who owns them had been in a fight. Yet you see these caricatures of hand-made beauty on the streets every day.



Miss Anita Stewart ready for winter's snows.

then why powder your nose? To see a girl calmly pull out her powder puff and her lip stick and begin to touch up her face at the theater or in a restaurant is not only bad form, but distasteful.

It gives the secrets of your toilette away, and that's something a woman should never do. A clever woman should always keep people guessing, but she can never do it if she does her beautifying in public.

Make good use of your vanity cases, girls, but do it in private, and do it artistically. Pretty is as pretty does, you know. And that is doubly true for us girls.

Veils

By THE JESTER.

I like the ingenuity of the feminine mind. Its originality runs to eccentricity often times. I admit, but it never stands still. It will have something novel at all costs.

It is this feminine mind, like some little busy bee that is always at work accumulating fresh ideas in the realms of clothes that can be used for the enticing of male things. My metaphor seems a little mixed, but, then, the feminine mind is never exactly logical, so it can pass.

They call it the Yashmak veil, the latest feminine innovation; at least, that's what Daisy called it the other day when I set out to investigate the problem (though the circumstances leading to the inquiry are nothing to do with this article, neither shall them be told here).

After all said and done, Yashmak is near enough to go on with, although quite incorrect to describe this new veil.

The Yashmak of the east is used for the purpose of hiding all the face except the eyes. In other words, it is a sort of I-may-look-but-you-mustn't-touch idea. We in the west work in slightly different ways.

The western Yashmak is run on entirely business lines. It ends just above the mouth, thereby placing no annoying restrictions upon the wearer, should she want to smoke cigarettes!

There is certainly some sense in this new veil. The old style was a continual source of irritation to its owner—not to mention those who might be with her. A pronounced inconvenience at meal times, and, perchance, an even more pronounced inconvenience at other times (when it was not only herself who had to be studied for feeding purposes) it has never been really entirely popular.

The new type should insure success. It fulfills its mission, which is, I am told, to safeguard the complexion. And it cannot be said to in any way interfere with the business that the wearer may have in hand.

I have never really liked veils, I confess, but I have no sort of quarrel with the so-called Yashmak. After all said and done, it is at least frank and truthful in its purpose.

Of course, strictly speaking, a veil at heart is only really a subtle form of coquetry. It not candidly believe it was originated for the purpose of preserving the complexion.

It was used primarily as a sort of encouragement-the-curiosity-not-to-mention-the-appetite idea. "Art is concealment," once more, which as clever little maidens know, is the secret of woman's dress. However, the new veil serves both purposes, and therefore we men shouldn't grumble at it, should we, Daisy?

Advice to Lovelorn

By Beatrice Fairfax

Don't Be Narrow Minded. Dear Miss Fairfax: I have been married for several months and during that time we have not spent one evening apart.

How can we learn to trust each other? I have no real reason to mistrust my husband except that he teases me by being attentive to girls in my presence. He says that when I am not around he does not think of them. I wouldn't think of flirting with any one yet he thinks that I look around at every man I pass.

What you both need is a sense of proportion seasoned with a little humor. Suppose your husband does talk to another girl or pay her a few compliments—probably in the sack of his mind there is always a consciousness that he prefers you. Since you married each other you probably care more for each other than for acquaintances and friends, but that does not mean that you must become so narrowly absorbed in each other that you have no fresh outside interests with which to stimulate your love. Just go ahead and see a little bit of other people, and when you find with what relief you return to your own fireside you will see how silly was all this nonsensical introspection about whether you trust each other or not.

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Mother's Sacrifice Altogether Too Great

Sacrificing herself for the family is the "daily bread" of many a mother. Every mother knows more is required of her than she should give. And yet she gives it. Do you wonder why? Love prompts such self-denial. For her family so near and dear she "gives away" everything her own wishes, pursuits, and comfort. But should she always do this?

Little Bits of Modern Science

Rise of Man Through Stones Age

By PROF. HENRY F. OSBORN.

President of American Museum of Natural History. (Conclusions in His Book, "Men of the Old Stone Age," Scribner's.)

The rise of the spirit of man through the Old Stone Age cannot be traced continuously in a single race because the races were changing; as at the present time one race replaced another, or two races dwelt side by side. The sudden appearance in Europe at least 25,000 years ago of a human race with a high order of brain power and ability was not a leap forward, but the effect of a long process of evolution elsewhere.

During this age the rudiments of all the modern economic powers of man were developed; the guidance of the hand by the mind, manifested in his creative industry; his inventive faculty; the currency or spread of his inventions; the adaptation of means to ends in utensils, in weapons and in clothing.

The same is true of the aesthetic powers, of close observation, of the sense of form, of proportion, of symmetry, the appreciation of beauty of animal form and the beauty of line, color and form in modeling and sculpture. Finally, the schematic representation and notation of ideas so far as we can perceive was alphabetic rather than pictographic. Of the musical sense we have at present no evidence.

All these steps indicate the possession of certain generic faculties of mind similar to our own. That this mind of the Upper Paleolithic races was of a kind capable of a high degree of education we entertain no doubt whatever because of

the very advanced order of brain which is developed in the highest members of these ancient races; in fact, it may be fairly assumed from experience in the education of existing races of much lower brain capacity, such as Eskimo or Pagan. The emergence of such a mind from the mode of life of the Old Stone Age is one of the greatest mysteries of psychology and of history.

The rise and fall of cultures and of industries, which is at this very day the outstanding feature of the history of western Europe, was fully typified in the very ancient contests with stone weapons which were waged along the borders of the Somme, the Marne, and the Danube. No doubt each invasion, each conquest, each substitution of an industry or a culture had within it the impelling contest of the spirit and will of man, the intelligence directing various industrial and warlike implements, the superiority either of force or of mind.

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