



CONDUCTED BY HORTENSE

Demand obedience from the cradle, and you will lose none of your authority in explaining the why and wherefore afterward, says a writer in the Designer. One small boy used to "obey like a soldier," and then, when the matter was a thing of the past, he would come to his mother and say, "Now may I have the reason," and it was perfectly proper that he should have it. Trusting the parent he knew that wisdom prompted the command, even when one day she said, "Dear, I cannot tell you why now. Some day you will understand." And, secure in his trust in her, he waited until the "some day," when she felt it to be right to explain.

Within the convent garden, pale and tall, The stately lilies breathe a fragrant prayer, The poppies dream—but through the broken wall The wistful roses scent the wider air.

So, in our strongholds, far from toil and mart, Sheltered from all the world, pale fancies grow, And idyls fair, and dreams that bloom apart. In cherished shrines no alien eye may know.

Yet now and then, as through the crumbling stone The bravest blossoms thrust their precious dole, Some noble deed has barriers o'erthrown To waft the clustered fragrance of the soul!

—Charlotte Becker.

EXTRAVAGANCE IN DRESS.

The temptation to dress as well as the best or outshine some one else is a fault into which many girls fall. They seem to forget that this temptation leads to others far more fatal—to the love of admiration—and the broad road to ruin. Always dress neatly, never showily, and never be tempted to dress beyond your means. Neither men nor women of sound sense admire over-dressed girls, because they are not girls of well balanced minds, or of trustworthy virtue. Showy hats and fine feathers often cover little brains, and a silk dress is a poor covering for a flecked, guilty heart or a shaky reputation.

WOMAN'S HOME COMPANION FOR JULY.

Woman's Home Companion for July is a summer fiction number. There are eight stories in this issue, by Cyrus Townsend Brady, Marie Van Vorst, Alice B. Brown, Mary Heath Vorse, and Albert White Vorse, Annie Hamilton Donnell, Anne Warner, and Euphania Holden. Most of these are love stories—of the kind the world and his wife like to read at this time of year. One of the most charming of them, however, is a tale of a "Poor Little Helpless Thing," in which a wee baby proves itself the strongest member of the family. The story strikes an answering chord in the experience of many a long-suffering parent.

Especially timely are the articles in this issue on "July in the Poultry Yard," by Kate V. Saint-Maur, "The Woman Camper," "A Charity Café Chantant," and "The Picnic-Basket." Kate Douglas Wiggin has a winning personality, and it never seems so evident as when she is at home at "Quillkoot-on-Saco." A writer in this issue had the good fortune to see her there and tells about it in a most interesting story.

Ideas for summer pillows, crocheting ideas and new summer recipes, all are opportune in this issue. An article on the making of long sleeves from short will be welcomed by many a woman.

In addition to all this, there are the regular departments, The Fashion Department, the Entertainment Page, Margaret Sangster's Home Page, Sam Lloyd's Page of Puzzles, advice to the girl who earns her own living, many suggestions for fancy-work and cookery, and several pages especially for the children.

SUMMER PILLOWS: ECONOMY IN HAVING THEM.

The provident housewife has two sets of pillows, one for use in winter, the other to stand hard wear in hot weather. The latter are not so handsome as those intended for formal use, but it is a mistake to think that any makeshift in the way of a pillow will answer during the summer.

The chief requisites of this pillow are coolness and easy laundering. Neither of these prevent the utmost elaboration of detail, provided proper materials are used.

Silks, velvets and heavy upholstery materials are not only unsuitable for summer pillows, they are uncomfortable to touch, and are themselves ruined from dust and perspiring humanity. If you have enough pillows to permit you to put away the winter ones, make cool covers for them.

It is economy in the end to have two sets of pillows. Those in use in hot weather can be stuffed with cheap materials, or you can even fill them yourself with clover, or dried grass fillings. Baste the opening, so that a new filling can be supplied when necessary. If separate pillows are out of question, have both summer and winter covers to button on.

It depends upon where a pillow is to be used as to what kind of a covering it should have. If it is to go out on the porch or hammock do not use material that will fade easily nor so fine that they prove tempting to sneak thieves. Denims in rich colors, art ticking, crashes, cretonnes, red and white and blue and white crash, such as is used for tea towels, even big bandanna handkerchiefs in Turkey red or old blue make effective and serviceable pillows.

Such pillow slips should not take much embroidery, and if any is used it should be in bold outlining, couching, braid-stitching in coarse cottons or rapid cross-stitch. Choose designs that are bold and dashing. Never waste even fine eyelet work or satin stitch on a pillow that is to see hard usage.

A new touch to the towelling pillows is to make them up with a two-inch border of coarse linen the color of the stripe. This can be either braid-stitched to the crash in white cotton, or it can be finished with a narrow buttonholed edge, the stitches placed an eighth of an inch apart.

Effective pillows are made from bandanna handkerchiefs. These can be managed in two ways. Four small ones can be used, stitching together like an old-fashioned patch. Cover the stitching with a line of cable stitch or twisted chain stitch in black, coarse cotton, if the handkerchiefs are red; in white if they are blue.

Another method is to cut enough handkerchiefs to make a four-inch border on the four sides of a slip of unbleached muslin. The two halves of the pillow should be alike.

A good-looking pillow that can be made from unbleached muslin has designs cut from colored cretonnes, applied to it. These are inexpensive and can be quickly made. Choose cretonnes that have large showy flowers and foliage, cut them out carefully, baste flat to the muslin in any way desired, and finish the raw edge either with a narrow buttonholed stitch or with a cotton cord couched on.

It will save time to baste the flowers loosely, then stitch on the machine with a loose tension. If you chain-stitch rapidly the edges look well finished with this stitch in a color to harmonize with the chief tint in the cretonne.

These pillows are particularly good looking if wreaths are cut from the cotton taffeta and applied to the centre of the cushion. If preferred, coarse colored linens or twelve-cent gingham can be used instead of the unbleached muslin. Artistic color effects can be had by using a wreath of pink roses on a green gingham or by scattering rich purple flags over a violet linen.

Another useful and smart-looking porch pillow is plain Russian crash in natural colors, embroidered with big rings or in waving lines from a centre the size of a quarter dollar. The rings can be outlined in heavy rope silks, or the edge can be outlined and centers of rings filled with honeycomb stitch or darning. Use two shades of silk or cotton for this work, the darkest for the outlines.—Times.

THE TELLER OF TALES.

Mrs. Frances Fisher Tiernan, better known by her pen name of "Christian Reid," acknowledged the formal presentation of the Laetara medal at a solemn ceremony at St. Mary's College, Belmont, N.C., she spoke beautifully and succinctly of the high function of the writer of fiction.

"If it might seem," she said, "that a mere teller of tales would have little claim to this distinction, the university has clearly indicated why she desires to place her high stamp of approval on that order of work, considering it not so much on the side of its artistic value as with regard to those standards which define what is and what is not permitted in literary art when it attempts to paint human existence, to draw that strange and subtle thing which we call human character and to interpret in some degree at least God's mysterious dealings with His creatures by means of human events.

"It is," says a brilliant essayist of the day, "one of the strangest and silliest notions ever developed by a thing of knowledge. Fiction attempts in the full sense of the terrible words to give a picture of life. This is absolutely true. The creative writer does indeed attempt a "terrible" work, one so great that in order to exult in it there is required such a blending of rare powers and such an equipment of fine training that it is not strange that creative

writers of the highest order are very few in all literature. It is unnecessary for me to say that Notre Dame had no thought of distinguishing such a writer as one of those when she awarded her medal on last Laetara Sunday. But I think we might comprehend her reason for the award even if we had not her own words to interpret it.

For, as in everything human, there is both a soul and a body, so we find the soul of art in its relation to the great law of ethics, and those who awarded this medal are well aware that there is no greater fallacy; no more destructive principle working in our time than the belief that art stands apart from ethics. Of nothing in our complex existence, where we cannot stir a flower Without troubling a star, can that be truly said, and least of all of art.

WHEN ART BECOMES DECADENT

For its largeness of art depends upon its power of drawing into itself and giving expression to all the vital emotions of humanity, and the ethical emotions is not only one of these, but it is the most vital. When it is ignored or decried, the literature which is the result has, under whatever beauty of idea or form it may possess, the unmistakable note of decadence. There is in it no uplifting power, no lesson to be learned, that will help us in the struggle of life, on the contrary, an insidious, often an open, teaching of bitterness, of futile revolt against the conditions which surround our existence.

The writers who produce this literature are frequently described as realists, but their realism is as false as their philosophy, since there is no true realism which paints only the darkest side of human life, which ignores the sunlight, and which is blind to the value of the lessons that may be learned from failure and suffering. Of one thing we may be distinctly sure, the art which declines to acknowledge a divine purpose as the key to the riddle of man's existence signs its own sentence of extinction. For, looking back over the wide field of literature, of the best which man has thought and said in all languages, we find that nothing survives the destroying touch of time save that which is in harmony with the eternal verities.

AS TO MORAL PURPOSE.

"These things being so, these principles on which I have so lightly touched being of paramount importance, we cannot wonder that Notre Dame leaves us no room to question why she has bestowed her medal of honor in the present instance. She wishes to emphasize the warning that in the work of the writer moral purpose is even more important than artistic perfection. It is indeed well that the writer should strive with all his power for artistic perfection, but she bids us remember that it is more essential to hold ever before our eyes those lofty standards which teach that the passing shadow of our life is only worthy of study when we consider it in the light of man's immortal destiny.

"I cannot close without saying that there seems to me a very exquisite appropriateness in the fact that the presentation of this medal has taken place within a Benedictine abbey, for if there is one spot on earth where letters and art and all the fair company of the humanities should find themselves at home, it is in a Benedictine abbey. Who is so ignorant, reverent fathers, as not to know what a vast debt civilization owes to your great order? Within the walls of your monasteries classic learning was preserved when the flood of barbarism arose which whelmed the ancient world, and out of those walls came forth letters together with art—handmaids of religion then, now divorced, but bearing still the traces of their high origin. If, as Cardinal Newman said, 'there is no man who talks against the Church in Europe today who does not owe it to the Church that he is able to talk at all,' we may add that there is not a writer or an artist of the modern world whose culture has not come down to him from that which you preserved and taught."

FOR THE PICNIC BASKET.

"For the picnic luncheon basket try Huntington Eggs," says Woman's Home Companion for July. "Cut four hard-boiled eggs in halves crosswise, remove the yolks, and put the whites aside in pairs, otherwise you will make yourself extra work and trouble. Mash the yolks and add two tablespoonsful of grated cheese, one tablespoonful of mustard, and a few grains of cayenne, and salt to taste; then add enough melted butter to make the mixture of the right consistency to shape. Shape in the size of the original yolks, and refill the whites. Many prefer to omit the cheese and use in its stead finely-chopped chicken or ham or sardines separated into small pieces. Wrap each egg up se-

parately in a square of paraffin paper of the correct size, and pack them in an egg-box (with the compartments), such as comes from the grocer."

SOME SUGGESTIONS FOR SALADS.

Tomato and Asparagus Salad.—Cut some medium-sized tomatoes in half, remove all the seeds and turn them on a sieve to drain for a short time. Dress some carefully-boiled asparagus heads with seasoned oil and vinegar (three parts of oil to one of vinegar) and fill the tomato cases; then put a little heap of stiffly-whipped cream which has been seasoned with salt, pepper and a few drops of tarragon vinegar on each, and after sprinkling some finely-chopped parsley over the cream place a curled anchovy on it and leave the tomatoes in a refrigerator for an hour before they are to be served, and the last thing before sending them to table place a wreath of watercress round the dish.

Opera Salad.—Line a plain border mould with cucumber aspic and garnish it with small rounds of banana, which have been stamped out with a fluted cutter, and between the rounds put a large ripe red currant. Cut an equal quantity of the white meat of a cooked chicken and some cooked tongue into julienne shreds; scatter with chopped truffle, and put into the lined mould with some asparagus heads here and there, then pour in sufficient mayonnaise aspic (thick mayonnaise sauce and liquid aspic jelly mixed in equal quantities) to fill up the spaces, and place the salad on ice until it is ready to turn out of the mould.

Cauliflower and Chicory Salad.—Put three parts of thick cream into a basin and add by degrees a teaspoonful of tomato catsup and rather less than one part of white wine vinegar, season with pepper, salt, castor sugar, and a dust of curry powder. Dress some chicory lightly with oil and vinegar and place it in a salad-bowl; then divide two small cauliflowers, which have been carefully boiled, and coat them with the cream sauce; scatter some finely-chopped parsley over them and arrange them round the chicory.

Asparagus Salad.—Mix equal quantities of moderately thick mayonnaise and cream together and dress some crisp batavia leaves, which have been carefully pulled into strips; arrange the salad in a crystal bowl, piling it high in the middle, surround with cooked asparagus of equal length, and garnish the top with slices of hard-boiled egg which have been dipped into oil and vinegar dressing and covered with coarsely-chopped truffle and between the pieces of egg place a crayfish tail or a large prawn.

Mixed Vegetable Salad.—Line a high and rather narrow mould with tomato aspic and decorate the top with stoned olives filled with anchovies and the sides with slices of tomato and then fill it up with the remains of the tomato jelly. When cold turn it on to a rather large silver dish and surround with alternate heaps of cooked peas and young carrots and turnips which have been previously cooked and cut into fancy shapes, and beyond the cooked vegetables place a wall of finely shred lettuce dressed with a mixture made as follows: Pass the yolks of two hard-boiled eggs through a sieve and put them into a basin; season with salt, pepper and castor sugar, and add sufficient salad oil to bring them to a soft cream and dilute with sufficient tarragon and white wine vinegar to bring the mixture to the right consistency.

American Salad.—Line a plain charlotte mould with golden aspic jelly, and garnish it all over with slices of cucumber and tomato with star-shaped pieces of truffle and hard-boiled white of egg between. Then when the jelly is firm fill the mould with sliced French beans (cooked), peas (also cooked) and julienne strips of lobster and chicken dressed with a thick mayonnaise sauce; pour a layer of liquid jelly (which is on the point of setting) over the filling and place the mould on ice until the salad is required, when it should be carefully turned out, and served surrounded by coarsely-chopped walnuts.

What is Worn in Paris.

Embroideries, Pearls and Jet Cabochons Much to the Fore—Simplicity of Coiffure Aimed At.

After all, there is no more effective wear for the evening than black and white. The predominance of black and dark shades for evening wear has had an extraordinary vogue in Paris this season. Peacock blue with bright-coloured embroideries has also shown a notable combination of color. It should, indeed, be easy to create a becoming gown out of the many combinations of styles and colours worn at the moment. Embroideries, pearls and large cabochons in jet or coloured stones are tremendously to the fore; in fact, jet is more popular than ever, and very effective are the jet cabochons fitted tight and plain to a little above the knees, sometimes showing a slightly trained pleated skirt of tulle, satin or some soft fabric. These cabochons are naturally, careful treatment to look well, but they are certainly gaining in favor and are really cut somewhat like a jersey. Constructed as they are out of beautiful embroideries and studded with various colored paillettes, these cabochons produce most marvellous effects in odd greens or blues.

Very good effects for the less expensive summer theatre cloaks are obtained in the wide mesh black

Advertisement for Surprise Soap, featuring an illustration of a woman and child. Text includes: 'Surprise is yours and pleasure, too, every time you use Surprise Soap. It makes child's play of washday—and every day a happy day. The pure soap just loosens the dirt in a natural way and cleanses easily—without injury. Remember Surprise is a pure, hard Soap.'

silk filet nets. These black transparencies, simply cut and weighted with heavy embroidery, are extremely effective for wearing at theatres or restaurants. Undoubtedly the average woman ought to look well dressed this season; the fashion is so beautiful, especially in respect of evening dress; moreover, there is no need to spend any large sum of money to obtain some of the very best of the year's productions. The coiffures, for instance, are particularly becoming. Many pretty women are parting their hair in the middle and still wearing it à la Grecque, with a bunch of curls and a band of beautiful embroideries or jewels. But all the best-dressed women are aiming at simplicity; some are wearing the hair very much out at the side, but hardly waved at all or with a very fantastic Paradise plume or diamond ornament. Here and there enormous bows are worn, also great clusters of black wheat, and sometimes a single ostrich feather tipped with diamonds. There is no doubt that now we shall obtain all sorts of beautiful ideas of hair ornaments that take the place of the theatre toque in Paris.

In the matter of muslins, as in everything else, it is a wise and laudable ambition, particularly of the young girl, to try and strike a personal note of individuality, whether it be in the wearing of a particular shade of color or in developing some particular conceit of style. Particularly effective as a scheme of color is the big scarf of silk or satin edged with a silken fringe. These scarves are sometimes in dead white, sometimes in daintily printed muslins of decided tone. They must, of course, be in harmony with the hat, and so constitute a correct finish to the frock. When these details are considered these scarves very often remove the insipidness which is urged against muslins.

Of course, the newest shades this year approved by fashion are not always the most becoming. For instance, yellow is very rarely so, and yet it is the fashion. There is something extraordinarily smart about a yellow muslin simply made and finished with one of those black scarves coquettishly caught up at the neck and allowed to form a half shawl round the waist, especially if worn with a big black hat and en-tout-cas. But to attempt anything of this kind is a bold venture.

A great many spots are worn, such as blues and pinks and greens, and also woven in the finest linens. Most of these are simply made with a turnover muslin collar (a fashion, by the way, seized on by the girl with avidity), and the general tendency is undoubtedly to show once again the waist in its normal position. Indeed, although we cannot say that full skirts have exactly come into favor, once again, in the case of muslins, we are permitted to limit the size of our hips and waists, and, after all, youthful and slim figures wear these belted bodies and skirts with extraordinary success, especially in thin materials and belted muslins; many of the prettiest effects have been obtained by contrasting linings, thereby getting the shimmering, indefinite look that I think spells success in the ideal garden-party or Hurlingham gown, which, by the way, can be somewhat simpler than the fashions required for Ascot. For instance, the robes look equally well in the dead dull colours that are used so much in the costume tailleur, or in the very vivid rose pinks, blues and greens that were so noticeable at Ascot. When made up with gorgeous lace they are particularly attractive. But muslins somehow always look charming, and the cool and tender shades are some of the prettiest and most successful varieties, with either pale green or mauve flowers on a dead white ground. A good many plain Pompadour patterns are revived, some with little wreaths of rose buds, others with the fascinating Louis Quatorze bows and dainty baskets of flowers. Some of these bolder Pompadour designs look delightful on a dark blue or brown ground, for among the varied category of muslins we have darker ones as well, which is fortunate because there are some people who always look their best in dark clothes. Others prefer them from motives of economy, and, after all, nothing is smarter than an entire black muslin or lawn frock, perhaps relieved by a touch of white at the neck, and among some of the choicest little French muslins is to be noticed black embroidered with white pin spots; and, again, a black, silky-looking linen, simply made and daintily finished with embroideries collar and cuffs of white muslin and

Advertisement for Hortense, featuring a signature. Text includes: 'Valencienne. This black linen is particularly effective when worn with a big mauve hat entirely covered with mauve and purple poppies, and a mauve Japanese parasol with a heavy silken fringe. In the causes of infant mortality cholera morbus figures frequently, and it may be said that complaints of the bowels are great destroyers of child life. If all mothers would avail themselves of so effective a remedy as Dr. J. D. Kellogg's Dysentery Cordial many a little one could be saved. This Cordial can be given with safety to the smallest child, as there is no injurious substance in it.'

DON'T TALK ABOUT IT. The only way to get along in weather such as this is. Is to forget your cares and woes. And think about your blisses. Don't mope and fret and go your way. With grumbling and protesting. It's far more interesting. But talk about some cheerful thing. What if you always feel the heat? There are a million like you. A statement that the weather's warm. May cause some one to strike you. "The heat is frightful," causes wrath. For everybody knows it. "It's hot," is common knowledge, too. You need not thus disclose it.

Talk cool, think cool, act cool, my friend. Heat troubles if you let it; But you won't notice it so much, if you will but forget it. Talk politics or tariff bill. And argue them together; Talk any subject that you will. But don't discuss the weather. —Edgar A. Guest, in Detroit Free Press.

HOW WEAK GIRLS MAY GROW INTO STRONG WOMEN

The Blood Supply Must be Kept Rich, Red and Pure—Good Blood Means Good Health.

Healthy girlhood is the only path to healthy womanhood. The merging of girlhood into womanhood lays a new tax upon the blood. It is the overtaxing of the scanty blood supply that makes growing girls suffer from all those headaches, backaches and sideaches—all that paleness, weakness, and weariness—all that languor, dependency and constant ill health.

Unhealthy girlhood is bound to lead to unhealthy womanhood and a life of misery. Nothing but the blood-building qualities of Dr. Williams' Pink Pills can save a girl when she undertakes the trials and tasks of womanhood. That is the time when nature makes new demands upon the blood supply. Dr. Williams' Pink Pills actually make new, rich blood which meets those new demands with ease. In this simple scientific way Dr. Williams' Pink Pills fill a girl with overflowing health and strength.

Miss Eva Dennis, Amherst, N.S., says:—"Dr. Williams' Pink Pills have done me a world of good. I was completely run down, was very pale, easily tired and suffered from frequent severe headaches. Though I tried many medicines I got nothing to do me the least good until I began using Dr. Williams' Pink Pills. Even the first box of these seemed to help me, and after taking a half dozen boxes, I was again a strong healthy girl. I have not had any illness since, but should I again feel run down Dr. Williams' Pink Pills will be my only medicine, and I strongly recommend them to every weak and ailing girl." Dr. Williams' Pink Pills are sold by all medicine dealers or sent by mail at 50 cents a box or six boxes for \$2.50 by The Dr. Williams' Medicine Co., Brockville, Ont.

Vertical advertisements on the right margin including: 'THURSDAY, JULY 15, 1909.', 'M. J. Morrison, ADVOCATES, 5th Floor, 97 ST. J. Phone Main 3174.', 'HON. SIR ALEX. KAVANAGH, ADVOCATES, 7 PLAC. ST. JAMES, K. E. GARDINER, ADVOCATES, BARRISTERS AT LAW, Phone Main 1499.', 'D. H. WELLS, Caterer and Confectioner, 10-12 HERMINE.', 'ST. PATRICK'S, listed March 6, 1863; Meeting Hall, 92 St. A. Monday of the week. Last V. meets last V. Kavanagh, K. J. C. President, W. Treasurer, M. Secretary. T. P. Tansey, Secretary. Mr. M. shal, Mr. B. C. shal, Mr. P. C. shal.', 'Synopsis of Can. HOMESTEAD. ANY even-numbered man Lead in M. wan and Alberta, not reserved, may any person who family, or any m. age, to the exten. tion of 160 acres. Entry must be the local land of in which the land. Entry by proxy made on certain father, mother, s. ther or sister of steader. The homestead form the condition with under one plans: (1) At least s. upon and cultivate each year for the (2) If the father is deceased, the steader resides up. vider of the in requirements as t. satisfied by such with the father. (3) If the steader resides up. owned by him in homestead the residence may be done upon said. Six months' should be given Dominion Lands to apply. Deputy Minister N.B.—Unauthorized this advertisement for.', 'WAS WEAK ONLY WEIGH NOW WEIGH Had Heart Trouble of Breath MILBURN'S HEAR', 'Mrs. K. E. She writes: "I was six years, with my health, I could not rest four or distance. I got so weighed seventy-three at last to take some Nerv Pills, and I gained in strength, weigh one hundred the most I ever weighed and can work and can handle the Nerv Pills for it all." Price 50 cents per box. \$1.50 at all dealers. Sample of price by mail, Toronto, Ont.'