

### The Restaurant Habit.

IT is a solemn assembly. The air is rather warm, and there is a murmur of voices—a vibrant, persistent murmur that rises and falls and rises again with strangely soporific effect, unbroken by the clatter of stout china on stout marble-topped tables. There is an odour as of many foods, and a curious suggestion of preoccupation with other than purely material rites. Man, by nature a gregarious animal, offers proof to the contrary in any tea-shop. Observe him, wrapped in mysterious reverie over contemplation of an infinite variety of steaming dishes. So close he is to his neighbour, yet how unconscious in that false intimacy, of his neighbour's presence! Lost in the intricacies of the menu, or in perusal of book or newspaper, he is for the moment denizen of a world apart. Vast spaces may, indeed, be spanned between the brief offer and acceptance of the salt and pepper, the sugar and the mustard. No great philosopher has as yet sought to develop the tea-shop theme; that so rich a mine of inspiration has gone untapped is a melancholy thought.

### For the Journalist.

THE study-bedroom combined is much in evidence in the great blocks of modern flats now being built in Paris, and is an easier room to furnish than one would imagine, particularly when there is adequate cupboard accommodation for hats, gowns and shoes.

A typical example has cupboards, painted exactly the same peach tint as the walls, so that they disappear into the background, lining one side of the room. Against another is placed a divan, with a square of silk velvet thrown over it and innumerable cushions. At the head and foot are two modernist bookcases in dark walnut, closing in the divan so that it looks less like a bed and more like a piece of furniture. On the bookcases stand a few charming trifles—a jar of flowers, a lamp, the telephone, cigarettes, and ash-tray.

On the opposite side of the room is a desk with modernist bookshelves hung on the wall above it and maps over the chairs beside it. A chest of drawers, low and modern and severe, with a triple mirror on it, and a little make-up table (a thing typically Parisian) completes the furniture, except for a soft, low lounge chair upholstered in a modernist silk damask.

The room is small, it does not suggest overcrowding, and yet it serves three purposes in a satisfactory fashion—study, lounge and bedroom.

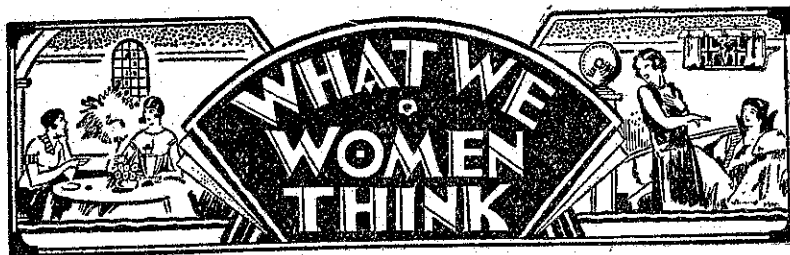
### The Grace of the Grecians.

LEADING hostesses are determined not to be outdone in social accomplishments by their daughters. Finding that the Greek dancing which is the craze of the moment is giving their girls exceptional poise and grace for their years, they are now taking it up themselves.

Well-known women are using the lawns at their country homes for classes for themselves and their friends, who motor as far as twenty miles to attend them.

Some of them dance barefooted in white Grecian tunics similar to those donned by their daughters, while others are stockingless, but wear shoes and sleeveless tennis frocks.

Taking bows similar to those carried by the Greeks, these titled women



### PHILOSOPHY

Death is a port whereby we pass to joy,  
Life is a lake that drowneth all in pain,  
Death is so dear it ceaseth all annoy,  
Life is so lowd that all it yields is pain.  
And as by life to bondage man is brought,  
Even so likewise by death was freedom wrought.

—Spenser.

practise all the archery movements. They also do the javelin movements and the dances which the Grecian potters recorded on their wonderful vases and which have been "translated" by modern exponents of Grecian dancing.

### Cross Your Palm, Pretty Gentleman!

IN Scientific Palmistry Mr. Dale Phillips arouses the reader's interest by analysing the hands of a number of famous men.

The hand of Mr. Tom Webster, the "Daily Mail" cartoonist, indicates "a whimsical mind; a mind that sees things from unusual angles . . . we have a hand which, had serious art been attempted, should have raised Mr. Webster to eminence in that field."

Mr. Augustus John: "The fourth finger is an essay in itself, denoting intense individuality. In the wide

spread at the base we mark tremendous freedom of thought. There is also the curve of Genius."

Mr. Douglas Fairbanks: "This is the type of hand which takes everything in its stride, but which would love to have all the details of work artistically correct."

Mr. Bernard Shaw: "Mr. Shaw's hand is above the average in size, and the palm is larger than the fingers. These two features denote intense physical energy. . . . The smallness of the little finger denotes a mind that moves rapidly from point to point, while the splendid index finger shows a mind quick to grasp its problem and master its intricacies."

Mr. Edgar Wallace's hand indicates "intense emotion, romance, and imagination," and if he is careful at 64 he ought to live to be 82.

## Our Cookery Corner

### Sponge Cakes.

For these cakes use 6 eggs, their weight in sugar, and half their weight in flour. Beating the yolks and whites separately till very light, then beat the sugar in and lightly mix in the sifted flour. Bake in a moderate oven till pale brown.

For a quickly-made trifle, split a sponge cake, spread with raspberry jam, and moisten slightly with raisin wine. Heat a pint of milk, beat an egg with a tablespoonful sugar and pinch salt; stir into the milk and add  $\frac{1}{2}$  teaspoonful rennet. Pour this at once over the sponge cake and leave a few minutes till set. Decorate with whipped cream, cherries, and almonds.

### Lemon Curd.

Method: Lemon curd makes a tasty filling for plain cakes as well as for tarts. Grate the rind of two lemons and mix with  $\frac{1}{2}$  lb. castor sugar until of a uniform yellow. Put this in a lined pan with 3oz. butter, 2 table-spoonful white cake crumbs and the whites of 3 and yolks of 2 eggs, lightly beaten. Stir over a gentle heat until thick, like honey. Put into jars, and when cold cover.

### Pineapple Mousse.

Ingredients: Four to six oz. pineapple cubes (chopped finely),  $1\frac{1}{2}$  gill double cream, 2oz. castor sugar,  $1\frac{1}{2}$  gill wine jelly,  $\frac{1}{2}$ oz. gelatine,  $\frac{1}{2}$  gill Maraschino liqueur (this may be omitted) and a few glace cherries.

Method: Mask a jelly mound with a thin layer of jelly and decorate the bottom and sides tastefully with glace cherries and keep the mould on the ice till wanted. Pound the pineapple in a mortar till smooth, then rub through a hair sieve and put the puree in a basin. Heat up the remainder of jelly until liquid, then whisk it over the ice until it becomes frothy or of a sponge-like appearance. Whip the cream and add both the whisked jelly and cream to the fruit puree, dissolve the gelatine in a small quantity (about  $\frac{1}{2}$  gill) of fruit syrup, add the sugar and let cool a little; then strain into the prepared cream, add the liqueur at the last, pour it into the decorated mould and put it on the ice till firm. To serve, dip the mould into warm water for a second or two, wipe it quickly and turn out into a cold dish. A little chopped wine jelly may, if liked, be put round the base of the dish.

### That Coiffure.

FASHIONS in hairdressing change far more slowly and subtly than fashions in clothes. So says a famous London hairdresser.

"Short hair came into fashion in 1915," he said, "but it was 1923 before the mode was at its height. The reason is, quite briefly, one's clients. I cannot force a new fashion upon them. Each woman says, 'Very nice—but then, I'm different. My own way suits me best.'"

One of those subtle changes is, however, taking place now. Rows of "sausage" curls have been tried and found to be a nuisance; the film star behind-the-ears coiffure, long and untidy at the back, has been tried and found to be—trying, if you are not so young. Now we are settling down to a becoming and easy-to-wear compromise.

A sweep of the hair from front to back is the characteristic of the latest coiffures. This is particularly becoming when one wears a hat that exposes one side of the head. The moot question of showing the ear is thus left open. Owners of pretty ears—and how rare they are!—can brush the hair back to show this charming feature. Other women can have the hair-swept over their ears in a slightly backward direction.

### The Old Blue Plates.

FOR a century and a half "Willow Pattern" has been a household word. Longfellow wrote of "the willow pattern that we knew in childhood, with its bridge of blue leading to unknown thoroughfares," and "the fantastic trees and wild perspective of the view." Dickens, spending an evening at an inn in one of the pottery towns, with nothing to study but a blue and white china plate upon the table, let the plate recount to him the story of its manufacture which he had watched that afternoon, while he gazed once again upon "that astounding blue willow with . . . foliage of blue ostrich feathers . . . that blue bridge which spans nothing . . . together with the rest of that amazing blue landscape."

But for all its Chinese details and associations the willow pattern had its origin in the midlands, for it made its first appearance at Caughley in Shropshire in 1780. The first porcelain used in England was brought from China in the vessels of the East India Company, and it was much sought after by those who could afford to buy it as a substitute for the coarser earthenware hitherto in use. English potters strove to imitate it, and by the middle of the eighteenth century some of them succeeded.

### Utilitarian Tips.

WHATEVER is done to discourage flies sooner or later their marks appear on windows, mirrors, and picture glasses. An easy way to remove these is to rub them with an ordinary cork used quite dry. This will leave no smears, and the trouble of having to wash the whole of the glass is avoided.

Taps in the bathroom or kitchen sometimes develop an irritating habit of leaking where the turning part of the tap fits into the stationary part. This is due in most instances to the washer wearing or shrinking. A little oil poured between the two parts will cause the washer to swell, and the leakage will generally cease.