NEW YEAR'S RESOLVES.

At stock-taking time, whenever that may be, the merchant invariably ponder long and deeply over the events of the business year—if fairly successful he should understand what has contributed to that success in order to gain an increase of prosperity; if there have been losses, he must trace the cause to be able to stop the leak.

We have just finished the work of taking stock, and the result of our cogitations over the past season's business will bear fruit during the new year We have reason to be deeply thankful to our many patrons for the vety large trade enjoyed and our gratitude is sincere.

As to our resolves for the next year entered upon: They are in a sense business secrets, and cannot be divulged. It will suffice our many patrons to know that no effort will be spared to give them better service, the highest grade of goods, and whenever possible reduce the price to the lowest living figure. Our guiding principle in the past has always been "Small profits and rapid turnover of Stock," and it stays—it has worked to the satisfaction of our customers.

We invite families who have not tried us for their wants in our line to give us a trial, satified that we can do better than others by a good many dollars in a year's trading.

Make this resolve—it will be a good start for the new year.

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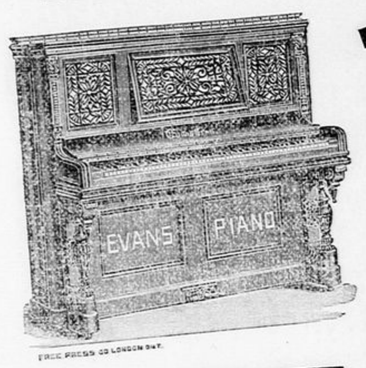

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DR. J. SIMPSON,

Graduate of Univ. of Trinity Col., Toronto. Membero Col. of Physicians & Surgeons, Ont. Late Physician of Rockwood Asylum, Kingston. Grand Trunk Surgeon, Lindsay District.

Lindsay, Feb. 4th, 1891.—5

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ABOUT STAGE MAKE-UP.

HENRY IRVING CHATS OF THE MOST EFFECTIVE METHODS.

A Pleasant Chat on Stage Disguises While He Prepares Himself for the Stage—Effect of the Size of the Stage and the Illumination.

To gain an interview with Henry Irving requires a good deal of patience. However, one morning I met him by chance as he was coming from the theatre. I introduced myself and quickly delivered my petition, asking him to allow me to be present some evening in his dressing room while he was making up. I was convinced that an actor like Irving could teach me more of the art of making up in one hour than I was able to pick up in months of practical experience. I made my request so urgent that he could not refuse it, the more so as he seemed to be in a great hurry and anxious to get rid of me. Entering the dressing room, he nodded to me and beckoned his dresser, a mere boy, to proceed in his work.

NO RULES ON MAKEUP.

"No set rules can be laid down for making up faces," began Irving, seated comfortable in an arm-chair. "A painter might as well try to give to his pupil in a few set rules the drawing of a Raphael or the coloring of a Titian. Every Thespian must study these things for himself, as they cannot be taught."

In the meantime the little dresser had combed the Shylock wig, and now handed it to Irving, who seized it at the temples and drew it down on his head, and then holding one hand on the part so as not to remove it again, pulled the "poll" of the wig downward with the other hand. This is the only right way to put on a wig.

"The object of making up is not to mask the face but to aid and emphasize its expression. This is the most important point in our art and should never be lost sight of," he resumed, undergoing the unpleasant procedure of having his entire face besmeared with cold cream and then carefully wiped off with a towel.

"The best material for beards is soft, raw wool, like this," and he seized a small lump of dark brown and mixed it with a lighter shade, "not put up in braids as very often sold at the wig makers. Good wool if pulled should not tear, even if drawn in long strips to the thinness of a spider's web." Holding the wool in the left hand he modelled it with the right until it had the desired shape of a goatee and slight mustache. Then the boy dipped a piece of white glue into water, held it over the gaslight and applied it to Irving's chin and upper lip.

NATURAL LOOKING WHISKERS.

"Only a few dots," Irving advised; "they are sufficient to attach a beard." The extreme thinness, which allowed the skin to shine through, added vastly to its natural appearance.

Henry Irving's face is less suitable for entire changes than that of most actors, as he has very strongly marked features. He is never able to disguise himself; he nevertheless displays marvellous skill and, of course, lots of intelligence and true artistic feeling in every one of his parts. Whoever has seen him in the last act of "Louis XI." must necessarily be greatly impressed by Irving's talent for making up.

He had now come to the drawing of wrinkles. The two between the eyebrows, as mentioned above, and two from the nostrils to the corners of the mouth were necessary. To counterpart exactly a natural wrinkle he first drew sharp lines with a brown pencil, then rubbed it into the complexion, powdered it with a miniature puff, and labored on it until it looked more like a shadow than a line.

"Wrinkles can only be drawn where the face suggests wrinkles, otherwise the make up turns into a caricature. The whole secret of making up consists in knowing what to leave out. A few dots and lines with red or black at the eyebrows, nostrils or corners of the mouth are sufficient to change a whole countenance."

CONCLUDING OBSERVATIONS.

In making up the actor always considers beforehand the size and arrangement of illumination of the theatre he is to play in. The lighter the theatre is the more careful he has to be.

"A make up exactly suited for the large stage of the Drury Lane would appear a frightful daub in the Lyceum," remarked Irving.

"And now the brows," ejaculated Irving.

"False brows?" I inquired doubtfully.

"They are as easily pnt on as postage stamps on a letter," the little dresser allowed himself to remark. "You simply daub them with a little spirit gum and slap them in place."

"Hush," said his master with a faint smile. "To show you how far the change of a single feature of a face can alter its expression let us consider the eyes, they will do as well as any part."

And he suggested a few methods of disguises. To make an eye look obliquely a short line with brown running down at the outside and up at the inside corner of the eye is drawn. To enlarge an eye a brown line is drawn along the upper eyelid. To counterfeit eyes that have been weeping rose color is used, for the expression of grief light gray (antimony). Eyebrows that begin near the root of the nose, and slant upward impairs the cunning, diabolical expression of Metphistopheles. A strong, black dot at the inside corner of the eye heightens this effect. The eye of a madman is represented by a red line under the eye also by reddening the space between the upper eyelid and brow.

TALENT, OF COURSE, REQUIRED.

Sterness, such as is desirable in Shylock, may be acquired instantly in drawing two vertical lines between the eyes. By far the best advice was that the color of the brow should always be darker than that of the hair, and the color of the hair darker than that of the beard or mustache.

You see, all that is needed to acquire the principles of this act is to watch, stage by stage, the work of facial transformation that any competent actor accomplishes in an elaborate character role, as, for instance, Shylock.

The actor has also to consider a certain central point of observation, and Irving accomplished this by introducing into his dressing room an expedient, the discovery of which is credited in Charles Fechter. He arranged electric lights on either side of his large make up pier glass. By walking toward or away from the mirror the actor can study how his face appear to the audience in various parts of the theatre.

Before this mirror stood Henry Irving, giving a few last touches to his costume and wig, when the call boy knocked at the door.

Irving turned to me. "I hope you have profited by your call. Keep your eyes open and all will come of itself. No actor who has not a mastery of this art can properly rank as first-class."

Then he left with a nod, and a minute later he entered upon the stage with his peculiar stride and step, familiar to every Londoner, and ejaculated: "Three thousand ducats—well!"—London Correspondence of the New York Tribune.

COMPLEMENTARY QUALITIES.

Men and Women Fall in Love with the Traits They Have Not.

The prohibition of the Church is scarcely needed to prevent a man from marrying his grandmother. Moralists have always borne a special grudge to pretty faces, but as Mr. Herbert Spencer admirably puts it (long before the appearance of Darwin's selective theory), "the saying that beauty is but skin deep is itself but a skin deep saying."

In reality, beauty is one of the best guides we can possibly have to the desirability, so far as race preservation is concerned, of any man or any woman as a partner in marriage.

A fine form, a good figure, a beautiful bust, a round arm and neck, a fresh complexion, a lovely face, are all outward and visible signs of the physical qualities that, on the whole, conspire to make up a healthy and vigorous wife and mother; they imply soundness, fertility, a good circulation, a good digestion.

Conversely, sallowness and paleness are roughly indicative of dyspepsia and anæmia. A flat chest is a symptom of deficient maternity; and what we call a bad figure is really, in one way or another, an unhealthly departure from the mental moral standard of the race.

Good teeth mean good deglutition; a clear eye means an active liver. Scrubbishness and undersizedness mean feeble verility.

Nor are indications of mental and moral efficiency by any means wanting in recognized elements in personal beauty. A good-humored face is in itself almost pretty. A pleasant smile half redeems unattractive features.

Low, receding foreheads strike us unfavorably. Heavy, stolid, half-idiotic countenances can never be beautiful, however regular their lines and contours.

Intelligence and goodness are almost as necessary as health and vigor in order to make up our perfect idea of a beautiful human face and figure.

The Apollo Belvidere is no fool; the murderers in the chamber of horrors at Mme. Tussaud's are, for the most part, no beauties.

What we all fall in love with, then, as a race, is, in most cases, efficiency and ability. What we each fall in love with individually is, I believe, our moral, mental and physical complement.

Not our like, not our counterpart; quite the contrary, within healthy limits, our unlike and our opposite. That it is so has long been more or less a commonplace of ordinary conversation; that it is scientifically true, one time with another, when we take an extended range of cases, may, I think, be almost demonstrated by sure and certain warranty of human nature.

Brothers and sisters have more in common, mentally and physically, than other members of the same race can possibly have with one another, But nobody falls in love with his sister. A profound instinct has taught even the lower race of men, for the most part, to avoid such union of the all-but-identical.

In the higher races the idea never so much as occurs to us. Even cousins seldom fall in love—seldom, that is to say, in comparison with the frequent opportunities of intercourse they enjoy relatively to the remainder of general society.

When they do, and when they carry out their perilous choice effectively by marriage, natural selection soon avenges nature upon the offspring. In narrow communities, where breeding in-and-in is almost inevitable, natural selection has similarity to exert itself upon a crowd of cretins and other helpless incapables.

But in wide and open champaign countries, where individual choice has free room for exercise, men and women, as a rule (if not constrained by parents and moralists), marry for love, and marry, on the whole, their natural complements. They prefer outsiders, fresh blood, somebody from beyond the community, to the people of their own immediate surroundings.

In many men the dislike to marrying among the folk with whom they have been brought up amounts almost to a positive instinct; they feel it is impossible to fall in love with a fellow-townswoman as to fall in love with their own first cousins.

Among exogamous tribes such an instinct—aided, of course, by other extraneous causes—has hardened into custom; and there is no reason to believe (from the universal traces among the higher civilizations of marriage by capture) that all the leading races of the world are ultimately derived from exogamous ancestors possessing this healthy and excellent sentiment.

In minor matters it is, of course, universally admitted that short men as a rule prefer tall women, while tall men admire little women. Dark pairs by preference with fair; the commonplace often runs after the original.

People have long noticed that this attraction toward one's opposite, tends to keep true the standard of the race; they have not, perhaps, so generally observed that it also indicates roughly the existence in either individual a desire for its own natural complement.

It is difficult here to give definite example, but everybody knows how, in the subtle psychology of falling in love, there are involved innumerable minor elements, physical and mental, which strikes us exactly because of their adaptation to form with ourselves an adequate union.

Of course, we do not definitely seek out and discover such qualities; instinct works far more intuitively than that, but we find at last, by subsequent observation, how true and trustworthy were its immediate indications.

That is to say, those men who do so were wise enough or fortunate enough to follow the earliest promptings of their own hearts, and not to be ashamed of that divinest and deepest of human intuitions, love at first sight.—Pittsburg Bulletin.

The total number of immigrants arrived in the United States during the 12 months ended Dec. 31, 1891, was 590,666, against 491,026 in 1890.

Cardinal Ledochowski has been made Prefect of the Congregation de Propaganda Fide in succession to the late Cardinal Simeoni. Cardinal Vannutelli becomes Prefect of Briefs and Cardinal Ricci Prefect of Memorials.