FADS AND FANCIES of FASHION

NEW YORK, March 22.

WE are facing a curious condition in matters sartorial this Easter season, for there has been war to the life between French and American designers and now there is being foisted upon us materials bearing the names of the new and remarkable schools of art known as the cubist, the futurist and the impressionistic. In common with every other novelty, these have excited interest, and it is really astonishing to notice to what an extent they have been employed.

As a matter of fact, the designs are extravagant, by no means beautiful, and have only their unusual quality to commend them. We have had an exhibition of paintings along similar lines of late and a great deal of so-called art enthusiasm has been expressed, but truth, like murder, will out, and within the last few days has appeared a signed article by a leading painter in which he has the courage to say that they are all mad, all developments of oddity and absurd. Verily, the materials exploited under the names may well be looked upon askance. While it is true there is some attractive color employed, the designs, however much they might suit other purposes, are wholly unadapted to women's wear. One of our leading dealers who is ever ready to exploit what is new regardless of all else is showing a collection of these silks.

Eccentric Color Effects.

Among them are to be found designs by the famous Iribe, that French artist who combined with Poiret to bring about the union of eccentric art and dress materials. It consists of a blue silk on the foulard order, with scattered designs of a rose conventionalized beyond all recognition in color at once brilliant and crude. By its side is a design of a similar nature, but bearing a less potent name, which shows little flowerpots in which are growing daisy-like flowers of various hues, blue, green and red, all in a single bunch. Poiret and other French masters are using these materials in bits and sometimes the color gives just a brilliant note, but too urgent a warning can hardly be sounded for the unwary and the unwise. Used in a greater quantity, these silks are ugly, let them bear what name and be put forth under what patronage they may. We have talked a great deal about our ability to design of late. Let us begin by demonstrating ability to select and to discriminate. As matters now stand we are far too apt to accept anything that bears the Parisian stamp, and, in many instances, we make ourselves absurd. The Easter showing includes so much that is beautiful, much that is desirable. These novelties and extremes are more often produced and exhibited with a view to advertising than for anything else. Buyers who hasten to seize upon them because they are the latest out are exceedingly apt to go astray. Certain inherent rules of good taste hold good at all seasons and all times, and certain laws of beauty are as fixed as are the relations of the earth and the sun.

It has been said by an authority upon dress that the old ideas of harmony and color have gone out. Today we see cerise with purple, red with yellow, purple with orange, but the designer who claims that such effects are new has never studied real art, has never mastered the secrets of the palette. They are found in the sunset and the gorgeous effects of nature. They are to be seen in paintings by master hands. That they are daring applied to dress is perhaps true, but because of that fact they are successful only when combined by the master hand, but to exploit them as discoveries is absurd. Long years ago the famous Worth, who founded the house, asserted that he studied nature in all her moods for his color schemes. He found suggestions in the misty sunrise for the debutante's frock and he found splendid color in the setting sun for the mature beauty. He went into the woods and he found shades and tones of green and purple and various contrasting colors that he carried home to his studio and worked out. Nature is a creature of many moods, of many effects. There are brilliant contrasts, as well as quiet ones of her making to be found. When one is familiar with the brilliant poppy surrounded by green leaves, how can he say that brilliant effects are new? When one has studied a brilliant bed of nasturtiums, looked upon the hollyhocks, and considered the orchid in all its infinite variety of tone, he surely had found authority for marvelous effects.

New Trousseaux.

Brides' trousseaux are synonymous with Eastertide. That we shall have the usual quota of weddings this year is true beyond doubt and not alone the wedding garments, but all those that will be needed for the honeymoon are of special interest at this time. That a great deal of lace will be worn means also that there will be infinite charm, and lace is a pronounced favorite to be utilized in almost every way. We shall wear bright colors upon the street, also, for the early season, at least, and there is unusual opportunity for picturesque effect. Even the bride's costume has undergone some changes. The rule of the high neck no longer obtains, for the low, round and V-shaped necks are all worn. Pretty effects are obtained by using lace bodices with satin skirts and by treating lace in almost every known way. An exceedingly beautiful gown that is to be worn during the week and which comes from the famous house of Callot, is made entirely of exquisite lace, deep flouncing for the skirt, and an especially designed train that is arranged in court style, while with it is to be worn a veil of the finest, filmiest tulle with embroidered dots and a lace edge, which is to be arranged after a helmet-like fashion suggested by the favorite head-dress of the Queen of the Dutch.

A very beautiful gown less elaborate in style is made with satin skirt, lace flounces, lace train, and lace bodice, and lace will make an important feature, however it is arranged. Satin is ever the bride's material, and satin just now is infinitely beautiful and infinitely soft, but a great deal of crepe de chine will be worn, and crepe meteor is much liked. A handsome gown that is both dignified and simple is made entirely of the former, with a draped front and an extremely long train over which the veil of tulle, with applied border of Venetian lace falls, to give a wonderfully beautiful effect. The bodice is simplicity itself, laid in the deep tucks that are always pretty in crepe, with long, close-fitting sleeves and chemisette of tucked chiffon, while at the wrists are double frills of the chiffon held by bands of the lace. A big bunch of orange blossoms is tucked into the belt and orange blossoms will hold the veil that is to be arranged in caplike style close over the head.

A Going-away Gown.

For the trousseau, all sorts of beautiful costumes are in demand, and all sorts of novel effects are employed. A going-away gown that is distinctive in every line is made of poplin in the beautiful red known as Besnard, and is trimmed with touches of black and white silk and a collar of solid black velour de laine. The coat is in Empire style, short-waisted, with tails at the back, and the skirt includes a long, simple tunic with the edges overlapped. The revers and cuffs are of black and white and a little panel of the same is introduced in the skirt. The accompanying hat is a narrow, close-fitting turban of black straw, with a narrow, rolling brim, and the only trimming a soft drapery of silk in the Besnard shade that terminates at the right of the back in a single big bow.

A beautiful dinner gown exemplifies the use of lace. It is made with perfectly plain trained skirt of charmeuse in an exquisite shade of rose, with a little coat of soft ivory lace over a low corsage of white tulle. The coat is bolero in front, but made with a long, narrow tail at the back, and over the high-waisted skirt is adjusted a draped girdle that finishes with a big rose at the left of the front.

For restaurant dinners and all occasions of the kind is a skirt of exquisite black esharmuse with the entire bodice of creamy Mechlin lace, and this gown is to be worn with a hat of black tulle with pink roses and a bow of Dresden blue ribbon.

Red Leads the Colors.

Undoubtedly red is to be a favorite throughout the season. It makes entire costumes and it is used as trimming. One of the dinner gowns that the season has brought forth is of gray crepe meteor with trimming of brilliant red, and the effect is superb. The skirt is cut long, with drapery suggestive of elongated panniers, and these panniers are faced with red and rolled back at their front edges.

There is an exquisitely draped bodice with a chemisette of white to give relief and a deep, wide girdle that is embroidered with imitation gems in flashing red and scintillating crystal to give a really superb effect.

A most attractive gown for afternoon visits and occasions of the kind is made of bronze green moire with trimming of transparent green buttons shaded with red and is finished with a little red tie at the front of the Medici collar that rolls becomingly away from the neck and is faced with white to match the revers. The skirt is just a plain one, slightly draped and with overlapped edges, and the bodice is finished with tapering revers of white that are held in place by the buttons and includes long, close-fitting sleeves finished with white frills.

A charming costume for street wear that includes a host of new features consists of a skirt in pearl gray with odd little coat of the new soft moire in a shade of blue in which lurk suggestions of gray. At the waist line is a folded sash of blue velvet, the ends of which are embroidered in multi-colored silks, and the collar and soft revers of the coat are of creamy lace. The skirt is a perfectly plain one and the coat forms a bolero at the front with an oddly shaped long back. The long sleeves are sewed to it on the drooping line and the Medici collar is all of lace with jabots below forming revers. The hat is a blue straw with gray feathers, small, almost as a matter of course.

The Barbaric Influence.

There is much that is distinctive, much that is beautiful in the world of dress. Undoubtedly some barbaric influences have been at work. The bright color of primitive conditions is apparent. We are looking to the peasants for much inspiration, but, while we take a hint there and obtain a suggestion here, they are combined with consummate skill. Costumes that emanate from good sources are artistic in the truest sense; the bizarre, the outre, the strange, have no place in the artistic woman's mind. A great deal of embroidery will be employed and it is rumored that soutache will return.

A wonderful gown to be worn by the mother of an Easter bride is made of beige-colored satin with a half tunic trimmed with Oriental galoon, with a wide corselet embroidered to match, which meets a guimpe of lace and tulle. The richest possible colors are employed in accessories of this kind. Bulgarian effects are liked, and, as a rule, designs are simple. Women of leisure easily can do the work themselves. Heavy threads are employed and only patience and ordinary skill are required, but designs must be good and colors well chosen. Deep reds, warm blues, rich yellows, all are employed, but successful treatment demands an artistic eye.

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MYTHS AND FABLES IN OPERA

WITHOUT the fables and myths of ancient times the playwrights would indeed be bereft of ideas and the librettists of comic opera would be seeking other professions. Every country has its folklore. Where the fables and myths have sprung from it is difficult to say. The more they are traced the more complicated becomes the task.

Miss Christie MacDonald is one of the latest to become interested in mythology. Her sudden yearning for knowledge lies in the fact that the story of her new opera, Sweethearts, has been taken from an old Flemish fairy tale and tells of a beautiful princess, who is stolen from the castle and hidden in a bed of tulips. Of course, this was when she was very young. In later years when Prince Charming passes that way he finds the princess of his dreams only a little laundry maid. Like all fairy tales, however, the royal blood of the princess is discovered and all ends happily.

Not only is Victor Herbert's new opera, Sweethearts, founded on a fairy tale, but his recent success, The Lady of the Slipper, in which Elsie Janis and Montgomery and Stone are starring in New York, is the fairy story of Cinderella, over which there has probably been more research than any of the folklore fables. Investigation has resulted in the discovery of more than 300 versions of the Cinderella story and there still remains doubt as to its real origin. Some authorities have placed its origin in India, while others believe the fable originated with savage tribes. Nearly every country has its Cinderella story and so close are many of these even in detail, that they could not have been independently fabricated.

"The more I investigate," says Miss MacDonald, "the more my beliefs of childhood are shattered. It grieves me deeply to find there was no such person as William Tell and that the shooting of the apple from his son's head is of no historical value. The Swiss must give up his Tell, except as a myth, and the Welshman his brave dog Gellert, which the fairy tale tells us killed the wolf and saved the child, only to be killed by the angry prince. Even Jack and Jill were only myths. We read in Icelandic mythology they were kidnapped by the moon and carried up to heaven.

"With Cinderella, William Tell and Little Red Riding Hood, whom we have almost grown to believe as real characters, simply myths, it is all the more strange that they have lived as such all these centuries. To me it is really wonderful.

"And, too, our primitive ancestors really believed in these people. They knew nothing about the laws of nature and about physical forces. They had no belief in miracles, but a strong belief in the occurrences of wonderful things. The fables, too, were told and retold so often and had been passed down from generation to generation until they considered them a matter of history.

"But we of today are not an imaginative people. We are far too matter of fact. That is why the writer of light opera must go to the myths and fables for his material, and beautiful, clean, romantic material most of it is. There is sure to be a prince and a princess, and you will notice, too, that good always conquers over evil. We all like to exert our imaginations and get away from the sordid everyday life. That is why Peter Pan and The Piper were such successes.

In the light opera field the list of fairy plays is innumerable. I am glad my librettist and composer in my new opera have made me a fairy princess and I shall try and live the part."

Hector McDonald Tradition.

[From the Washington Post.]

"Sir Hector MacDonald, famous as the only man, I think, who rose from the ranks in the British army to the rank of a general officer, did not die by his own hand, but is still alive, I firmly believe," said Col. W. H. Brill, of St. Paul.

"I became convinced of this while in China, where I went to observe the maneuvers of the then new Chinese army following the Russo-Japanese war. An incident that occurred on our march into the interior made me believe this. It was simply the recognition of MacDonald by one of the party, who declared that he could not be mistaken. I believe that at that time Hector MacDonald was at the head of the Chinese army and that he still occupies that position. Unless I am mistaken, I saw MacDonald myself in that country."

Maine Hen 23 Years Old.

[From the Oxford Democrat.]

It is possible that South Paris holds the record for an aged hen. At any rate a hen, long a pet with the family of I. F. Evans, was peacefully laid away a few days since which the family knows to have been either 23 or 24 years old last spring.

The only authority the Democrat has been able to find says that "domestic poultry rarely exceed 12 or 13 years," and we know that they are not often allowed to reach that age. The Evans hen has laid until within two or three years—not largely, but perhaps half a dozen eggs in the course of a year; enough to say that she had not entirely outlived her usefulness. For the last two or three years she has been on borrowed time—kept for the good she had done. She was of mixed Leghorn blood.

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Awnings made of guaranteed awning stripes, sunfast and rainproof.
Slip Covers of best quality Belgium striped linen or imported cretonnes.
Window Shades made of King's imported Scotch Holland.
Let us give you our estimate.
Phone or mail orders given prompt attention.

UPHOLSTERY DEPARTMENT

Special offering of Scrim and Muslin Curtains.
250 pairs Novelty Scrim Curtains, value $2.00 pair, for **$1.25.**
320 pairs Plain and Fancy Muslin Curtains, value $2.50 pair, for **$1.50.**
180 pairs Marie Antoinette and Cluny Lace Curtains, values $2.00 to $10.00 pair, for **$1.25** to **$6.50.**

O'NEILL'S SPRING & SUMMER FOOTWEAR

NEW MODELS IN THE FASHIONABLE LEATHERS

We are displaying new models in Patent Leather and Dull Kid Colonials, Pumps, Oxfords and One-hole Sailor Ties.
Prices, **$4.00, $5.00, $6.00, $7.00.**
"Pedestrienne Oxfords" in Tan and Black Russia Leathers, English lasts, with rubber and leather soles and heels.
Prices, **$4.00, $4.50** and **$5.00.**
"Low Heel Pumps" in Tan and Black Russia leathers predominate for early spring.
Prices, **$3.50, $4.50, $5.00, $6.00.**
"White Shoes," Buckskin and Linen Canvas; new models in Oxfords, Colonials, Pumps and rubber sole tennis.
Prices, **$3.50, $4.00, $5.00, $6.00.**

MISSES' AND CHILDREN'S SHOE DEPARTMENT.

Is replete with Low and High Shoes for Spring and Summer. We call especially attention to models which we have had specially constructed for growing children's feet.
Prices, **$2.00, $2.50, $3.00, $3.50.**
Boys' and Youths' Oxfords and High Shoes for general and dressy wear; all leathers in modern styles.
Prices, **$2.50, $3.50, $4.00** and **$5.00.**

WE HAVE A FINE COLLECTION OF CUT STEEL AND SILVER BUCKLES WHICH WE IMPORTED RECENTLY AT VERY MODERATE PRICES.

SPECIAL VALUES IN LINENS

72-inch Damask, value $1.25 per yard, for **$1.00**
72-inch Damask, value $2.00 per yard, for **$1.50**
22-inch Napkins, value $3.75 per dozen, for **$3.00**
24-inch Napkins, value $4.50 per dozen, for **$3.75**
H. S. Huck Towels, value $4.00 per dozen, **$3.00**
Hemmed Bath Towels, value $4.00 per doz., **$3.00**
35c Hemstitched Trays for **25c** each.
$2.25 H. S. Tea Doylies for **$1.75** dozen.

R. & G. CORSETS

New Spring Models
Prices $1.00 to $5.00

R & G Corsets are models of style and comfort. They have attained a position that few Corsets have reached. They are made of the finest materials, scientifically cut to conform to the present mode of dress and the comfort of the wearer. R & G Corsets are made in several styles for slender, medium and stout figures.

MADAM BINNER CORSETS
(We are Sole Agents in this City.)

Madam Binner Corsets in models of the higher class which appeal to well-dressed women which appreciate graceful lines, styles in comfort. They are recommended by the best modistes on account of their fitting qualities. Madam Binner Corsets come in plain and brocaded effects in styles for slender, medium and stout figures.
Prices **$5.00 to $15.00.**

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