

A BEARDSLEY CRAZE IN

DRESS

A Color Scheme Involving Harmony of Mood With Costume.

DAKING caprice it was that prompted artist and artisan to thrust upon us a Beardsley craze without warning.

daines who sought to be gay and happy—in fact, a suggestion of ill that might have unnerved the staunchest heart.

Instead, she wore a soft white gown, veiled in a seed pearl embroidered net, fashioned in a long train, and a square cut bodice draped with old lace.

"There was the good looking, penniless naval lieutenant who caught me unaware in blue serge."

Another example of miniature reproduction is found in a pale rose colored crepon, from the bodice of which depend scarfs of tulle, tied half way in bows.

Another example of miniature reproduction is found in a pale rose colored crepon, from the bodice of which depend scarfs of tulle, tied half way in bows.



Photo by Aime Dupont, N. Y.

HALLIE ERMINE RIVES, NOVELIST

Miss Hallie Erminie Rives, well known as the cousin of Amelia Rives (Princess Troubetzkoi), is the author of a new novel called "A Furnace of Earth."

The novel deals with the sex problem and strikes a note of human passion which, according to many critics, has never yet been sounded in English fiction.

Miss Rives wrote a story called "Smoking Flask" a few years ago. In it she advocated the cause of the southern negro trappers.

Miss Rives lives in New York, but is a native of Kentucky.

tributes there's nothing left to be desired.

If I've surprised you in my account of feminine fashions, prepare yourself to be astounded by the following paragraph, which has just appeared in Vanity Fair, the model society paper of London.

"The single breasted frock coat is to be shortly followed by a buttonless suit, introduced by a Mr. Porter of California.

There are also rumors of a brilliant coat hat, a white evening dress coat, with brass buttons; morning trousers, with gathers round the knees, and red boots."

Cesar's ghost! Did I hear aright? Indeed, yes, and all the ghosts of the splendid empire period may soon go stalking abroad if we continue to haunt the corridors of museums or the attics of artists in search of novelty.

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

"The

THE GOLDEN NOTES OF THE QUEENS OF GRAND OPERA

THE opening of the grand opera season sees the queens of song hurrying across the ocean from their palatial homes in the old world, where they spend the long months that intervene before the last spring song and the first winter aria.

Next to being a reigning sovereign or the boss of a big trust, there is no occupation so profitable as that of a prima donna. Patti long ago retired, with her millions, to her castle in Wales, and now appears only at rare intervals, while Nilsson, with a title and wealth, outvies the great ladies of Paris in the elegance of her gowns and in the splendor of her toilet.

Those who frequent the opera seldom pause to consider what the lovely being behind the footlights who toys so gaily with "high C" or "D in air" is paid for her couple of exhibitions of vocal gymnastics.

Not one of them appears for less than \$500 a night, and the great stars, like Sembrich, Calve, Melba, Eames, Albert and Nordica, receive from \$1,200 to \$1,800. This is paid to the singers for from two to four arias, or \$25 to \$750 per song. Talk about the fairy tale maidens who dropped pearls and diamonds from her lips every time she opened her mouth! Her gift is scarcely to be mentioned in the same breath with that of the great singers of the nineteenth century.

It was not always, however, the good fortune of the human songbirds to so well paid. Many of them began with \$100 a month. That was all that was paid the great singers of half a century ago. There is an impression that the fact that opera is fashionable in America accounts for the large salaries paid to its leading exponent here.

When she goes to a hotel, in order to secure comfort and seclusion, it is necessary for her to engage an entire suite of apartments, to have all her meals served in her room and to live in the heart of the city, where hotel bills are high. When in New York, Mme. Sembrich generally stays at the Savoy, near Central park; Mme. Melba at the Waldorf Astoria, Mme. Calve at the Plaza and Mme. Eames at the Marie Antoinette hotel.

To support the dignity of her position the successful singer must dress handsomely, and her stage wardrobe is generally of her own expense. One dress worn by Mme. Eames in "Faust" cost her \$1,000, and Mme. Melba's splendid \$15,000 gown for "Traviata" is said to have been almost

equaled in sumptuousness by Mme. Sembrich's gown for the same opera. Years of study and, of course, required to polish and perfect even a fine voice. Those who know say that \$25,000 must be spent before a prima donna is ready to make her bow before the public. In no other profession is the cost in money, time and perseverance so great.

The prima donna's term of money making is usually limited to about 10 or 15 years. Few great artists achieve eminence before the age of 35. After that they are in their prime until about the age of 45. Then, if they are wise and have been thrifty, they can retire to an honored and comfortable old age, leaving, as did Jenny Lind and Nilsson and Patti, the memory of their greatness.

MARIE ARDAUNT.

HOW TO KNOT THE STRING TIE.

In all seasons alike the string tie is particularly popular, yet not one woman in 50 wears this tie done in the correct fashion. The string tie, to be correct, must be straight and narrow and evenly tied and measure about 32 inches in length.

The newest method adopted by the fashionable girl for achieving a smart, mannish effect in her string tie is as follows: Cross the tie, the left end over right, and tie in the usual fashion, as in illustration No. 1; then wind the upper end over the left forefinger to form a loop, as in the second illustration. Transfer this loop to the thumb and first finger of the right hand and use the left hand to tuck the lower end of the tie through the loop in front of the bow and in the opposite direction. Draw the knot tight and the result is the straightest, neatest, crispest of bows, as shown in No. 4; a bow that rarely loosens, never twists or droops, and is usually even of the confidence of a sailing ship, which differs from a sailor's knot, is worn with a stock. It is usually made of soft silk, crepe de chine, liberty silk, ribbon or lawn.

AN ACTRESS ON MARRIAGE.

"So much has been written warning young girls against the stage as a profession that it is quite time some one took the logical, unimpassioned view of this great profession as a work for women," writes a popular actress. "Like other businesses, its disadvantages are more than compensated by its advantages, else it would not be sought after. It has its disadvantages, of course—what life work has not? But these have been dwelt on ad nauseam. The temptations have been singled out, but they come to all women and men who live their lives in the busy world.

If you should ask an ambitious society woman of today what she most desired for her lovely young daughter, one of the season's debutantes, she, if she thought you worthy of her confidence and was in a mood to give it, would tell you from the inmost depths of her soul that to see her 'well married' was the fondest wish of her heart. And by 'well married' would she mean that she would wish to give her a man who, strong in all godlike qualities, had still his way to make in the world? Would she be willing that this charming daughter of hers should help the husband of her choice to win a place and a name for himself?

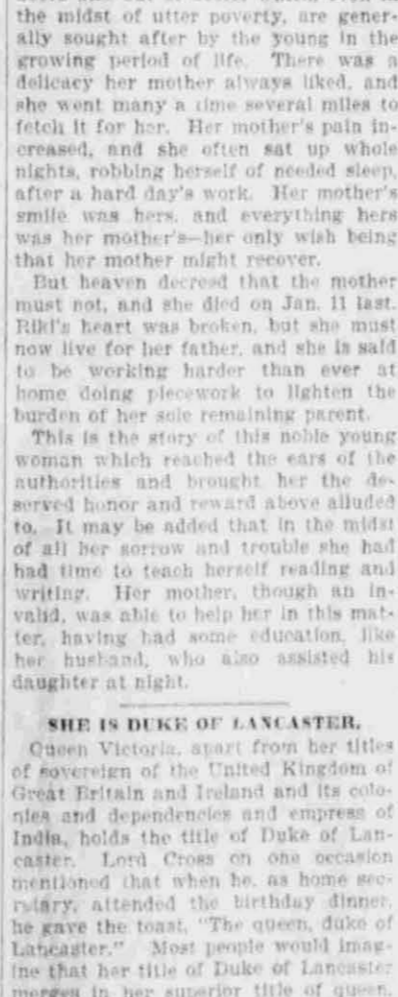
"Not at all. Since the day when she first held her, a tiny baby, the mother has dreamed of the home that should some day be hers. It is to be the abode of all that womanly and affectionate procedure. No vision of a rose wreathed cottage, where love will glorify and make beautiful the simple, daily life of a young couple has ever been hers. She must marry well. Marriage is, she sighs, 'a lottery at best, and girls can't content themselves with as little as their mothers did and wait patiently to acquire wealth. They must begin where we left off. Of course, they are reared in luxury.' And again she sighs, 'Perhaps you, too, sigh, and, knowing how good a thing money is, and remembering that 'it's love that makes the world go round,' you wonder that they are not always found in conjunction. The fashionable young woman has, however, many opportunities of winning for herself a husband from the ranks of moneyed men, for propriety is a mighty watchdog that it retains the show and Scotchman's advice to his son: 'Dinna marry money, but gang where money is.' Following the example of the rich and fashionable, the mothers whose daughters are not so favorably launched upon life's sea wish to have them also 'marry well,' but the problem of how to meet men with wealth sufficient to make them desirable sons-in-law confronts them. They fortunately or unfortunately cannot send their daughters abroad. They cannot take handsome houses at fashionable resorts. They are not able even to maintain them in luxury at home. How, then, can they hope to have them well married?

"The girls, too, are to be reckoned with. They are ambitious and are not willing to sit down idly at home. They want dress, trinkets, the hundred and one charming trifles that a dainty maiden prizes. They go into offices and shops, and there seems really no chance for them to meet men who would be desirable husbands for them. A bright woman has suggested that the girls who have gone upon the stage have advantages that no other position could have given them. They have met men of wealth and prominence, and many of them have married exceedingly well—better than they could have done under any other circumstances."

A DON VOYAGE GIFT.

If you have ever noticed the state of worry and fuss some people get into when packing their traveling bags, you will appreciate a little gift made by a quick-witted dame to her aunt. It was simply a card, about four inches long by three wide, and on it was a neatly written list of things which should go into the bag.

Besides a full list of toilet implements, it included soap, court plaster, buttonhook, shoe laces, needles and cotton, small mirror, clothesbrush, scissors, pencil and a few other things which her own experience had taught her were often useful on a journey. The card was meant to be kept in one of the pockets of the traveling bag, so as to be ready for reference when again required.



and enriched madame to the extent of 20 times its intrinsic value.

"And so I could wander on through those tumultuous upheavals of momentary excitement, for just last night I overheard a quaint compliment paid by friend as I passed down the wide steps of the Waldorf, over its rich red carpet and snow white marble steps of the vestibule. 'You always seem in sympathy with the moment, and yet you avoid the obvious.' It was neatly put, I thought, for the speaker little knew that accidentally he had put into words the dominant rule of my friend's giddy life—'avoid the obvious.'"

The remark had especial reference to her cloak. We had been at a big dinner, given by a soldier just going to China, where some of his near men relations and friends were already in the midst of war. To go in flaunting colors would have been an insinuation to the secret underlying depression and anxiety. To have gone in black would have been an obvious impropriety—a suggestion of heartlessness to the mon-

FROCKS FOR YOUNG GIRLS.

duction is found in a pale rose colored crepon, from the bodice of which depend scarfs of tulle, tied half way in bows, the ends being finished with gilt tassels. An inch wide belt of gold galloon "is just like mamma's," and the wearer fetches up her skirt in back to produce the "curve" in so faultless a manner as to win encomiums of praise from all elders who behold the little mimic.

The almost grown up member of the family will revel in a negligee in the construction of which are combined elusive grace and the most beautiful of underclothes, puffed and banded into seductively charming form, which cling as fashionably as the skirt portion of the garment. With these telling at-

fine white hand of Time" ought to find better things to do. Don't you think on this subject as does



New York.

HOW TO CULTIVATE BEAUTY.

Queen Natalie of Serbia is remarkable for beauty, her great charm being her lovely neck, which resembles that of the famous Venus of Milo. Her recipe for preserving it from the ravages of time is simplicity itself. Every morning she takes a brisk little walk in the grounds of her palace near Belgrade, bearing a pitcher on her head. This exercise not only improves the neck by strengthening its muscles, but the balancing of the pitcher encourages a graceful and easy carriage. Peasant women who carry weights on their heads in this manner are remarkable for their fine figures and erect, dignified and graceful bearing.

The health authorities of Bavaria examined last year 35,487 samples of food and drinks and made complaints in 17.9 per cent of all cases.

POINTED PODICES.

There is a strong rumor that pointed bodices are again coming into favor, the point to be very long and sharp, and the bodice cut off quite to the waist line over the hips and at the back. Fashion is much persuaded as to the worthiness of this style, and in her hands it will assuredly be treated with every skill and discretion. But how the reverse of pleasing will be the manipulating of that long, sharp point in the hands of the inexperienced modiste!

SHIR IS DUKE OF LANCASTER.

Queen Victoria, start from her titles of sovereignty of the United Kingdom of Great Britain and Ireland and its colonies and dependencies and empress of India, holds the title of Duke of Lancaster. Lord Cross on one occasion mentioned that when he, as home secretary, attended the birthday dinner, he gave the toast, "The queen, duke of Lancaster." Most people would imagine that her title of Duke of Lancaster merges in her superior title of queen, but that is not so, as she would remain Duke of Lancaster even if she ceased to be queen. The duchy of Lancaster was created in the reign of Edward III, and since 1263 the revenues of the duchy have been held separately from all other hereditary revenues in view of which the civil list was granted.

FOR FEMINE EYES.

With some companions, with "What might your name be, my pretty maid?" With a smile more effective than the sly and freeing stare of the English women she simply said, "The Duchess of Marlborough, sir."

flower of the person for whom it is intended.

Lavender cultivation is becoming a popular industry with women in England. The English variety is the sweetest in the world and always in great demand. The plant is hardy and needs little cultivation. To prepare the young plants and lay out an acre costs about \$200, but it should yield \$250 a season. Deep, sandy loam overlaying chalk is the best soil for lavender.

It is probably not generally known that patchouli scent is an excellent preservative of moth in clothing. Patchouli in perfume form has quite gone out of fashion, but in sachet powders it is used for boxes and drawers, as only the faintest suspicion of the scent is then imparted to the clothing. A good plan is to simply powder the leaves of the patchouli herb and to sew these into muslin bags covered with silk.

In some of the women's colleges an employment bureau is maintained expressly for the purpose of providing students who need it with work. Such a bureau has just been opened at Harvard college for women. New York. The occupations vary in different localities. Some college students do typewriting, others "Japanese decoupage," some undertake family mending or dressmaking. It is not considered infra-

BLANCHE WALSH'S \$1,200 "L'AILGON" GOWN.

When Sara Bernhardt's play, "L'AILgion," was put on in Paris, it made such a great hit that the dressmakers were prompt in adapting it to the popularizing of their creations. They merely turned out L'AILgion hats, gowns and cloaks with a view to reaping a rich harvest. Empire garments of every sort were called L'AILgion.

Miss Blanche Walsh, who has returned from Paris, brought one of the hand-somest of the L'AILgion gowns displayed at the Paris exposition. It cost her just \$1,200, for it was the only one of that design made by one of the greatest of the Parisian dressmakers. It is needless to say that the garment is a dream. It is of the empire style, the short bodice being made of black silk chiffon, entirely covered with gold and spangled embroidery in an Egyptian pattern. The skirt, which clings closely to the body from immediately below the bust, is of black crepe, with an insertion around the bottom of black chiffon, embroidered in the same pattern as the bodice. The gown opens at the left side just below the bust to the floor, showing a panel of white satin covered with black chiffon, and on either side a broad insertion of the Egyptian trimming. The girle, high under the arms, is of the same Egyptian pattern in gold, with a larger medallion in front of lapis lazuli with a golden head of Cleopatra. The gown has a long train, the sleeves coming very low below the hands, and the whole effect is of a slender black serpent with golden scales.

Photo by Schless, N. Y.

BLANCHE WALSH'S \$1,200 "L'AILGON" GOWN.

When Sara Bernhardt's play, "L'AILgion," was put on in Paris, it made such a great hit that the dressmakers were prompt in adapting it to the popularizing of their creations. They merely turned out L'AILgion hats, gowns and cloaks with a view to reaping a rich harvest. Empire garments of every sort were called L'AILgion.

Miss Blanche Walsh, who has returned from Paris, brought one of the hand-somest of the L'AILgion gowns displayed at the Paris exposition. It cost her just \$1,200, for it was the only one of that design made by one of the greatest of the Parisian dressmakers. It is needless to say that the garment is a dream. It is of the empire style, the short bodice being made of black silk chiffon, entirely covered with gold and spangled embroidery in an Egyptian pattern. The skirt, which clings closely to the body from immediately below the bust, is of black crepe, with an insertion around the bottom of black chiffon, embroidered in the same pattern as the bodice. The gown opens at the left side just below the bust to the floor, showing a panel of white satin covered with black chiffon, and on either side a broad insertion of the Egyptian trimming. The girle, high under the arms, is of the same Egyptian pattern in gold, with a larger medallion in front of lapis lazuli with a golden head of Cleopatra. The gown has a long train, the sleeves coming very low below the hands, and the whole effect is of a slender black serpent with golden scales.

Photo by Schless, N. Y.

BLANCHE WALSH'S \$1,200 "L'AILGON" GOWN.

When Sara Bernhardt's play, "L'AILgion," was put on in Paris, it made such a great hit that the dressmakers were prompt in adapting it to the popularizing of their creations. They merely turned out L'AILgion hats, gowns and cloaks with a view to reaping a rich harvest. Empire garments of every sort were called L'AILgion.

Miss Blanche Walsh, who has returned from Paris, brought one of the hand-somest of the L'AILgion gowns displayed at the Paris exposition. It cost her just \$1,200, for it was the only one of that design made by one of the greatest of the Parisian dressmakers. It is needless to say that the garment is a dream. It is of the empire style, the short bodice being made of black silk chiffon, entirely covered with gold and spangled embroidery in an Egyptian pattern. The skirt, which clings closely to the body from immediately below the bust, is of black crepe, with an insertion around the bottom of black chiffon, embroidered in the same pattern as the bodice. The gown opens at the left side just below the bust to the floor, showing a panel of white satin covered with black chiffon, and on either side a broad insertion of the Egyptian trimming. The girle, high under the arms, is of the same Egyptian pattern in gold, with a larger medallion in front of lapis lazuli with a golden head of Cleopatra. The gown has a long train, the sleeves coming very low below the hands, and the whole effect is of a slender black serpent with golden scales.

Photo by Schless, N. Y.

BLANCHE WALSH'S \$1,200 "L'AILGON" GOWN.