

Plan Celtic Art Exhibit As Part Of Irish Festival

Dublin, Nov. 2.—Organizers are already thinking ahead with a view to imparting the greatest interest and dignity to the Patriotic celebration in 1923 in honor of the fiftieth anniversary of the introduction of Christianity into Ireland. It is proposed, among other things, to have a Celtic Art Exhibition in Dublin so arranged as to show the wonderful artistic progress which the country made under the stimulus of the Catholic Faith.

The first section would display the finest artistic objects of the pre-Christian era, many of which are admittedly superb. Among them would be the famous "Limavady Collection," a large group of gold articles found in 1896 during the ploughing of some land near the seashore in Londonderry County. They include an exquisitely wrought gold collar, a model of an ancient boat which is a masterpiece of artistic detail, a ceremonial necklace, and other rarities in a wonderful state of preservation although they date from the second century.

Christian Inspiration To Art.
Beautiful as several of the pagan creations undoubtedly are, the spectator will have reason to be struck by the artistic inspiration which the subsequent ages drew from Christian themes. The Celtic Cross, which they gradually developed, is regarded as the loveliest type of the Christian emblem known to art.

Inquiry is afoot as to where the most suitable exhibits are obtainable. The National Museum in Dublin will supply four great examples of early Irish Catholic art—the Cross of Cong, the Ardagh Chalice, the Tara Brooch, and the Lismore Crozier—each re-discovered accidentally in very recent years, after a disappearance of centuries' duration. The Lismore Crozier was found walled up in a recess of Lismore Castle, the County Waterford residence of the Duke of Devonshire.

A place of workmanship universally admired as the Shrine of St. Lachtin's Arm, a richly ornamented receptacle of silver, made about the year 1118 A. D. to enshrine the hand of St. Lachtin, who was Bishop of Freshford in the County of Kilkenny.

Foreign Decorative Artists.
Foreign decorative artists are evincing a good deal of interest in the projected Exhibition Celtic Christian art being a constant source of ideas for modern decorators. Aubrey Beardsley and Walter Crane borrowed their strangest fancies from the old Celtic masters. Irish art of the Christian period frequently represented sacred personages, but always with a decorative intention. The drawings of animals and human forms are often so grotesque as to suggest that the artist deliberately avoided any appearance of realism which would interfere with the purely decorative or symbolic effect which he aimed at.

It is believed that the Catholic prebystories and religious houses in Ireland will be able to enrich the exhibition with specimens the existence of which is known to comparatively few. The museums and learned societies of Great Britain will probably lend some treasures from their Irish departments. France and Spain would also be able to help.

British Birth Control Leader Blames Poor Meeting On Catholics

London, Nov. 2.—Liverpool Catholic women tried, but failed, to stop a lecture there by Mrs. Marie Stopes, birth-control propagandist. When the lecturer was announced to take place at the Philharmonic Hall the local Catholic women's league circulated the numerous stall-holders who are virtually the proprietors of the hall, and asked them to cancel the lease of the building for the purpose of the lecture.

Enclosed with the circular was a letter written to the league by the Archbishop who said the projected talk was "offensive to the whole Catholic body in Liverpool, forming 25 percent of the population, and to hosts of our fellow-citizens as well."

"Mrs. Stopes and her committee," said the Archbishop, "should be made to understand that her visit is unwelcome, and that her views are repudiated with loathing by the moral sense of the inhabitants of this city."

Many stall-holders signed a protest against the use of the hall for the birth-control lecture, but it was too late to cancel the agreement.

Sisters Observe 50th Year As Members Of The Dominican Order
New York, Nov. 6.—The Rev. Mother M. Emmanuel and Sister M. Baptista, sisters, celebrated the fiftieth anniversary of their reception into the Dominican Order here recently. They entered the Order on the same day.

Two of their sisters also entered the Dominican Order, one the year living for forty-nine years after her profession, and the other nearly thirty years.

Mrs. Casey at the Bat

By VERICK SHALLMAR

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HENRY H. HANKIN, grizzled old manager of the General Steel company, banged his desk for emphasis. "No, sir, private detectives are all right in their place, I guess, but not to guard my house at night, no, Keenan."

"Why don't you try one of our own men this summer?" proposed his secretary.

"Go ahead, suggest."

"There's Mike Casey, for instance." "Old Casey, the night watchman here at the office building? No, I want somebody that'll keep awake."

"If you'd seen him last night clean up four welshmen, as I did, Mr. Rankin, you wouldn't worry much about his being awake."

"Send him in, Keenan. And the devil blister your heels if you're playing an Irish trick on me, understand!"

"Sit down, Mike," the manager told him. "Casey, how would you like to make two hundred extra money this summer? I want a reliable man to watch my residence this summer."

"Ah!" interrupted Mike.

"Thieves broke in two years ago and I won't have it again."

"Nayther would I, sir, if I was out there."

"Good. Got a gun?"

"It's a grand thing, a gatt, but, boss, I'm not needin' one; I've two fists."

"So Keenan says. Him! You don't look scared up from last night."

Casey grinned. "You should be ather seein' the welshmen," he said.

"Married?" quizzed his boss.

"Ask Biddy, my own woman, sir, she's an authority on that subject, I'm thinkin'."

"Excellent. If you're married, you'll stay at home. I'll make it three hundred."

"That's a hundred for the wife and—"

"Dress!" cut in Casey, with a marital snicker.

"Understand, she—er, you draw your wages here, too. But you stay day and night at my house, understand, Casey?"

"Biddy will, sir. And I won't be any speecies droppin' in unexpectedly, no sir, without going out boxed up."

The Michael Casey moved in the next week. Biddy Casey was as tall and as skinny as her husband was short and wide, twice as strong.

The summer passed uneventfully into August; Mike remained mostly attached to the apron strings of his wife; Henry H. Rankin's palatial home remained unburglarized. Then the governor of California took a hand—and Fate.

The governor pardoned Spider Callaghan and Fate reclaimed Spider, once free, that he had a genial half-brother, Timmy Callaghan, who ran a restaurant back in Stokestown and who knew nothing of Spider's criminal education.

Spider looked up his wife in Frisco, pulled the weeps on her, pocketed her money, bought some new clothes and lit out for Stokestown on the beams of a very comfortable-looking pullman.

Mrs. Casey, not liking Timmy Callaghan, nor his brother, once she glimpsed that nimble visitor, refused to allow her spouse to attend the grand party given by Timmy in the card room of his restaurant in honor of Spider's arrival. But Mike Casey eluded the watchful Biddy by sliding down the dumb waiter from the pantry to the kitchen below.

Timmy Callaghan's fatted-calf party was a unanimous success. There was plenty to eat and whatever goes with it and so one stifled himself, with the possible exception of the guest of honor.

Hours afterward Biddy Casey lay in wait for her errant husband and, when she finally heard him entering below, the lady proceeded in the dark to meet him more than three-quarters of the way. With soft tread, the frate Mrs. Casey quickly made the lower floor. There she could hear Mike coming in through the window in the back hall.

Now it happened that Michael at the party had had sense enough to remember his conscience. And the hour! Just as he entered the outer gates of his boss' yard he heard a choked-off shriek of pain—a male voice—and the sound of a first-rate battle royal in that back hallway. Cries of mercy, curses, Irish philopohy, the names of various Celtic saints and h—ll-born gentry, the splitting of teeth and oaths and the breaking up of furniture made up the program of the engagement. Mrs. Casey was making this obnoxious lecture the effort of her battle-scarred life.

Mike, thinking a burglar might be mauling his wife, his courage doxed back and he rushed up, unlocked the door and turned on the lights.

Biddy Casey had strength enough left to see her husband framed in the doorway and take one frightened look at the object of her discipline, then she fainted neatly away on top of what was left of Spider Callaghan.

Michael was rooted to the spot. He only came to when he heard the whisp of a voice from beneath his wife.

"For the love of Peter!" it said, "whatever you are, call the police, call the firemen, call the soldiers, quick before the breath of life leaves me. Only get this female tiger off me! How the devil was I to know my wife'd follow me all the way back here! Oh, it's you, Casey. Saints alive, man, stop laughing and pull this steam roller away."

DADDY'S EVENING FAIRY TALE

Mary Graham Bonner

MISERABLE MEASLES

"Dear me, dear me, and isn't that just too bad," said Peter Gnome.

"What is the trouble?" asked the other gnomes.

"I've just heard bad news," said Peter Gnome.

"Can we be of any help?—What is the trouble?" the others asked.

"I'm going to see what I can do about it right away," said Peter Gnome.

"You see, I have just heard that my dear little friend, Caroline, has measles."

"Measles have gone to visit her."

"No wonder you feel angry and sad," said the other gnomes.

"Tell us about Caroline," they urged.

"Caroline is a very dear friend of mine," Peter Gnome commenced.

"She is a perfect dear, that's what she is, Gnomes, a perfect dear!"

"She doesn't know that I am a friend of hers, because when I see my children friends I always wear my invisible robe."

"That means that no one can see me, I'm shy, I don't like to be seen any more than the Queen of the Fairies likes to be seen."

"But I have so many children friends, children whom I love and whom I am interested, and even though they never see Peter Gnome's face, he is their little friend."

"Caroline has big, dark eyes, and dark, curly hair and soft skin. She is not very tall, and she is not very short."

"She is just a perfect size. She goes to school and is an excellent student. She jumps classes, which means, Gnomes, that she has gone ahead of others and has been put up higher in the school world."

"She's bright, isn't she?" said one of the gnomes.

"In the summer she goes off to the mountains or to the seashore and she comes home with her darling little face all tanned."

"Her eyes are brighter than ever, and she looks so well."

"In the winter she lives in the city, in a very big city."

"Well, I have just heard that those Mean Measles have gone to visit her. They are so miserable and mean. You know how it is—they go about without being invited, just as do the Tensel Twins and the Whooping Cough Wretches."

"To be sure, none of them would ever be invited anywhere. They aren't visitors any one wants. They pack their suitcases with colds and coughs and sore throats and fevers and aches instead of with swimming suits and tennis rackets and tooth-brushes and nightgowns and such things that ordinary people would take with them."

"But they go without invitations, and they love to go to see children. They are so mean that they like to go to especially nice people—and you know, Gnomes, children are especially nice people."

"They want to visit my little friend Lucy, as you remember. They have left her some time ago. But now they have gone to see Caroline. Caroline is a neighbor of Lucy's, and they're both the best of friends."

"But, as you notice, while I've been talking, I've been getting my things ready, and I must go off now to see if I can't make these Miserable Mean Measles leave the charming Caroline."

"Peter Gnome was off, and when Caroline was asleep he had a long talk with the Mean Measles. And by promising them a ride in an airship he persuaded them to leave Caroline."

But it took them time to pack up—they still lingered about—but the next morning after Peter Gnome's visit Caroline felt better.

"For the Miserable Mean Measles were getting ready to go."

Riddle
Five hundred begins it,
Five hundred ends it,
Five in the middle you bring;
Add the first of all letters,
The first of all figures,
And give me the name of a king.
Answer: David.

Too Truthful
Jimmy—What are you bein' kept in for?
Billy—Because when the minister was here he asked me if Mary was the oldest and who came after her, and I said: "Oh, a different fellow every night."

Line in Lingerie to Follow Frock

Latest Underthings Feature Harmony Trend Seen in Outer Garments.

Harmony has been gaining such sway in the fashion world that it has now penetrated the realm of underthings, with the result that the new lingerie models feature the full trend seen in outer garments. In other words, says a fashion correspondent in the New York Times, the line in undergarments must correspond with that of the frock worn.

Georgette in exquisite panel shades and crepe de chine in white and shell pink are used in models for evening wear. A three-piece dance set in apricot georgette is trimmed with hand-made lace. Fullness in the steps is achieved by insets of tulle plait which are outlined with the lace. Instead of shoulder straps, three velvet-covered elastic bands hold the narrow bandeau in place. These are stretched across the back and fastened under the arms by small rosebuds. Shifted ruffles of lace and rosebuds add a Colonial touch to the garter.

The dare plays an important part in a three-piece model of heavy white crepe satin. Double folds of georgette serve as the only trimming, and when used in the tops of chemises and slip further carry out the new silhouette. Godets of the georgette plaited are placed around the bottom of the slip and at the sides of the chemise. Narrow pipings of georgette are used in the double shoulder straps of both garments and to trim the garters.

Crepe de chine, crepe satin and handkerchief lines are mentioned in many of the two and three-piece models destined for daytime wear. Lace and net in a variety of interesting ways provide the main trimming for these garments, while the more tailored models emphasize the use of lace and embroidery and drawn work. Many show borders of contrasting color, and a few have edges of real flat and Irish plait.

Attention to cut and drape are the outstanding features of the new line. Most tailored models to be worn with broad crepe de chine, handkerchief and crepe satin are the favored materials. No second trimmings, or undergarments, of knitted fabric is favored at the lower back. In the absence of trimming of any kind, broad, straight, laid-on the fabric. Crepe de chine, which has become a favorite material, is so much so that very little variation from the staple styles has been seen in the models of an evening. The clinging tendencies, however, which is a boon to the stout woman, who will have nothing of georgette or the crepe varieties.

In many instances the effect of an evening gown depends upon the selection of the proper slip. One safe rule to follow is to bear in mind the lines of the dress. If the gown is slightly fitted select a slip having the same lines, but in no case wear a full slip with a slender gown. Alips of georgette, chiffon and crepe are favored for evening wear. Fitted bodices and fullness in the lower parts of these garments are further evidence of the new silhouette in undergarments. Most of the models for daytime are cut on a long waistline with just a hint of fullness in the skirts to permit comfort in walking. Satin and women alike in the darker shades are very desirable in this type of garment.

How Gilt Edging Is Used to Enrich Velours Hat



The yellow hat is one of the season's favorites. It is worn upon all occasions, with handsome street suits or with informal sports clothes. The hat shown here is black velours decorated with gilt edging.

Frock in Tiers
Women have already derived a certain amount of satisfaction from tiers. Perhaps that is why they are now crying for tiers. Some of the most popular afternoon frocks are constructed entirely of tiers of chiffon. The gown is built just like a claspboard board, but does not have to be closed at the waist. The tiers of tiers are held in place with a track with satisfaction.

The KITCHEN CABINET

(© 1923, Western Newspaper Union.)

TIMELY FOODS

Now that green peas are so plentiful, they should be used freely in all sorts of ways. They are a most nutritious food, and they are also very palatable. They can be served in many different ways, and they are also very easy to cook. They are a most nutritious food, and they are also very palatable. They can be served in many different ways, and they are also very easy to cook.

Onion Chives—Take one onion and chop it fine. Place the onion in a bowl and add two cups of water and cook for ten minutes. Add salt. Cook the chives for ten minutes, then add the onion and cook for five minutes. Add salt and pepper to taste. Serve hot.

Peas and Potatoes—Boil one cup of peas and one cup of potatoes for ten minutes. Add salt and pepper to taste. Serve hot.

Peas and Carrots—Boil one cup of peas and one cup of carrots for ten minutes. Add salt and pepper to taste. Serve hot.

Peas and Celery—Boil one cup of peas and one cup of celery for ten minutes. Add salt and pepper to taste. Serve hot.

Peas and Spinach—Boil one cup of peas and one cup of spinach for ten minutes. Add salt and pepper to taste. Serve hot.

Peas and Beans—Boil one cup of peas and one cup of beans for ten minutes. Add salt and pepper to taste. Serve hot.

Peas and Corn—Boil one cup of peas and one cup of corn for ten minutes. Add salt and pepper to taste. Serve hot.

Peas and Tomatoes—Boil one cup of peas and one cup of tomatoes for ten minutes. Add salt and pepper to taste. Serve hot.

Peas and Mushrooms—Boil one cup of peas and one cup of mushrooms for ten minutes. Add salt and pepper to taste. Serve hot.

Peas and Asparagus—Boil one cup of peas and one cup of asparagus for ten minutes. Add salt and pepper to taste. Serve hot.

Peas and Cauliflower—Boil one cup of peas and one cup of cauliflower for ten minutes. Add salt and pepper to taste. Serve hot.

Peas and Broccoli—Boil one cup of peas and one cup of broccoli for ten minutes. Add salt and pepper to taste. Serve hot.

Peas and Turnips—Boil one cup of peas and one cup of turnips for ten minutes. Add salt and pepper to taste. Serve hot.

Peas and Potatoes—Boil one cup of peas and one cup of potatoes for ten minutes. Add salt and pepper to taste. Serve hot.

Peas and Carrots—Boil one cup of peas and one cup of carrots for ten minutes. Add salt and pepper to taste. Serve hot.

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Friedrich

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