

Ensemble Idea Is Favored by Paris

Attractive New Sets Offered in Daytime Outfits for Spring Wear.

Paris is again sponsoring the ensemble idea in the latest costumes, says a fashion writer in the New York Times. Dress of various types is more distinct and individual than ever, and each type is now represented, not in single dresses, but in complete sets as to style, fabric, design and color. Sports ensembles in particular are being shown. The name does not define precisely the sort of costume any longer, although fashion has decreed that the sports suit is now worn only for sports activities, general outings, or mornings in town or country. The softer, semisports suit and ensemble is suitable for all-day wear, though even it is no longer considered smart for every time of day.

There is the cloth ensemble, the ensemble of silk, crepe, satin or moiré and the costume in two materials in the same colors, and often the same pattern, are combined. This latter is a triumph of artistic creation which was introduced with the synthetic fabrics of last season, when taffeta and voile printed with identical patterns were combined. That vogue this season has swept the field of fashion.

In dress for actual sports events and general outing wear the lightweight woollens are used, in models that are more or less tailored. In these the bodices, whether separate or a part of the frock, are invariably made of a thinner material, crepe, georgette, voile or satin, the skirt and coat being of wool. When the bodice or overblouse is made of a different shade or color from that of the rest, this shade or color is used for the coat lining. This is especially practical and attractive when the fabric is crepe, satin or any of the soft silks.

Popular Colors Used.

Among the colors used in the sports ensembles for spring are both the serviceable ones, the quiet browns, greens, blues, and the lighter tans and beige, and the colors that are considered more "dressy." An engaging ensemble comes in black and white, which is considered to be fashionable for every type of dress. A one-piece

short, and has narrow tailored revers and collar. The blouse, which is made to pull over the hips with a flat giraffe effect, is trimmed with a narrow band of the plain goods around the neck, down the middle front and around the bottom, and with a deep slash in front. A cloche with the eyebrow line in front and a Deauville kerchief of flamingo red are shown with the suit. The shoes are of beige leather in the oxford style, which is succeeding the sandal shape.

Combines Tweed and Jersey. A practical version of the sports ensemble is being presented by Molyneux, who uses tweed and jersey together in models of distinctly tailored appearance. In this the skirt and short coat are made of brown and beige plaided tweed, and there is a soft tuck-in blouse of plain beige jersey.



Navy Blue Tie Silk, Trimmed With Chartreuse Soutache Embroidery.

sey. The coat has a conventional collar and revers, shallow cuffs and side pockets with stitched flaps, and is to be worn unbuttoned. A wide band of the tweed stitched about the top of the skirt has the modish flat giraffe effect and a narrow strap of the plain goods is sewn diagonally across this in front.

An American interpretation of the same type of costume is longer in line and is made of crepe and silk. The frock has a kilt skirt of pale yellow crepe and a cardigan of two shades of yellow in geometric pattern, with a large monogram embroidered to form a motif low on the front. This is repeated in one corner of a large kerchief of white crepe banded with yellow, which is knotted about the shoulders. The three-quarters coat is made of silk rep in a deeper shade of yellow.

This is one of the lighter weight ensembles that will be seen in several variations this summer. The most chic suits for first wear are the light woolen combinations, in which silk and crepe or another kind of wool goods are introduced.

Goupy is one of the Parisians who is making serviceable ensembles all of wool, but of varied weaves and colors. Schiaparelli makes an unusual combination of fabrics in an ensemble with a one-piece frock of washable moiré in a soft shade of gray, buttoned straight down the front. A seven-eighths-length coat is made of gray and green wool mixture with a collar of gray astrakhan. This model is shown also with a frock of gray wool jersey to be worn with the same coat.

Tie Stuffs in Demand. The printed materials, silks, crepes and satins, offer impermeable motifs for ensembles with woollens and plain goods. They are made in sports suits, semisports and afternoon costumes. For the practical all-day ensembles the new tie stuffs are in great demand and make chic costumes in combination with a light-weight woolen, serviceable both for the variable days of early spring and for summer.

A frock of beige taffeta printed with small geometrics of scarlet, brown and black is made with kilt skirt, blouse bodice and flat wide giraffe. A narrow scarf tied in front like a Windsor takes the place of a collar, and the coat, of beige kasha, is lined with a print like that in the frock.

Velvet is combined with these summery prints in some of the latest models from Paris.

Some entirely new ensembles of more elaborate type are made of printed moiré and satin effectively arranged to bring out the fabric and color value of each. A very beautiful gown is made after a Paquin model with bouffant arrangement of drapery of figured moiré in two shades of gold over a petticoat of plain gold satin. This dress is in a style that is suitable for formal afternoon or informal evening. Another, similar in type, is made of moiré printed with a conventional pattern in two shades of green, the ground chartreuse, the figure in lustrous emerald green. The dress is cut in princess model with sheath effect, and the drapery consists of two huge bows of emerald green satin, one on each side at the back, from which hang flaring panels slashed near the bottom, and points at the edge that dip low in back. These flaring panels are faced with chartreuse chiffon matching the moiré in tone.

Draw on All Sources for National Music

National music . . . has to be discovered and clad in beautiful forms, just as popular myths and legends are brought to light and crystallized into immortal verses by great poets. All that is required is a good ear, a good memory, and a faculty for molding fragments of past generations into a harmonic whole. A few days ago I read that Brahms, according to his own words, took folk-tunes as motives for his new collection of songs and arranged them for piano. Liszt in his rhapsodies did the same, and Schumann in his "Two Grenadiers" used the Marsellaise. The Irishman Balfe used a Hussite choir in his "Bohemian Girl," although nobody knows where he got it from. Thus sooner or later popular music attracts the attention of and finds its way into the works of great composers. . . . I know that the question whether inspiration drawn from some stray melody or folk-song is sufficient to lend higher musical works a national character has not yet been solved. Neither is it certain whether national music as such deserves priority. I for myself believe firmly that music which is the most characteristic of a nation deserves the greatest recognition.—Dvorak in a Letter Written From America.

Danger in Overdoing Changes in Business

A man who has had great success in running up business organizations and who has accumulated a fortune from this line of work, has learned something worth passing on.

"Never picture any new idea, any new plan, and new course of action as terribly important," he declares. "And never feed out more of an idea at one time than the people you are dealing with can absorb. You must avoid frightening them. You must take carefully into account the mentality of each man affected by whatever you propose to do. Make things look easy to them. Get them to feel that they can readily adapt themselves to the different way of doing things. Nurture their confidence. By using these methods it is astonishing how smoothly the functioning of an organization can be readjusted even radically."

That sounds sensible, to avoid asking employees, or anybody else, to digest far-reaching, brand new ideas all at once. In driving an automobile we do not expect it to jump from low speed to high speed; we first put it into second.—Forbes Magazine.

Age and Exercise

Amounts of physical activity required by healthy persons at different ages, as computed by various authorities, are summarized in an article on exercise by Dr. James O. Nail.

The program quoted calls for: Four hours daily at the age of five, five hours daily from seven to nine years, six hours daily from nine to eleven years, five hours daily from eleven to thirteen years, four hours daily from thirteen to sixteen years, three hours daily from sixteen to eighteen years, two hours daily from eighteen to twenty years, and one hour daily for persons over twenty years of age.

Dutch Bricks as Ballast

Many an ancient house in and about New York is said to have been built with imported Dutch bricks. The little American vessels that traded with the West found it cheaper to ballast with Dutch bricks and sell them in New York for a trifle than to ballast with stones, a scarce article in Holland anyhow, and dump them in the harbor. So good Rotterdam bricks might get into a New York chimney; as for similar reasons bricks loaded in London might help rear a Virginia planter's stately mansion on the James, with local brick kilns near.

The "High Hat"

It had always been Sambo's ambition to own a fur coat, and after years of saving he was at last able to buy it. As one morning he was strutting down the street, a friend approached him.

"Mo'nin', Sambo," the friend remarked. "Pretty col' day, ain't she?" Sam lifted his chin haughtily from the depths of his fur collar.

"Ah really can't tell 'bout the weather," he replied carelessly. "Ah ain't looked at de paper today."—Boston Globe.

Yukon Territory

The Yukon territory was set up as such in 1898 by an act of the Canadian parliament and provision made for its local government by a legislative council composed of a commissioner and six others. This territory has an area of about 207,000 square miles. The Yukon river is navigable for 2,000 miles in the United States and Canadian territory and the territory itself is not only rich in metals but has much arable land.

Gems From Dr. Johnson

The Great Lexicographer, having refused to recommend a man for a position, Boswell said: "Sir, you have gotten many men positions. Why do you now take this stand?"

Doctor Johnson: "Why, sir, every time I got a man a position I made an enemy of him. Couldn't afford to have so many enemies. Had to stop, sir, had to stop."

Varieties of Spiders Have Communal Nests

Some spiders live in large colonies in close intimacy not only with spiders of different species, but with other insects. In Mexico in regions at an altitude of 2,500 yards, spiders are found that live in societies and construct common nests of large dimensions like the nests of ants and bees. The nests are in great demand among the natives of the country, who take fragments of them and hang them about their rooms as traps for flies and mosquitoes.

The nests are surrounded with threads that serve as hiding places in which the spiders lie in wait for their prey. All the insects caught are used as food for the colony. In the nests, which the spiders never leave for any reason or under any circumstances, are piled heaps of flies, yet the nests are kept with the utmost cleanliness. The public hygiene of the colony is looked after by a small creature treated with scrupulous respect by all the spiders. This infinitesimal being does for spider communities what the blind white wood louse does for ants. It is of the family of the Latridiidae; it lives in the common nest with all the spiders, nourishing itself on everything rejected and cast off by them.—Washington Star.

Cretans Were Liberal in Decorative Ideas

The Cretan decorators did not scruple to depart from a literal interpretation of nature if by so doing they secured desirable decorative effects.

If a monkey with a blue head suited their purpose better than a realistic monkey they showed no hesitance in altering it. This is the decorator's privilege, a sort of artistic license that has been taken by artists from those ancient times to the present.

Do not think that curious drawings and distortions are the product of amateurish hands. The Cretan decorators did not alter the apparent forms because they could not draw them correctly. It was done deliberately, to suit their scheme of decoration. Sometimes a naturalistic treatment of flowers and ferns was used.

When they liked they could give realistic interpretation and at other times conventionalize their subjects. When it suited their purpose they put in colors that nature never used in such places. These Cretan decorators were great craftsmen and artists. Their designs are studied by artists today.

Not Guilty

A man was charged with kissing a girl against her will, and during the proceedings the girl went into the box.

"You say," said the counsel for the defense, "that my client took you by surprise, and that you gave him no encouragement?"

"I do," replied the girl.

"Doesn't it strike you as strange that he should have managed to kiss you as you were unwilling?" added counsel.

"Look at my client, and then consider your own height. Why, you must be nearly a foot taller than he is."

"Well, what of it?" retorted the girl. "I can stoop, can't I?"

Chasing Woodchucks

The wise farmers, when bothered by woodchucks, resort to one of three methods in thinning them out. They insert either calcium cyanide or carbon disulphide in the chuck's burrow and seal it over. The fumes in a short time will penetrate every part of the burrow and Mr. Woodchuck is gassed to death. Another method is that of attaching a hose to the exhaust of a tractor engine or automobile and inserting down into the burrow, sealing the entrance and racing the engine. Carbon monoxide does the rest. Hunting chucks with firearms is a long drawn out job and has never been satisfactory.

Narrow Escape

A small child who much disliked milk pudding had been made to finish it before leaving the table. When she had at last eaten it she asked if she might get down.

"Yes, when you have said grace," said her mother.

"But I've nothing to be thankful for," answered the child sulkily.

"Very well then," said the mother, "stay where you are."

This was too much for the child, so, putting her two small hands together, she said, in a loud, clear voice, "Thank God I wasn't sick. Now may I get down?"

Not in His Line

While doing some historical research recently, an Indianapolis woman stepped into a cigar store seeking information concerning a tablet in the vicinity, supposed to represent the site of the first school building in Indianapolis.

In response to the woman's question, the man behind the counter returned politely, "We don't keep tablets, lady."—Indianapolis News.

Lost Walk in Spirals

Persons lost or blindfolded naturally walk in circles or spirals, not because one leg is shorter than the other, but because of a special "steering mechanism" that takes control when the eyes are unable to function as directing agents.

Konnorsreuth's Stigmatized Girl In Ecstasies Speaks Language Christ Spoke

Dr. E. Wessely, Distinguished Orientalist, Announces His Astonishing Finding Upon Visit to Theresa Neumann

By Dr. Frederic Fawcett (Vienna Correspondent, N. C. W. News Service)

Vienna, Feb. 25.—Strange words pronounced "magars," a word borrowed from the Greek (magabara), which appears in the corresponding passage in the Gospel according to St. Luke 22:48. Words borrowed from the Greek, he says, regularly lose the aspiration of the letter "ch," the Greek word "charos" (happiness) becoming "garos" in the Aramaean. The followers of Jesus, ignorant with the false Jews, exclaimed: "A sword! Down with thee, creature of the devil, thief! Thabet! A sword, down thou creature of the devil!"

"The reader," Dr. Wessely continues, "now ask for Jesus, Nazareth (Aramaean for Jesus of Nazareth) and Jesus answers: 'Aha' (Aramaean for 'I'), which in Hebrew would be 'Anahel'. Then turning to the disciples, he says: 'Komu' (Aramaean for 'come'). Jesus is now taken to the people in the street, seeing the procession cry out: 'Ma hadar, wadha sheen and heard is most vivid."

This phenomenon was observed by three scholars—Dr. Fritz Gerlich, Professor Wutz and Johannes Bauer, professor of Semitic theology in the University of Halle—working independently of each other. Dr. Wessely gave an interesting explanation of the observations of these experts in his address.

Dr. Wessely's Findings. "First of all," he said, "it is an established fact that the ordinary colloquial speech of Jesus Christ and His disciples was neither Hebrew nor Greek, but Aramaean, in which, it is true, had been embodied many words borrowed from the Greek language. There is no doubt that the original words of Jesus, as contained in the four Gospels, are Aramaean. But, in the Greek version of the New Testament, only about 16 Aramaean words have been handed down to posterity.

"Unfortunately, we do not know quite exactly the forms of that Aramaean dialect, but we know those of cognate dialects spoken in times before and after Christ. Although the language of Christ is not an exactly definable quantity, it can, nevertheless be ranged in a certain place between two known quantities. If we are asked whether philologists of our day could understand the Aramaean speech of Jesus and His apostles, the answer would be in the affirmative, so far as single and not too long sentences are concerned.

"Theresa Neumann is a simple girl who never learned any foreign language, not to speak of Aramaean. At one time in her ecstasies, she said that trumpets had been sounded and that the people had cried out. When asked what the people had cried out, she said: 'Salahu . . . Jehudajo,' which are the Aramaean words for 'crucify' and 'Jews.' The foreign words spoken by Theresa are said some times only when they are specially requested. At other times, without any particular difficulty, she injects them into her narration of what she has seen and heard in her vision, and when she relates things that are not reported in the Gospels.

Girl's Account of Christ's Betrayal. According to her statement, false Judas greeted the Lord with the words 'Schlama, Rabbuni!' which is the Aramaean for 'Greetings, Master.' The disciples, Theresa says, seeing the traitor approach, cry out with indignation and excitement: 'Magars balasubba ganaba, ganaba magars balasubba!' This sentence, Dr. Wessely says, is not yet understood by the scholars, and he points out, the vulgar

expression.

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Model for Afternoon, of Mouse Gray Silk and Blue Printed Satin.

frock of sheer black and white wool is made to be worn over black tulle circle or varnished silk—which itself makes an appearance in a plaited, fan-shaped panel at one side and a polished line around the bottom. The upper part of the frock, which fits easily, is lifted to blouse over a narrow stitched giraffe, and a three-quarter coat of the circle is lined with the check. A toque of the circle is arranged in folds about the head with a single white ornament of feathers.

Much jersey, both plain and figured, is being used, often with another fabric. Some of the French designers are showing in their current collections charming sports suits of plain and patterned jersey arranged in stylish contrasts. One, particularly chic, youthful and dashing has a short jacket and skirt of forest green jersey and a sweater of the same weave in gay stripes on a beige ground. The style "news" in this model, which reflects the mode for spring, is in the use of a plain skirt cut with a slight flare and a jacket which is collarless and tied at the neck with two strips of goods, and has a lining and cuffs of the same material as the sweater.

The jacket and the sweater, which is belted, are the same length, and stitched patch pockets are placed at the very edge. The hat designed to be worn with this ensemble is a beige felt cloche with geometric applique of green cloth. The brim rolls away from the face and triangular sections form laps over the ears.

Chanel, who is the author of this ensemble, has designed another of jersey, with coat and skirt of plain beige and overblouse with a pattern of horizontal stripes of beige, red, white and blue. The coat is very