THE SEASON OF MUSIC

PROGRAMMES OF THE FIVE CONCERTS OF THE MAY FESTIVAL.

Unusually Attractive Selections for Music Lovers—Children's Chorus a Strong Feature.

The programmes for the concerts of the May Music Festival, which have been arranged by Musical Director Van der Stucken, Mr. Ernestinoff and the music committee of the board of directors, are so varied and present so many new works as to commend themselves to all lovers of high-class music. In arranging the programmes the plan has been to make them conveniently shorter than those given at previous festivals, and none of the concerts will be more than two hours in duration, including the intermission each evening of fifteen minutes.

The choral works to be given will include some of the most celebrated compositions in modern music. Berlioz, who was nothing if not original and interesting, will be represented by his sacred cantata, "The Flight into Egypt." This cantata pictures in tone the flight of Mary and Joseph, with the infant Jesus, into Egypt, where temporary security from threatened danger was found. "The Swan and the Skylark," by Arthur Goring Thomas, is the longest of the choral works, but it is not too long for pleasurable listening throughout. Well sung, as it may confidently be expected to be, it will prove one of the exquisite delights of the festival. A magnificent finale to the entire festival will be the chorus "Unfold, Ye Portals," from Gounod's "Redemption." The Wagnerian numbers will include selections from "Die Meistersinger," "Flying Dutchman," "Rheingold" and "Tannhauser."

Mr. Van der Stucken's great orchestra of nearly sixty pieces will present some notable works, including the famous ballet from Massenet's "Le Cid," a Haydn Symphony, Weber's "Euryanthe," two of Mr. Van der Stucken's compositions and Beethoven's overture, "Egmont."

The programmes as at present arranged, subject, probably, to some slight alterations, but none of great importance, are as follows:

—Thursday Evening, May 20.—

Prelude, Chorale and Fugue ..... Bach
Orchestra.
Aria—"The Magic Flute" ..... Mozart
Mr. Ffrangcon Davies.
Choral fantasie ..... Beethoven
Mr. Oliver Willard Pierce, chorus and orchestra.
Aria—"The Magic Flute" ..... Mozart
Mme. Clementine de Vere-Sapio.
Overture—"Euryanthe" ..... Weber
Cantata—"The Swan and the Skylark," ..... Goring-Thomas
Mme. De Vere-Sapio, Miss Sara Layton Walker, Mr. Evan Williams, Mr. Ffrangcon Davies, chorus and orchestra.

—Friday Afternoon, May 21.—

Symphony in C major (No. 7)..... Haydn
Orchestra.
Aria.
Mr. Barron Berthald.
(a) Pagina d'Amore ..... Van der Stucken
(b) Caliban's Pursuit, from "The Tempest" ..... Van der Stucken
Orchestra.
Songs.
Mr. Barron Berthald.
Ballet—"Le Cid" ..... Messenet
Orchestra.

—Friday Evening, May 21.—
(Wagner Concert.)

(a) Overture.
(b) Introduction and chorus.
(c) Ballad and chorus.
(d) Duet — From "The Flying Dutchman."
Miss Ella Russell, Miss Sara Layton Walker, Mr. Morris Meck, Mr. Ffrangcon Davies, ladies, chorus and orchestra.
Entrance of the gods in Walhalla—From "Rheingold."
Vorspiel, "Die Meistersinger"
Orchestra.
"The Two Grenadiers."
Mr. Ffrangcon Davies.
(a) Overture.
(b) Aria.
(c) March—From "Tannhauser."
Miss Russell, chorus and orchestra.

—Saturday Afternoon, May 22.—

Overture—"Egmont" ..... Beethoven
"Suite" ..... Gluck
Orchestra.
Aria.
Miss Sara Layton Walker.
Concerto in E-flat major..... Liszt
Mr. Oliver Willard Pierce.
Children's Cantata—"Into Life" .....Benoit
Children's chorus and orchestra.

—Saturday Evening, May 22.—

"The Flight into Egypt" ..... Berlioz
Mr. Barron Berthald, chorus and orchestra.
(a) Dance of the Sylphs .....Berlioz
(b) Hungarian March, from "The Damnation of Faust" .....Berlioz
Orchestra.
"The Mad Scene"—From "Hamlet" .....
..... A. Thomas
Mme. Emma Calve.
Overture and chorus, from Masaniello." ..... Auber
Orchestra and chorus.
Aria—"Le Perle du Bresil".....David
Mme. Calve.
(a) Reverie, from "Suite Algerienne,' ..... Saint-Saens
(b) Finale, from "Les Erynnise".Messenet
Orchestra.
Chorus, from "The Redemption"....Gounod
Chorus and orchestra.

In addition to other local artists who will appear at the festival, whose engagements have already been announced, Mr. Morris Meck, the well-known tenor, who is a leading member of the festival chorus, will have a solo in the "Flying Dutchman" number of the Wagner programme.

The Work of the Chorus.

The festival chorus is doing a great work this season. There is an average attendance of four hundred at each of the rehearsals, and the singers show an enthusiasm and earnestness that have never before been manifested. In addition to the regular weekly rehearsals of the entire chorus, special rehearsals of the ladies' chorus and other divisions are held more frequently. Within the next two weeks the general rehearsals will be held twice a week, continuing until the festival. The great children's chorus of one thousand voices has been rehearsed in two parts by Mr. Ernestinoff, the efficient assistant musical director, and Mrs. Wilkinson, superintendent of music in the public schools. Hereafter both divisions will be rehearsed together in Tomlinson Hall, and Mr. Van der Stucken will give his assistance. This children's chorus is a novel feature for an Indianapolis festival, and great interest is already shown in it. The children were selected from the public schools, only those with the best voices being taken.

Nobody who has not attended one of the festival rehearsals can have an adequate idea of the hard work that is done. Mr. Van der Stucken is somewhat exacting, but is courteous and agreeable with it all, and the choristers are imbued with his spirit of enthusiasm. That they are very much in earnest is indicated by their efforts, and it is a significant fact that the leading members, who have been in the organization for several years, say that the chorus is singing much better and receiving better training than ever before. This view is also taken by a number of leading musicians of the city, who have attended several of the rehearsals. Mr. Van der Stucken naturally enough is anxious that the chorus shall be superior in every way and the singers themselves are ambitious in the same direction.

The Festival Prospectus.

The directors this year have made a radical departure in advertising the festival and one that promises excellent results. They are getting out a beautifully illustrated festival prospectus of eight pages, containing the programme, announcements, sketches and portraits of artists, etc., and fifty thousand of these will be carefully distributed throughout the city and State by mail and other ways. The prospectus, which is printed in a very attractive form, will be ready for distribution this week.

The regular festival book will be got out later and will probably be sold at a small price, as is the custom in other cities where they have musical festivals. It will contain the names of the guarantors and chorus singers, portraits and sketches of the artists, and the choral works in full.

Calve in Boston.

The Grau Grand Opera Company opened its engagement in Boston last week with "Faust," and Mme. Calve, who is to sing at the Indianapolis festival, created a sensation as Marguerite. The Boston Herald's critic says of the performance:

"Mme. Calve's Marguerite is a creature that throbs in response to higher and deeper impulses than those of a skilled singer. It is the effort of a great actress possessed of that rare gift, the art of concealing art. It is also the effort of a great singer with an exquisite voice whose purity and sympathetic tones are a constant charm to the ear.

"There was the most skilled art in the love scene in the garden, in the eagerness of the girl to respond to her lover's pleadings and her maidenly shrinking from his touch until at last she throws herself rapturously and unreservedly into his arms at the window. It is impossible to describe adequately the beautiful gradations of feeling that marked her acting through the whole of this scene. The tragedy of the part was no less extraordinary in effect. There was no overstraining in any direction; the modesty of nature was never lost sight of and the pathos was always sincere and appealing.

"In the scene in which her woes culminate in the curse and the death of her brother there were no hysterics, no casting herself on his body in an agony of anguish. She runs away from the dead body and rushes up the steps of her dwelling to avoid the terrible sight; but before she disappears she turns for one parting glance; her eyes become vacant, she is confused for a moment and the low and brief laugh she gives tells with terrible force of madness. In the closing scene in the prison the artist was no less powerful, and here her splendid singing reached a tremendous climax. The whole was the work of an artist of lofty and original genius capable of moving smiles and tears at will. And yet, strange to say, this splendid bit of art did not arouse the enthusiasm that it should have done. It was so subtle that it was above the heads of the audience.

"The recalls and the applause were little more than half-hearted until the splendid climax the artist made in the last act, when the public for the first time broke into a frenzy of applause; but whether it was for the power with which she emitted the high note or for the beauty of her acting and singing it is not easy to decide. Now that it has been told that the effort was one of brilliant and rare power it is fair to presume that it will know when to palpitate with the right emotion and applaud in the proper places. The one really enthusiastic encore of the evening was that accorded the soldiers' chorus. Here the audience felt at home. Mme. Calve's performance was so out of the beaten track that the audience was evidently all abroad."

SLEEPING FISH CHANGE COLOR.

Some Also Take Peculiar Attitudes When They Rest.

Nature.

While investigating the nocturnal habits and colors of some of our native marine fishes I made the unexpected discovery that a number of species had the peculiar habit of assuming while sleeping a style of coloration quite unlike that seen in the daytime.

Most of my observations were made late at night, between midnight and 2 o'clock a. m. The gas jets near the aquaria were turned down so low as to give barely light enough to distinguish the forms and colors of the fishes. Under these conditions, by using great care not to cause any jar of the floor nor sudden movement of any kind, I succeeded in observing many species asleep. Most fishes sleep very lightly and are aroused by almost imperceptible vibrations of the air or water. Some of these fishes took unexpected attitudes while asleep.

In many cases the change of color from that seen while awake or in the daytime consisted in a simple increase in the depth or intensity of the colors, the pattern of colors being the same. This was the case with several species of flounders. Those that are spotted or mottled with dark pigment showed their markings much more strongly or in greater contrast with the ground color than by day. Several species of minnows (fundulus), which are marked either with longitudinal or transverse dark bands, have these markings more decidedly black and better defined than by day. The same is true of the king fish (menticirrus nebulosus), in which there are obliquely transverse dark stripes that come out more strongly at night than by day.

The black seabass (Serranus furvus) and the searobins (Prionotus plumipes and P. evolans) presented the same phenomena. Several species of trout (Salvelinus fontinalis, etc.) were observed to become much darker at night than in the daytime, but I was not sure that any of those observed were asleep at the time.

It is well known that trout, flounders and some other fishes are able to change their color, even in the daytime, according to the color of their surroundings. Therefore a darkening of the colors at night is to be expected, even if not asleep. But in all the cases mentioned above the nocturnal change of color is of a protective character.

Other fishes, however, show much more remarkable changes. Among these the scup or porgy (Stenotomus chrysops) is one of the best examples. This fish, when active in the daytime, usually has a bright silvery color with iridescent tints. But at night, when asleep, it has a dull, brassy ground color, and the body is crossed by about six transverse black bands. When one of these fishes, with this coloration, was awakened by suddenly turning up the gas, it immediately assumed the bright silvery colors belonging to its daytime dress. This experiment was repeated many times, on different individuals, with the same result. As this fish naturally rests among eel-grass and seaweeds, the protective character of its nocturnal colors is obvious.

A common filefish (Monacanthus, sp.) was observed that presents a very decided change in color pattern. This species, in the daytime, is mottled with brown and dark olive green, and the fins and tail are a little darker than the body, but when asleep, at night, its body becomes pallid gray or nearly white, while the fins and tail become decidedly black. These colors are decidedly protective at night, or in a feeble light, among rocks and weeds, where it lives. This and other species of filefishes, when sleeping, would usually rest on the bottom with the back leaning against the glass of the aquarium or against a stone at a considerable angle.

The common tautog or blackfish (Tautogo onitis) has the curious habit of resting upon one side, half buried among gravel, or partly under stones, and is often curved in strange positions. It is easy to imagine that the flounders originated from some symmetrical ancestral form that acquired, like the tautog, the habit of resting upon one side, at first only when sleeping, but afterwards continually, owing to the greater protection that this habit and its imitative coloration afforded. The one-sided coloration and the changes in the position of the eyes, etc., would gradually follow in accordance with well-known laws of evolution.

The common squid (Loligo Pealei) was observed sleeping on several occasions. At such times it rests in an inclined position on the tip of its tail and on the basal parts of the arms, which are bunched together and extended forward, so that the head and anterior part of the body are raised from the bottom, so as to give room for breathing. The siphon tube is then turned to one side. Under these circumstances the color is darker and the spots more distinct than when it is active, owing to the expansion of the brown and purple chromatophores.

A "Topic of the Time."

Chicago Tribune.

Now the thrifty housewife riseth betimes and reckoneth she will clean house. She girdeth up her loins, donneth a mob cap, and with a dusting brush as a scepter of power she ruleth with a high hand and an outstretched arm. From morning until night the house resoundeth with turmoil, it reeketh with water and the family is put upon short rations, while life becometh a burden to one who loveth peace and domestic tranquillity. As for the husband, he liveth in the gall of bitterness and the bond of iniquity, and his word is of little worth. His wife sayeth unto him, "Do this," and he doeth it meekly and with a broken spirit. She causeth him to beat the carpet, even as a galley slave, and the proceeding filleth him with weariness and his lungs and nostrils with dust and peradventure many microbes, whereby his bodily health may be injured. She forceth him to put down the carpets and to stretch the same with exceeding great tension, and he groaneth and travaileth as one who walks in darkness and he wisheth he was a bachelor. In the afternoon of the second day he dissembleth with his spouse and prevaileth with her to allow him to go down town "to see a man," promising to return speedily, and she suffereth him, albeit not without much pleading. Then he hurrieth to the place where refreshing mixed drinks are dispensed and cooleth his fevered face in divers schooners of beer. He tarrieth long at the cup and enjoyeth his liberty to the utmost, yet with secret misgivings as to his reception on his return. When the low descending sun admoniseth him that he must be going he wendeth his way toward his domicile with great trepidation, for he feareth a scene. But as he entereth the house, behold! the wife of his bosom, comely to look upon, clad in her best gown, welcometh him as one who is returned from a far country; behold, also, the house is spick and span from top to bottom and the table, clad in snowy linen, is garnished for the evening meal. He gazeth with admiration and claimeth his due share of the transformation, although he sayeth inwardly, as was said of Jael, the wife of the Kenite, "Blessed is she above all women."

Feeble Imitators.

Chicago Record.

"What do you think of Gladstone riding a wheel at eight-seven?"

"I think it is liable to burden other family circles with a lot of broken-legged elderly gentlemen."

THE WORKINGS OF KARMA

A PAPER READ BEFORE THE LOCAL THEOSOPHICAL SOCIETY.

Mrs. J. A. Marshall's Explanation of This Law of Action and Reaction Which Governs the World.

The following paper on "Karma and Reincarnation," was read before the Indianapolis Theosophical Society, at the Propylaeum, on Sunday evening, by Mrs. Jeannie A. Marshall:

"A chief teaching in theosophy is of the necessity to view the universe and its workings as a whole. Following this method there is less liability to become confused by the intricacies of the network of effects that holds in inextricable meshes the governing conditions of to-day, the complications of which seemingly present a chaos of problems that staggers the mind to contemplate and overcomes us with the impossibility of a solution. But when investigation is based on the unity as demonstrating that all things and conditions have but one and the same origin and must be governed by but one and the same law, the difficulties that beset inquiry in some measure disappear. Plato and Pythagoras, following the methods of greater initiates, taught always from universals to particulars, and in theosophy the surest means of avoiding confusion in deductions is to follow the same principle throughout its infinite applications.

"The endeavor to escape from the all-including unity that binds beings and things in the inviolable bonds of the one law is what has occasioned modern thought in its profoundest and sincerest reflections to stray so far from truth. It is written in the 'Secret Doctrine,' Page 153, Volume II, that 'Analogy is the guiding law in nature, the only true Ariadne's thread that can lead us through the inextricable paths of her domain toward her primal and final mysteries.' In the limited area of our sensible perceptions, wherein, because of the undeveloped state of our consciousness, we lose sight of beginnings, the most evident factor is the law of action and reaction, or, cause and effect, or, in theosophical parlance, karma. The word karma implies both action and reaction, but we find no adequate equivalent in English, and can only translate it by two English words distinctively opposite in significance.

"Karma, as action and reaction, is found, when we follow the indication offered in the quotation from the secret doctrine regarding analogy as the direct guide in metaphysical and philosophical speculations, to be at the root of all manifestation. It is the absolute and undeviating law that decrees the order of the march of evolution. Through karma was the universe projected into being. Through karma is the universe drawn down the cycles of manifestation. Through karma must it be resolved back into the absoluteness of the unconditioned. Action and reaction mark the measure of the pulsations of life itself, vibrating between the subjective and objective planes of consciousness. The heart of man and beast, the breath of all sentient creatures, the processes of nature, the sweep of worlds in their orbits, all obey the adjustments of karma, and those adjustments are what preserve the harmony that is the order of the universe. Our growing consciousness climbs upward from the inert to the active through alternate spiritual and material conditions which are interdependent, whence is deduced the corolary doctrine of reincarnation, which is nothing more than the fulfillment and perfect method of the law of karma.

RESTORES LOST EQUILIBRIUM.

"Perhaps it will bring our comprehension nearer to the truth if we try to realize karma as a restorer of lost equilibrium. Not only in the physical planes, but in the subtile thought planes, where governing impulses, that later materialize themselves into acts, are molders of conditions that, once started swinging down the widening ripples from their center, must touch into responsive vibration the furthest end of the universe before they are expended.

"Karma adjusts the return of the force, whatever its character, from the periphery of existence to the projector. We fling a ball against a wall and, in obedience to the law, it rebounds to our hand. We send forth a thought against the potency of the unity, and it reverts to us endowed with the power with which our will has invested it; for every action must inevitably bring its reaction. And since we recognize karma as dominant in all of the operations on the evident planes there is no reason why we should lose sight of it or question it in its applications to human action. Man, the product of karma, must obey the law of karma; and only in reaction can perfect justice be had. The love of justice is intuitive and recognizable even in undeveloped minds. Whenever we can discover that suffering is due to reaction we become reconciled to it as necessary. How would it be, could the world at large understand that the common reign of misery is due to the reaction from humanity's violation of natural laws? It seems to me that the effect of a general knowledge of the law of karma would tend to even up conditions somewhat.

"We find our greatest hope in the fact that the law is inexorable, for the undeviating return of actions is what makes effective the good that we put in movement by thought and deed. In physics it is an axiom that any force can be counteracted by an equal and opposite force, and in this connection we can understand how evil karma can be modified by good karma, how the past may be retrieved by the future. But this does not mean that we can escape karma. Only that we can accept the evil that comes to us from our past actions in such a way that it is transmuted to good. Suffering, patiently and nobly endured, in the understanding that what cannot be avoided should not be resisted, becomes a strengthening and purifying agent that develops and emancipates the divine element of our being. The injury we do to our fellow vibrates, because of the unity, to the utmost boundaries of every plane of substance, and the reaction returns a hindrance in the path of the advance, not of ourselves alone, but because of the unity of the world. The good we confer upon another goes forth in the same manner, and comes back to its source as an uplifting aid on the upward way. So each man becomes his brother's keeper. Through free will we have fallen, through free will we can arise. Deliberately careless, grossly absorbed in selfishness, humanity has sunk by degrees into a torpor of materialism that like a poisonous vapor subtiley and surely paralyzes the faculties of the soul until they can no longer act, and the intellect, deprived of its inspiration from the impersonal spirit that is the higher self of man, clogged in its inner perceptions, falls a prey to the enchantments of matter, forgetting its origin and its destiny, both of which are found in the promise and the fulfillment of infinite attainment.

KARMA NOT FATALISM.

"It is clear that karma is not fatalism in any sense. Though man is bound by its decrees and can never escape the consequences of his past acts, he is free from the moment he arises to the occasion, and, acknowledging the present to be of his own creation, makes himself master of the situation by conquering his personal inclinations and delivering himself up to the universal will, aiding in the restoration of the equilibrium he has disturbed. Willingness to suffer is a mere matter of common honesty, after all. The only escape from karma is through that spiritual development which lifts us above the spheres of its operation.

"All reaction is proportioned exactly to the act. Therefore it is evident that we can never become karmic agents in the strict sense of the term. When we unwittingly become instruments of infliction to another it is not that we have been made helpless tools by the universal power. What placed one person in the position of chastiser and another in that of the chastised but the former acts of both? Together they have incurred the debt against nature; together they must pay it. When we intentionally choose to take upon ourselves the punishment of another responsible being, however much he may seem to deserve it, we practically impeach the divine law as inefficient, and also invoke upon our head the reaction that cannot be other than disastrous. Free will makes it impossible for a man to be a karmic agent unless he chooses to lend himself to the temptation of the opportunity to become such.

"Perhaps only those can become helpless karmic agents who are so debilitated by the vampirizing influences of beings extraneous to their own sphere that they lose their power to exercise their will in resistance and so gradually sink below the average level of human capacity. Instance of this may be had among many spiritual mediums who submit themselves to the intelligent agencies that inhabit the lower astral planes and in time become their helpless prey. Such must re-enter the world cursed with burden of heavy ignorance. Well has it been said that ignorance is the unpardonable sin, for ignorance is only contracted by yielding up the divine capacity to know. This is not difficult to understand. In the beginning all must have been equal participators in the knowledge of the law, but during the course of ages some yielded more to the temptations of matter than others and so lost in proportion the light of spiritual wisdom that illumines the way to him who cherishes it, preserving it in the sanctum of a heart undefiled by the mastery of passion. Therefore ignorance can be no shield against the consequences which are inherent to the position in which we have deliberately and knowingly placed ourselves. It is impossible to serve both God and mammon. In man, spirit and matter are balanced against each other; as we take from one we add to the other, and as to the results we must remember that Spirit or Good is absolute, is that in which all began, that in which all must end, while Matter, or Evil, is relative, and must eventually be vanquished.

AMENDS THROUGH REINCARNATION.

"Be our mistakes what they may we have our opportunity to make amends through reincarnation. The way to the soul's high throne may be won even through those mistakes when we accept them as experience, not to be weakly lamented, but to be strongly retrieved. With every rebirth into carnal life we take up anew the work of perfecting just as nature does through the reversion to types. We have to do our work over and over again until it becomes perfect. Humanity individually and collectively follow the path of progress through the eternal ways of life and death, up and down the ever-ascending spirals of evolution. Our way becomes confused and difficult only when we bow down before the grim idol of necessity, and cringe before materialistic conditions, serving in the unholy temple of convenience. But when we remember the majesty of our birthright, and uphold the dignity of the God within from the dishonoring homage demanded by matter, we pass onward blessed with the peace of nature, shielded by the universal power with which we have allied ourselves, and in time consciously tracing our way through the alternating periods of existence as we now consciously lie down to our rest, and consciously rise up to our labor, with no blurring ignorance to blot out the intervals between. Our little lives, the days and nights of our immortal being, rise and set like stars throughout the inconceivable length of the cycle of manifestation."

VITAL STATISTICS—APRIL 10.

Births.

Elizabeth and Floribert Michalis, 232 East Merrill street, boy.
Ella and Edgar Taylor, 83 East Michigan street, boy.
Emma and Samuel Maxwell, 430 Massachusetts avenue, boy.
Elsa and Charles Meier, 400 South Alabama street, girl.
Cora and John Pantzer, 767 South East street, boy.
Rosa and Harris Hollowitz, 140 Eddy street, boy.
Ludwiga and Wilhelm Behm, East Ohio street, boy.
L. and J. T. Fessler, 10 Clay street, girl.
Mrs. and Andy Fairbanks, city, girl.
Alice and Oscar Gray, 462 East Market street, girl.
Mrs. and W. L. Wamsley, 232 South Alabama street, girl.
Marguerite and Robert Braden, 1144 North Alabama street, girl.
Julia and Otto Richter, 379 Beecher street, boy.
Estella and John Rasmussen, 53 Calhoun street, girl.

Deaths.

Henry W. Wampner, nineteen years, 44 Williams street, tuberculosis.
Sarah E. Wadsworth, sixty-seven years, 304 Virginia avenue, paresis.
William Brown, thirty-four years, 1187 North Illinois street, consumption.
Lillie Downey, thirty-three years, 13 Water street, hemorrhage.
Ruth McAchran, seventy-nine years, 57 Bellefontaine street, old age.
Mrs. Jennie Rowe, twenty-six years, Linton, Ind., septicaemia.
Emma Trefry, nine days, 66 Charles street, inanition.
Mary Ann Keers, seventy-six years, old age.

Marriage Licenses.

Oran Bradshaw and Bettie Lewis.
Walter Thorpe and Katie Bauer.

Building Permits.

S. H. and F. J. Gipe, cottage, Hamilton avenue, $1,100.
G. W. Dowell, frame dwelling, Broadway, $2,500.
John G. Printzke, kitchen, 487 South Missouri street, $20.
William Karcher, summer kitchen, 831 South Meridian street, $50.
Mary A. Tuttle, porch, 316 North Meridian street, $70.

Good Coffee.
R. M. Mueller, 55 Mass. ave. Tel. 575.

MAGUIRE'S | MAGUIRE'S | MAGUIRE'S

A Woman's Crowning Glory

Is said to be her hair. There's one exception, however. On Easter Morning, if she be an Indianapolis women, it will one of our elegant specimens of

EASTER MILLINERY....

All the skill and taste of our Modistes seems to have crystallized and taken concrete form in the hats we are showing for Easter. They are dreams of beauty. Then there's one more point, and it's a very important one—**the prices are easy to pay.** We shall be glad to have you look elsewhere and them come here. You'll appreciate the fact that we can save you money on Easter Millinery.

Dress Stuffs

A beautiful line of changeable 40-inch French Novelties; the price for Monday is 23c
Handsome line of double-width Checks, all newest effects; Monday, the 12½c and 15c stuffs are.... 10c
36-inch All-wool Spring Suitings..... 20c
36-inch All-wool Fancy Checks, newest spring effects; Monday..... 25c
A handsome line of All-wool Spring Check Suitings, our regular 49c grade; Monday 35c
Our line of beautiful Silk and Wool Novelties, 59c quality; Monday..... 45c
Our line of 65c and 75c Mohair and Wool effects, with beautiful colorings, go, Monday, at..... 49c

Fine Black Stuff. Specials

40-inch Brocaded German Suitings; sale, Monday 23c
Our line of 38-inch Black Brocaded Satin Berbers, with beautiful designs, Monday 35c
Our 42-inch All-wool Figured Dress Stuffs, in Granite Effects, Monday 48c

Waist Silks

Our 29c Figured Wash Silks, during sale 19c
Our 49c line of Figured Wash Silks will go, Monday, at..... 35c
A handsome range of changeable Lining Silks, Monday 23c
Also one other line of Colored Fancy Brocaded, our 39c grade..... 29c

Silks Waists

Made of fine Silk, in Blacks, Greens and High colors, plain and trimmed, $2.98, $3.98 and $4.98.

White Shirts

FOR 39c EACH
Lot unlaundered 36-inch Long Linen Bosom, Collar and Cuff Bands, good muslin.
FOR 49c EACH
Lot unlaundered 36-inch long, Masonville Muslin; pure Linen Bosom, warranted; reinforced front and back; selling elsewhere at 69c.

Patch Bosom

FOR 50c EACH
Good Muslin, fancy patterns, a number one shirt and worth 69c.
FOR 75c AND 98c EACH
Lot beautiful designs in Bosom; worth a good deal more than priced.
THE C. B. CONES CELEBRATED
Laundered Negligee Shirts, 50 assorted patterns.
Our price, 75c.

For 50c Each

Big lot Laundered Negligee, Assorted patterns, and worth 75c.

Capes

FOR $1.25
A Triple Cloth Cape.
Made of fine All-wool Ladies' Cloth, 22 inches long, full sweep, and a regular $2 Cape.
FOR $1.49
An Extra Heavy Cloth Cape.
Made of All-wool Ladies' Cloth, in all colors of the season.
FOR $2.49
Braid-trimmed Cloth Cape.
All-wool Ladies' Cloth, in light colors.
FOR $2.98
Silk Velvet Cape.
Silk-lined, Fancy Bead Trimming.
FOR $4.49
Silk Grenadine Cape.
Silk-lined, full size and a handsome Cape.
FOR $5
Fancy Silk Velvet Cape.

Skirts

FOR 98c
A Black Brocaded Skirt.
Made of good cloth, seven-gored, Taffeta-lined, all lengths, was $1.50.
FOR $1.25
A Fancy Black Brocaded.
All lengths, All-wool Brocaded Cloth, beautiful designs, Taffeta-lined.
FOR $1.75
An Elegant Black Brocaded.
Better ones up to.....
FOR $1.25
Fancy New Style Checks.
We have checked ones at $1.49, $1.75 up to $4.95.
All lengths, Taffeta-lined, and the very newest skirt; seven-gored.

Easter Shoes

Ladies B. French Kid Dress Shoes, in Black, Tans, Ox-blood and Dark Tans, Coin and Needle Toes $2.49
227 pairs Ladies' Dress Shoes, Ox-blood or Dark Tans; Coin, Opera and Needle Toes, beauties, a pair $1.98
146 pairs Ladies' $1.75 Cloth-top Dress Shoes, Ox-blood and Tan, newest style toes, sale..... $1.23
229 pairs Ladies' Dress Shoes, Black or Tan, Button or Lace, newest style toes; regular $1.50 shoe 98c
Ladies' $1.50 Strap Sandals, in Black, Tan, Pink, Blue and Canary $1.19
Ladies' $1.25 Oxfords, Black and Tans; sale price 75c
Men's $4 Vici Kid Dress Shoes, Ox-blood and Dark Tans; sale.. $2.49
One lot Men's $3 Patent Leather Shoes, all sizes and all style toes $1.98
Men's $2 Ox-blood and Dark Tan Dress Shoes, Coin and Needle Toes $1.49
Boys' and Youths' $1.50 Ox-blood and Tan Dress Shoes..... $1.19

Bicycle

Men's $2 L. A. W. Bike Shoes, Black $1.19
Vici, in Ox-blood, Tan and Men's Black Vici Bikes..... 99c
Ladies' Cloth Leggins, assorted colorings, to match suits..... 43c
Ladies Dark Tan Leather Leggins $1.19

Muslin Underwear

We think our new line of Muslin Underwear is just a little nicer and a little cheaper than last year, and made of very fine Muslins and Cambrics. Made fuller. We give only a few prominent prices here. Monday each price will be cut.

Drawers

Good Muslin, plain, 3 tucks, our 25c and 29c Drawers; Monday, price 19c
Good Muslin, Lace and Embroidery Trimmed, with Tucks, all sizes 27½c
Fine Muslin, Cambric Ruffle, with Lace Trimming, 5 tucks..... 32½c
Fine Muslin, 5 Tucks, Cambric Ruffle, Lace insertion; Monday. 37½c
Better ones and very fine, 49c up to 98c

Corset Covers

Lot plain ones, good Muslin..... 15c
Lot Round Yoke, Lace-trimmed, 25c kind 19c
Lot Square, Lace and Embroidery Yoke, 45c kind 37½c
Lot Round and V Yoke, Embroidery-trimmed, and Insertion Yoke, 58c kind 47½c
Lot Round, Lace Yoke, with fancy Braiding, 75c kind 62½c

Chemises

Square Lace and Embroidered Yoke, Lace-trimmed, extra length, Fine Muslin, Cambric Ruffle, 69c kind 49c
Round Yoke, Embroidery-trimmed, extra length, 8-inch Ruffle, made of fine Cambric, 75c kind 62½c
Embroidered V Yoke, finest Cambric, extra lengths; finest Cambric, with 8-inch Ruffle, 98c kind. 87½c
Better ones at 98c, $1.25 and. $1.39

Gowns

High Neck, Lace-trimmed, Good Muslin, full length, 50c kind..... 39c
Embroidered Yoke, V shape, full length, Good Muslin 47½c
New Empire Gowns, Fine Cambric, Square Embroidery Yoke.. 65c
Square Lace Yoke, Ruffle around Yoke and in sleeves, 75c kind.... 69c
Better ones, 75c up to..... $1.39

Skirts

Full size and length, Fine Cambrics and Muslin, 8 and 10-inch Ruffle, with Lace and Embroidery Trimming 49c
Good Muslin, Wide Embroidery Ruffle 62½c
Extra Fine Cambric, 10 and 12-inch Ruffles, 5 Tucks and Embroidery-trimmed 69c
Better ones, all styles, 75c up to $1.49

Corsets

Lot extra heavy Summer and Sateen 39c
Lot Aurora Bell Sateen, all sizes. 49c
75c EACH { Shilling's, high breast, $1. Tricora, high breast, dress form. W. B. Sateen, $1.
Warner's Health, $1.25 kind. 98c
Henderson's Flexo Girdle.... $1.00

MAGUIRE'S, 174 and 176 W. Wash. St.

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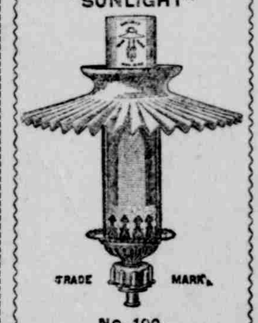

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