The Sun.

SECOND SECTION.

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REHEARSING PUCCINI'S OPERA

"GIRL OF THE GOLDEN WEST" A SERIOUS PROPOSITION.

It Has Made Toscanini Hoarse and Provoked Eruptions From Belasco—Drilling Wild West Ways Into the Stars and Others in the Second Act.

It is 10:30 in the morning and a rehearsal of the second act of Puccini's "Girl of the Golden West" is about to begin. The big auditorium at the opera house is full of ruddy shadows, for only the box lights are turned on, glowing through their sheaths of red silk.

The orchestra pit, full of men and instruments, is like a cauldron of sound, seething with preliminary tuning. At the conductor's desk Toscanini, his nose almost touching the score in the intensity of his concentration, is making rapid corrections and interlineations.

Puccini himself, in a derby hat, brown suit and red necktie, looks over his shoulder but does not interfere. Toscanini takes the corrected sheets to the man with the big bassoon.

"It goes like this," he says in rapid Italian. "Pom, pom! Pom, pom pom, pom!" And he plays it in the air with curiously expressive hands.

While he is gone Puccini digs a pencil out of his pocket and scrawls a few words on the score, regards it, nods his head with satisfaction and goes back to a seat in the middle of the auditorium. There his derby hat becomes one landmark dividing interest with another, a whitish spot where Belasco sits.

There are perhaps fifty persons waiting to see and to hear. When the curtain goes up the stage becomes the port for most of their thoughts. But these two sails in their separate offings, the hat of Puccini and the familiar head of Belasco, are the objects of many peering, curious glances. Each is the centre of a little group. Puccini quiet, Belasco grumbling ominously, like Vesuvius on the point of eruption.

Above the surging clamor of the instruments one gets snatches of conversation. It sounds like a modern Tower of Babel—or a school of languages. "Ah, c'est vous! Comment ça va?" "Buon giorno!" "Danke schön!" "Hello! You here!"

Through the warm shadowy gloom one recognizes faces grown familiar across the footlights. One finds one's self close to Mme. Fremstad and later has a disturbing consciousness of seeing her hands clinched tightly on the top of the seat before her as she follows the music—or you would rather say by way of accuracy that it pursues her and grips her with its possibilities. When Emmy Destinn comes on and begins her lines Mme. Fremstad turns and says:

"She sings beautifully. Doesn't she?"

And yet they say there is no generosity of appreciation among these men and women.

When the curtain goes up the stage is set, but not yet lighted. In the gloom one sees what appears to be the head of John the Baptist sitting on the floor just beyond the footlights. It turns from side to side with a disturbing semblance of life. Yet it is certainly only a head, grim and unaccountable—until Toscanini gives the signal to begin. Then, with the lights turned up, John the Baptist proves to be only the prompter, who sinks into his subterranean coop and pulls the hood down over him.

It is very fine without doubt to see Toscanini conducting at a regular performance. Of course it looks very simple, and one thinks one would like to earn a big salary one's self merely by gracefully subdividing a small section of atmosphere with a baton. But one should see him conduct in the morning. See? Yes and hear, too.

There is not on Manhattan Island a sound so hoarse as Toscanini's voice this week unless it is the raucous bark of an automobile horn. He has talked, he has sung, he has pompommed explanatory phrases till he can scarcely croak. Yet he has gone right on talking, singing if needs must, and pompomming with a feverish energy which makes one feel quite reconciled about the salary.

Yet he is gentle as a summer's breeze compared with the Belascan blast over the management of the stage lights during the blizzard. It follows the entrance of *Jack Rance* and the cowboys who should shout "Hello! Hello!" outside the *Girl's* house and then give the usual fateful knock on the door. At the first try they miss their cue.

"Ello! 'Ello!" barks Toscanini with hoarse importunity, for the thing is moving with a sweep too good to be interrupted.

The tardy singers swagger on with curious European versions of a cowboy's stride, shaking stage snow from their hats and shoulders. Even at rehearsal there is a lively dash of realism. Enough snow is dumped to familiarize the stage hands with their work and to remind the singers that snow is to be shaken off.

But the missed cue has brought a halt, and it is at this psychological moment that an unlucky stage person approaching that white spot which is Belasco, with the Vesuvian eruption going at full blast. He promptly receives the information, adorned with a proper supply of verbal trimmings, that the management of the lights in the episode just finished isn't fit for a barnstorming performance. In subdued but agitated tones the stage person assures Vesuvius that everything will be all right when the time comes.

"We'll have the lights all right the night of the performance," he swears, his hand on the place where his heart was before Belasco scared it into his mouth or his boots.

"Why don't you say you'll have them all right next week or next month?" demands Belasco. "This is the time, right now, for the men to show what they know—if they know anything!"

There is more to the same effect and Vesuvius flares up in a final fury which finally hoists the stage person back to the scene of his labors, where the results of the outburst are soon apparent in feverishly attentive manipulation of the storm effects. Vesuvius subsides into dull mutterings and the rehearsal goes on.

Caruso, who has a performance of "Aida" coming on the same evening, uses his voice cautiously. Sometimes the notes are barely audible above the climax of the sounds from the orchestra. Again, when these sink to mere whispers, one hears lovely low tones, very soft, very gentle, almost like the drowsy first notes of a wonderful great bird beginning to sing at dawn. And one looks with a sort of painful incredulity at the stout gentleman in a brown business suit, who does not suggest any kind of bird—unless it is a nice plump partridge—yet who is visibly responsible for those tones.

At rehearsal Caruso looks about as much like the dashing and impassioned highwayman as he does like the plump partridge above mentioned. That is to say, he is a man, and of course any man can look something like a highwayman, even a gun carrying one of the wild, bad West; but he looks almost as much like the partridge.

He is saving his strength for "Aida" and the dear public. He makes few unnecessary motions. When he first comes in he takes off an imaginary overcoat and hat and puts them on a chair. When he goes out he possesses himself of these imperceptible articles and departs with them. That episode was repeated several times, and he was always most conscientious about handling the make believe raiment.

Only in the scene after he is shot does he attempt anything dramatic. This too is gone through repeatedly, and each time he is apparently dragged in by Destinn, his knees covered with snow and his motions animated by a sublime disregard of the possible effects on his really admirable trousers of crawling on his knees over the proverbial dust of the stage floor.

Both he and Destinn work hard over his painful climb up the ladder to the half loft overhead. That eminence achieved he sits down, Turk or tailor fashion—more sublime indifference to the fate of trouser knees—mops his forehead with his handkerchief and gazes out into the auditorium.

When he has been laboriously assisted to the stage again and has fallen fainting across the table where Destinn and Amato gamble for possession of him he lies there inert for a while, then sits up, again mops his face and idly watches the game, watches Toscanini, watches the cleaning woman wiping interminable rows of chair backs in the gallery. He seems profoundly indifferent to the whole thing from the extraordinary heat-beat, beat-beat of the music which accompanies one shuffle, deal and showdown to the somewhat similar rhythm in which the dust cloth is moved back and forth and back and forth by the cleaning woman.

Destinn on the other hand both sings and acts with more than a mere exhibition of intention. She is in a black velvet frock, almost a hobble skirt, so that she even accentuates the difficult walk called for by the tight slippers of the play. And she sings with dramatic intensity. Of course she has no performance that night, and that makes a difference.

The rehearsal goes on and on. The act is finished and there is half an hour to rest. Belasco goes on the stage, sits down at the table and distributes embroidered advice on assorted subjects; on how to walk like an Indian; on how to "pull a gun"—a quite different affair, if you please, messieurs and signori, from drawing a sword or a stiletto; on how to shut a door in the teeth of the wind; on how to kick one's legs against each other after fighting one's way through a blizzard; and, O ye cowering stage hands! on how to work lights which are supposed to be flaring in a mighty draught.

Destinn winds her silk scarf, one of the "props" for that act, around her bare neck and dropping into a chair puts her head down on her arms outstretched on the table before her; Caruso disappears. John the Baptist emerges from his coop and takes Dinh Gilly's gesticulated assurance that when waiting to "'Ello! 'Ello!" outside the house they couldn't get their cue at all.

"Rien! Rien! Rien!" he declares and John the Baptist promises to be better next time.

The act is begun all over again a little before 1 o'clock and goes more smoothly. Caruso sticks to it a while, but it's a case this time of "Don't work, for the night is coming!" and he soon fades away.

Toscanini, by means of hoarse fragments of Caruso's part carries it along, plus the other singers, plus the orchestra. Decidedly one feels better about the salary. While Toscanini carries a long section of the scene inhabited, vocally speaking, only by Caruso, who isn't there, Destinn again puts her head down on the table to rest.

Again the shot is heard outside, and at this stage of the game Puccini makes his one and only trip to the conductor's desk and apparently offers some suggestion about the score. He has an unlighted cigarette between his lips. No one smokes either on or off the stage. No one laughs or jokes. What little conversation there is takes place in an undertone. It is evidently a most serious occasion.

There isn't a single jarring note of levity either on the stage or among the listeners. It is the most strictly attended to business that anybody could imagine. And when at the end of four hours of good hard work the thing is at last over the outsider heaves a sigh of vicarious relief for Destinn and of pity for the electricians upon whose heads Vesuvius begins to cast molten language.

FRUIT IN JAPAN.

Very Little Formerly Grown, but Now It Is Even Exported.

The use of fruits in Japan was until recently limited to the upper classes, and the cultivation of fruit trees was not carried on as at the present day, though fruits growing wild in field or forest were gathered and offered for sale. A few fruit trees were grown by householders in their home gardens for private use, but little attention was paid to their cultivation.

The principal cause for the slow development of fruit culture in Japan appears to have been the climate. The climate being warm and moist, there is luxuriant growth of vegetation, producing the exquisitely beautiful landscapes for which Japan is so well known, but on the other hand few advantages for fruit culture exist. In order to obtain satisfactory results, great expenditure is necessary.

Fruits which have been cultivated from ancient days extensively enough to be grown in orchards or vineyards, says the *Japan Magazine*, are oranges, pears, plums and grapes, and great attention was paid to the different varieties of each, though the plum was chiefly cultivated and prized for its blossom and large plum gardens abound in Japan, valued for their beauty and attractiveness during their flowering season, which is in snowy January.

Such trees as the persimmon, peach, loquat, quince, Japanese apricot and plum, jujube and ginnan are often panted around the home or along the footpaths in rice fields, but these are for the most part seedlings and no special attention is paid to them, except occasional fertilizing. Formerly there was no uniform and methodical system for fruit culture in Japan except for pears, oranges and grapes, but since 1877, when foreign fruit trees were first introduced, the method of culture according to scientific principles has been advocated.

The amount and value of oranges, peaches, plums, persimmons, pears and grapes produced in 1907-08 reached a surprisingly high figure, and large quantities were shipped to the United States, Canada, China and Vladivostok. Pears, sand pears, oranges, apples, date plums, loquats, quinces, pomegranates, peaches, apricots (Japanese and foreign), plums, jujube, sweet cherries, grapes, figs and gooseberries, and walnuts and chestnuts are the fruits and nuts mostly appreciated and eaten in Japan, the latter being wild with only a few examples of the cultivated variety.

SAYS WE PREY ON IMMIGRANTS

ONE OF HUNGARIAN ENVOY'S BELIEFS AFTER WORLD TRIP.

Found Tolstoy Combatting His Wife's Ambition to Be Rich—Japanese Count on War With U. S.—Okuma Predicts Emigration to South America.

Arpad Pasztor, who as a writer, poet and playwright is known to a great many Hungarians, is about to sail for home after finishing for his Government a mission which has taken him around the world. The condition of Hungarian emigrants has been his chief study on this trip, but many other matters have come within the scope of his investigation, upon all of which he is to report to the Hungarian Minister of Commerce.

Two years ago Mr. Pasztor visited this country, coming over in the steerage to observe conditions under which emigrants travel. What he learned he embodied in a book entitled "On the Sea and Over the Sea," which attracted wide attention in Hungary. He is an authority on English literature in his own land, having translated into his tongue poems of Kipling, besides "The Raven" and other poems of Poe, and he knows the stories of Bret Harte better than many Americans. He has published four volumes of his own poems and written several plays. He is one of the editors of a new Budapest daily, *Az Est*, which already has a large circulation and is one of the important papers of Hungary.

The Hungarian Government, and particularly the Minister of Commerce, Hieronymi Karoly, has become interested in the conditions under which the Hungarians work here. Another object of Mr. Pasztor's mission was to ascertain if there could be introduced into Hungary any of the home work done so wonderfully by the Japanese. In addition to studying these subjects Mr. Pasztor has been studying and interviewing some of the famous men of the countries through which he has travelled.

Leaving home last July, the first thing he did was to interview Tolstoy at the latter's home. What he said is interesting in the light of recent events.

"Tolstoy spoke to me of the struggle he was having with his wife," said Mr. Pasztor yesterday. "He told me that he wanted all his books to be free and that his wife wanted to get all the money possible from them. Here you see was a great difference of opinion in the household. The sons sided with their mother, for they do no work and seem to live chiefly on their name, spending much time and much money in Moscow. In speaking of this trouble in the household Tolstoy told me that he had been asked to speak into a phonograph for charity, but that his wife had stepped in and said that it should be for money only. He said that he was having a great struggle. 'I don't know what will be the end,' he said."

Mr. Pasztor said that Siberia, through which he passed over the transcontinental railway, presented an interesting field for study. "Everything that the people want can be found there, but the Russians get nothing," he said. "They have not the proper spirit for a new country. If the spirit of the central Government should change, if energy should be inspired from there, Siberia would quickly become a new America for the world. As it is the emigrants who go there don't understand it. They starve and live in forests. The Russian exiles are trying to teach these people something, though they are not supposed to do this. At Tseliabinszk, which is really the gateway of Asia, for it is the first place you come to in Siberia, they have erected great emigrant barracks. From these the emigrants are distributed. The double tracking of the Siberian railway will be completed within a year. Most of it is being done by the prisoners, and you pass many cars like cages in which these prisoners are housed.

"Count Okuma gave me an interesting interview when I reached Japan. You know he is one of their greatest statesmen, one of the builders of modern Japan. He is intensely interested in the question of Japanese emigration. When he told me that within forty years there would be 100,000,000 Japanese I asked him where they would go, and suggested Siberia. 'No,' he said, 'Siberia is too cold for us. The next place for the Japanese is South America, from Mexico southward. There will be great colonization there.' In speaking of the future of European nations Count Okuma said that as in plant life those which flowered first would die first. France and the Latin countries, he believes, will go down first, then the Germans and the English. 'America has the best future of all,' is what he said to me.

"In Japan I mingled a great deal with the people and took pains to live at a strictly Japanese hotel to get in touch with them. Among these people, business men and those in humbler walks of life, I heard the opinion expressed very often that in a few years Japan must have a war with the United States. On this subject you can't get the Japanese official to say a word, however. It is plain that all of their money is going into the army and navy. The people are very poor. I found that the ruling classes are fearful of a social revolution because of this, and to avert this they may make war. This is not my own idea. It is the opinion of people with whom I talked. You can hear it everywhere in Japan to-day."

Mr. Pasztor said that as a result of his study he had made up his mind that none of the peculiar kind of work done by the Japanese in their homes could be transplanted. Everybody in Japan, he found, was an artist, but the work defied imitation. Furthermore, he said, the Japanese do their best for so little that no other race could compete with them economically in such house industries as basket and bamboo work.

The condition of Hungarians in this country did not seem altogether satisfactory to Mr. Pasztor. The Hungarians at home, he said, were farmers, but here he found them not in the fields but in the mines, in the big steel works or in factories.

"In the West," he said, "I found few Hungarians, and these were mostly hop growers. They complained that the labor unions did not want newcomers and kept them out. In the East, particularly in Pennsylvania, I found the Hungarians very poor and working the hardest of anybody in your country. To be sure they send home word that there is much money here, but that is only because they live as they do, twenty-five in one house sometimes. It is regrettable that although the laws of the United States are the most far reaching for the protection of laborers and enacted with the best of intentions for material and moral uplifting, they become a curse for the unfortunate laborer because minor officials misuse them for the purpose of making money out of the ignorance of the immigrants.

"Every State has different laws, and most of these laws are unknown to the newcomer. This ignorance is exploited against them by almost everybody, but particularly by capital, lawyers, small bankers, Aldermen, justices of the peace, constables and notaries. Europe in general and Hungary in particular has a right to expect from free America that immigrants should be better protected when their labor and self-destroying energy are doing so much to enrich capital.

"Commissioner Williams at Ellis Island is frequently assailed in the foreign newspapers published here because of his strict enforcement of the immigration laws and his many exclusions and deportations, but let me say emphatically that these attacks are not shared by official Hungary. On the contrary, we feel that Mr. Williams's attitude is correct. Our interest is to see that those who do come here and whom we could not keep at home should be treated justly in the spirit of George Washington and Abraham Lincoln."

Mr. Pasztor said that he would recommend that the people at home be warned against the pitfalls here through Government lectures and through the circulation of books giving advice. He said that a study of the schools and libraries had here revealed books on Hungary nothing short of misleading.

"I shall advocate from now on," he said, "a school book congress of the nations every three years, each nation to correct the text books published in other lands concerning its geography and its people."

THREE KINDS OF FAKES.

How an Expert on Antique Furniture Classifies Them.

Walter Alden Dyer in his new book, "The Lure of the Antique," says there are three varieties of fakes in old furniture.

These are "the piece made up of bits of old antique carving, panels, &c.; the plain, genuine antique which has been made to command a higher price by means of added carvings, inlay, &c.; the piece that is faked throughout—usually a copy.

"The first sort is perhps the most successful in Europe, where the cleverest fakes are made from old wood. Old oaken beams from demolished windmills, for example, have been converted into the rarest Dutch and Jacobean 'antique' furniture. This method of deceit has also been employed successfully in this country. An old chest may be too dilapidated to sell, but its finely carved panels may be pieced together to form the cover to another old chest which was originally plain.

"Or an entirely new piece of furniture may be made up of remnants of old church pews and old bedsteads have been known to make fine columns for sideboards, elaborate china closets, &c. True, in many cases faulty workmanship may be discovered—a newly made peg here, recently dried glue there—but often the deception is quite complete to the uninitiated.

"The second sort is often spoken of as 'glorified.' It is commonest in French pieces, where new carvings, veneers and inlays have been added to some genuine but plain piece to enhance its value. Here also gluing can sometimes be detected, but not often. It is a good rule to examine veneer and carving as well as the plain surfaces for signs of antiquity. One may be old and the other new.

"A great many of the early Colonial and English pieces have also been elaborated upon in this way. * * * To avoid being swindled with one of these 'glorified' pieces my advice is, always buy antiques in their original condition, first because you will then be certain of their authenticity, and, secondly, an antique entirely refinished loses its charm and will never command as high a price as a piece that has not been 'done over.' * * *

"The third sort—the thorough fraud—is more difficult to make, but vastly more profitable. If you have enough knowledge and skill there's a chance here for a profit of approximately 1,000 per cent., and not a very great likelihood of being caught—that is, if it is a business that appeals to you.

"You can make new oak look old by the use of permanganate of potash, ammonia and other chemicals, even if the surface thus treated doesn't feel or look to the expert quite the same as those treated centuries ago with beeswax, turpentine and elbow greese. Few people will know the difference. Kick the legs carefully to produce realistic dents.

"This story is current among the collectors and dealers of a woman who was brought before a Judge in England. Upon being asked her husband's business she replied, 'He's a worm eater.'

"'A what!' exclaimed the Judge.

"'A worm eater,' said she. 'He makes worm holes in an antique furniture factory.'"

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It is your greatest gift to the thousands who serve you at this season.

December Has Brought a Wonderful Sale of $63,000 in Beautiful Furs for Half Price
that has brought here such a Christmas chance as was rarely if ever equaled.
Every one of these Furs is new this season. Every one is of reliable quality. Every one is in a correct style that will please your good taste now and will be well within the fashion all through NEXT winter as well as this one.
The Furs are the most wished-for ones—the caracul and pony and the Persian lamb Coats; the fox and the mink and the caracul Neckwear and muffs, as well as many others. Full, lustrous skins; admirable workmanship—surely there never was a Christmas Sale more deserving of welcome.
At $45, value $90. French dyed Russian pony Coats, 48 inches long, made of high lustre moire pony skins, storm collar and cuffs, fancy buttons and brocaded satin linings.
At $72.50, value $145. French dyed Russian pony Coats, 52 inches long, made of selected moire pony skins. Coats are semi-fitting, with long rolling shawl collar, full cuffs, crochet ornaments, brocaded satin linings.
At $50, value $100. Natural Russian pony Coats, 36 inches long, made of choice well marked skins, shawl collar, full cuffs, fancy buttons and satin linings.
At $100, value $200. Natural Russian pony Coats, 50 inches long, made of choice selected well marked skins. They have storm collar, full cuffs, fancy buttons and satin linings.
At $67.50, value $125. Caracul Coats, 50 inches long, made of flat curl high luster skins, with full rolling shawl collar, large cuffs, fancy buttons, brocaded satin linings.
At $150, value $300. Persian lamb Coats, 50 inches long, long rolling shawl collar, deep cuffs, beautiful buttons, brocaded satin linings.
At $135, value $270. Persian lamb Coats, 36 inches long, full shawl collar, cuffs, etc. The Coats are semi-fitting styles, and are decorated with fancy buttons and lined with brocaded satin.
At $50, value $100. Nearseal Coats, 50 inches long, full shawl collar, ample cuffs, semi-fitting styles, trimmed with fancy buttons, satin linings.
At $42.50, value $95. Nearseal Coats, 36 inches long, with notched collars, cuffs, crochet buttons, brocaded satin linings; semi-fitting styles.
At $115, value $230. Sable dyed squirrel Coats, 52 inches long, made of Leipsic dyed skins in semi-fitting style, with long roll shawl collar, full cuffs, fancy buttons, moire silk linings.
FUR NECKWEAR AND MUFFS.
At $115, value $230. Alaska sable (skunk) Shawl, 80 inches long, 10 inches wide, made of fine dark skins, silk lining.
At $65, value $130. Natural Australian opossum Shawl, shaped at neck, made of selected blue skins worked in stripes, satin lined.
At $30, value $60. Natural mink three skin double fur animal Scarf, finished with head, tails and paws.
At $25, value $50. Natural Australian opossum Stole, made of blue skins worked in stripes, satin lined.
At $9.98, value $20. Hudson seal cross-over Scarf, finished with fur loop, fancy ornament.
At $12.50, value $25. Persian lamb cross-over Scarf, finished with fur slide, fancy ornament.
At $4.98, value $10. Persian lamb paw Scarf, shaped to fit, satin lined.
At $30, value $60. Alaska sable (skunk) pillow Muff, full size.
At $4.98, value $10. Sable squirrel Scarf, made to cross over, lined with satin.
At $2.98, value $6. Persian lamb paw cross-over Scarf, with fur loop, satin lined.
At $67.50, value $135. Natural Eastern mink, eight skin pillow Muff, full size, of dark selected skins, shirred satin sides.
At $25, value $50. Alaska sable (skunk) pillow Muff, full size, soft finish.
At $18.98, value $38. Alaska sable (skunk) pillow Muff, full size, soft finish.
At $30, value $60. Hudson seal barrel Muff, large size, shirred satin ends.
At $18.98, value $38. Persian lamb pillow Muff, mada of flat curl, glossy skins, full size.
At $7.50, value $15. Black lynx pillow Muff, soft finish.
At $12.50, value $25. Sable squirrel full size pillow Muff, soft finish.
At $6.75, value $13.50. Persian lamb paw rug Muff, full size.
Second Floor, Fulton and Bond Streets.

Women's $25 & $30 Suits at $9.98.
SPEEDY DISPERSAL TOMORROW for two hundred and fifteen men-tailored Suits that have $25 and $30 quality and style but that are remainders—a few of a kind. Less than ten dollars to pay for them—the uncut fabric of which they were made would cost you more than that.
There are Suits of cheviots, diagonals, basket weaves, fine serges and various novelty mixtures. Coats are walking lengths, semi-fitted, single breasted and lined throughout with peau de cygnes or satins. Skirts show most of the new developments in gored, plaited and flounce effects. None of these suits will be credited, exchanged or sent on approval.
$30 Full Length Coats at $18.98.
They are made of high class novelty mixtures in full length style, semi-fitted and with finish of inlaid velvet and large buttons. Deep shawl sailor collar and deep cuffs finished with wide band of velvet. Large pearl buttons. Lined to waist and in sleeves with good satin.
Second Floor. None C. O. D. or on Approval.

$5 to $7.50 Silk Waists at $3.98.
THERE ARE OVER A THOUSAND OF THEM made of the soft chiffon and messaline silks: the chiffons over Persian, the messalines in black, white and good colors. There are excellent black taffetas, too, tailored and trimmed. Also velvet Waists in various colors, trimmed with Persian. Likewise some allover Persian effects and pretty striped taffetas and messalines. In this fine lot are 175 Waists that were samples valued up to $7.50. All for $3.98 apiece.
$3.50 Silk Waists at $1.98.
Messalines in white and light blue, with yoke of lace and rows of insertion down front. High lace collar. Also in black and navy, trimmed with Persian on the edge. Black and colored taffetas in stripes and plaids and some very pretty models of velvets in black and colors. Chiffons in combinations with Persian and moire in neat colored effects, tailored styles with open front. In this lot are a number of sample Waists.
$4 to $6 Silk Waists at $2.98.
Including chiffons, Persians, messalines and taffetas. The chiffons are in two models. The entire fronts of the Waists are tucked with panels of fine embroidery, long, tucked sleeves. Also chiffons made over messalines and Persians, with kimono sleeves and long sleeves with gauntlet lace cuffs. The taffetas are in assorted colors in fancy checks, open front. The messalines are in white, light blue, pink, navy and black, trimmed with lace. The plaids are in a variety of colors, self colored yoke, also Persian messalines. To this lot have been added a number of fine messaline Waists in black, navy, Copenhagen, white, green, wistaria in the side effects, edged with checked silk, some with Persian trimming.
Second Floor.

Solid Gold Jewelry Sale
Fourth to Half Under Market Prices.
AT DIFFERENT TIMES through the year, when the dullness in the wholesale Jewelry market made makers willing to sacrifice profits and sometimes even a part of actual cost, we bought many lots of Jewels, getting particularly choice pieces as well as getting great values.
Now we gather them all together in one GREAT UNDERPRICE CHRISTMAS SALE that offers probably greater values and a better assortment than ever before was offered in the Christmas month.
SCARF PINS.
98c., regularly $2. 10k enameled flowers, heads and fancy scrolls; 14k English and rose mountings with jade, garnets, amethysts and moonstones.
$1.49, regularly $3. 10k enameled leaves and flowers with pearls and colored stones.
$1.98, regularly $4. 14k fancy mountings with whole pearls.
$2.25, regularly $4.50. 14k large cabochon opal matrix and garnets.
$2.98, regularly $6. 14k square burnished mountings with topaz, amethysts and garnets.
$3.25, regularly $6.50. 14k hand engraved with jade, amethysts, garnets and turquiose with whole pearls.
COLLAR AND CUFF PINS.
69c., regularly $1.25 a pair. 10k Roman, rose and polished finishes, mostly fancy die effects.
79c., regularly $1.75 a pair. 10k plain gold, dainty enameled and stone set, some with one, others with three stones.
Main Floor, Fulton Street.

$5 Cut Glass Ice Cream Trays, $1.98.
Regular size, chrysanthemum and fan design.
$7.50 Cut Glass Celery Trays at $2.98.
Deeply and brilliantly cut.
$8 Cut Glass Fruit and Salad Bowls at $2.98.
In a brilliant allover pattern.
$8 Cut Glass Nappy or Low Bowls at $2.98.
A brilliant allover diamond cutting.
OTHER CUT GLASS GIFT HINTS.
$3 to $12 Nappies or Low Bowls, $1.98 to $5.98.
$10 and $12 Covered Butter Dishes at $3.98 and $4.98.
$1.50 Handled Bonbon and Olive Dishes at 69c.
$10 Sugar and Cream Sets at $3.98.
75c. Salt and Pepper Shakers, two patterns, at 50c. each.
$2.50 to $4 Bonbon and Olive Dishes at $1.25 to $1.98.
$4 to $15 Fruit and Salad Bowls at $1.98 to $7.50.
$5 to $15 Orange Bowls at $1.98 to $7.50.
$10 and $12 Compartment Relish Dishes, $4.98 and $6.98.
$6 to $18 Pitchers at $2.98 to $9.98.
Candlesticks at $3.98 to $7.50.
$10 Candelabra, 4 light, at $4.98.
$6 to $10 Sugar and Cream Sets at $2.98 to $4.98.
$6 to $12 Celery Trays at $3.98 to $5.98.
$4 and $5 Water Bottles at $1.98 and $2.50.
$4 and $5 Vinegar and Oil Bottles at $1.98 to $3.50.

Superb Princess Lace Handkerchiefs
Special Offering at 25c. to $2.98.
ONCE A WOMAN SEES these exquisite Lace Handkerchiefs no further persuasion is required to give her full realization of the values offered.
Over ten thousand of them were secured for this Christmas business and we ordered them many months ago, which is part of the reason we can now offer them for such low prices.
There is a vast variety for choice and there is no danger of anyone failing to find just the style and size to suit taste and needs.
It is a Christmas chance out of the ordinary for people who like to make gifts of an unusual kind. Large medallion corner styles with three smaller corner pieces. Also allover effects and others in combinations of rose point and Duchesse lace. Some pretty filet corner patterns are shown, too, in considerable variety.
All are neatly tied with ribbons in individual gift boxes, and the prices range from .... 25c. to $2.98 each
Main Floor.

Extra Millinery Values
In This Sale of Seasonable Hats.
A SALE THAT BECAUSE of late-coming cold weather and the late return of many to their city homes gives you in the beginning of winter the most desirable Hats at prices which usually rule only in January and February Sales.
Up to $12 Values, Stylish Hats, Now $5.
All of them Hats of charm and distinction; Hats that have months of service before them until the Hats for spring are necessary; Hats for use with tailored suits; Hats for formal and dress occasions; Hats for young women and for matrons, to suit every style and desire; now priced at an average half.
An opportunity you cannot afford to miss. The fullest choice to the earliest comers.
Second Floor, Elm Place.

Umbrellas in a Christmas Sale.
THESE UMBRELLAS WERE MADE UP under special conditions, the handles bought for much less than usual, and in many cases the Umbrella complete costs less than the usual price of the handle. Many of the handles are exquisite bits of art, handles like those which are put into plush and leather cases to form a separate gift. For men and women.
At $1.49, Umbrellas, Regularly $2 to $2.50.
Men's and women's Umbrellas, covered with fine tape edge union silk taffeta in a wide range of new and up-to-date handles.
At $1.98, Umbrellas, Regularly $3 to $4.
Men's and women's Umbrellas, covered with a very fine tape edge union silk taffeta, with an exceptionally fine lot of handles.
At $2.98, Umbrellas, Regularly $4 to $5.
Men's and women's Umbrellas, covered with high quality all silk tape edge taffeta. Handles are all new this season and are in a large number of pleasing designs.
At $3.98, Umbrellas, Regularly $5 to $6.
Men's and women's Umbrellas, covered with all silk taffeta or serge of a fine yarn-dyed union silk taffeta. A splendid assortment of handsome handles for choosing.
None Sent C. O. D. No Mail or Telephone Orders.
Main Floor, Fulton Street.

Holiday Boxed Hosiery at Loeser's.
THIS YEAR BUYERS OF GIFT HOSIERY are provided for more largely than in previous seasons not only with greater assortments and greater values, but with this Hosiery put up in Christmas boxes of a beauty and expensiveness never before equaled.
There are various styles for choice and
In Boxed Hosiery for Women
there are lisle, cotton, silk lisle and pure thread silk Hose.
In 3 pair lots at .... $1, $1.50, $2 and $2
In 6 pair lots at .... $1, $1.50 and $2
In Boxed Hosiery for Men
In 3 pair lots at .... $1, $1.50 and $2.25
In 6 pair lots at .... $1, $1.50 and $2
Women's $1.50 to $2.50 Pure Thread Silk Hose, $1.19.
This is one of the many exceptional values offered in Silk Hosiery sold in separate pairs, and which we will put in gift boxes should you so desire it. There are various weights and in black, white and the favored colors, to suit all tastes. Some are subject to heavy threads, which, to some extent, is reason for the price saving.
Other Silk Hosiery Values.
Women's Hose.
At 50c. Fine quality spun silk in black and colors.
At $1. Special Black and colored pure thread silk; also pure thread silk with lisle soles, and all silk with double tops.
At $1.69, regularly $2.50 to $3.50. Black pure thread silk with hand embroidered instep, in contrasting colors.
Men's Silk Socks, Underpriced.
At 50c. Special. Pure thread silk Socks, plain and ribbed.
At $1, regularly $1.50. Black and a wide range of colors. These Socks are of pure thread silk with cotton soles to insure length of wear.
Main Floor.