

NEW THINGS FOR THE NECK

THE FICHUS ESPECIALLY ARE DAINY AND PRETTY.

Sailor Collars and Cuffs of Many Varieties Tub Frocks With Big Collar or Fichu a Novelty of the Season—Stocks Still Worn—One Sided Cravats.

It is hard to keep away from the topic of neckwear this season and yet it is hard to write about the charming new things for the neck which each day brings forth, for they defy description and when their novelty lies in some design of lace or embroidery, in some little charming deviation from familiar lines which cannot put into words.

One may classify the offerings generally

into stocks, with or without jabots attached, turndown collars, fichus and jabots, but, oh, the variety under those four heads! Of the fichus much has been said before, but each that is shown among the finer examples is more charming than the last. "Among the finer examples" mind you; for the successful fichu must be fine in materials. It may be untrimmed, consummately simple, but nothing devised for feminine adornment ever lost its intrinsic charm more hopelessly than does the fichu by coarse and cheap treatment.

All this of course does not prevent the market from being flooded with fichus of coarse net and lawn and lace; and a multitude of women will buy these because fichus are fashionable. Already one sees countless abuses of the charming mode.

The fichu collar, at its very best is hardly in order on the severely tailored costume, though the French designers so introduce it upon smart little suits of silk; and if it is used it should certainly be in the more substantial forms of muslin and lace. The flat collar of one sort or another is eminently more suitable for the street coat, and it comes in such a variety of forms, sizes and prices that there should be something to suit every taste.

The handsome collars, big or small in beautifully embroidered linen or lawn and lace are of course expensive, the cost varying with the quantity of the embroidery and lace, but there are pretty collars without other ornamentation than hemstitching, and these in fine material and chic shape are infinitely more desirable than more pretentious collars of cheap materials.

There are smart looking sailor collars and cuffs too of crossbar batiste simply hemstitched, which are extremely effective upon plain tailored coats of dark blue serge, and youthful looking models on the same order with hems of plain color are good.

The sailor collar is undeniably youthful in air, though women seem to be ignoring that fact this spring, and some of the wide shawl collars and cape collars are rather better for the coat of the woman past her teens. Crash, scalloped and hemstitched, makes serviceable and good looking coat collar and cuff sets for hard wear, and the very sheer fine lingerie materials are more practical for use in frock collars or collars for tub suits or dressy coats.

One sees superb big collars of handkerchieved linen in cape shape, elaborately embroidered upon some of the most attractive French frocks and coats, the rounded caps or square collar back falling down, while the frocks end in revers or stand up to the throat line from the shoulder points.

Wide flat fichu collars too are shown in the embroidered linen. They fall draped in the back, low over the shoulders and taper to points in front, these pointed ends often being slipped under the lapels at each side of the front and fastened at all.

Some of the wide embroidered lingerie collars are finished with finely plaited ends of point d'esprit under the edges and the softness of the net gives an added touch of daintiness.

Some fichus of fine point d'esprit are finished by plaited frills of the material which is charming and are offered in many sizes and shapes. These of course are not new, and both the graceful and the effective wearing of a fichu are well known to be the result of a start of serious artistic planning and effort.

Some of the wide embroidered lingerie collars are finished with finely plaited ends of point d'esprit under the edges and the softness of the net gives an added touch of daintiness.

WOMEN AND COATS OF ARMS.

Feminine Fancy Rises Superior to Any Heraldic Rules.

Even among people who should know better one often sees armorial bearings used quite incorrectly and by those who have no right to them. Thus a woman cannot have a crest; it belongs exclusively to the male portion of the community.

That does not prevent many ladies using the crest of their fathers or husbands not only on their spoons and forks but also, says Health and Home, on their writing paper, their cars and carriages, and even on the buttons of their footmen's livery.

When a woman is married she, of course, uses her husband's crest in this manner, as the carriage, footmen, &c., are probably his; but an unmarried woman or a widow is entitled only to the use of her father's or husband's arms, without crest, helmet or motto, and these arms must be enclosed in a lozenge, they cannot be borne on a shield, the shield, like the crest, pertaining exclusively to the male.

When a woman marries, her husband can join or marshal her arms with his own by impalement, that is, side by side, but her daughter can only use her father's arms. Should the mother have been an heiress, which means in heraldry having no brother, her arms would be placed on a small shield on the husband's coat, and the daughter in that case would be entitled to bear her parents' coats of arms quartered.

If, however, a woman, having a right to bear her parents' arms marries a man who has no coat of arms she cannot use hers, nor can she transmit them to the children of that marriage. She does not, however, lose the right to bear them, and should she marry again a man entitled to bear arms her children by this marriage could quarter her arms with their father's.

It often happens that a person belonging to a family possessing a crest and coat of arms has never used armorial bearings. Such a person should apply to the Royal College of Heraldic, who will properly make some variation in the family coat. Thus the various members of a family usually have certain differences called "marks of cadency," which shows the branch of their family to which they belong.

HIAWATHA IN YIDDISH.

Traces of Many Literatures in a Translation of Longfellow's Poem.

It was only a few years ago that people were discussing whether Yiddish could be reckoned as a separate language and when it was referred to contemptuously as a "jargon."

It is a striking proof of the advance it has made in public standing that masterpieces of other languages are now being translated into Yiddish. "The latest of these is Longfellow's "Hiawatha."

The translation has been made by a master of the tongue known to all interested in Yiddish literature as "Jehoshua," who, however, pays his bills under the name of S. Bloomgarten. The translation is quite literal and he even imitates the lilt of the original, which, as is well known, was imitated from the meter of the Finnish Kalevala.

Mr. Bloomgarten has retained the old

KEEPING THE FEET YOUNG

MAY RULES WHICH WILL GIVE GRACE TO WOMEN.

Pretty Shoes Not Enough—Pretty Poses of the Feet Also Necessary—Common Faults of American Women and the Remedies—Exercises for the Feet.

"I teach women how to be graceful with the feet," said a tall, trim looking woman who spoke with a French accent. "I am a Parisian, and for the first time in the history of the world the French are leading in the matter of feet."

"French women are having plenty of sport these days watching the feet of the English women. For years these English have insisted upon long skirts, and now they are reaping their reward. They must show their feet. For gowns this season are frankly short in front and as a result there are the worst feet on display that ever were seen."

"The shape of the English woman's feet that makes them so bad but the way she manages them. But if the English woman is badly off in this respect the American woman is worse off. She is more extreme in her ways and her faults show off the more. When you go to an out of town resort watch the feet of the women as they are seated upon the piazzas or upon the chairs along the boardwalk. Their feet are on full display and they are at once the most awkward and the worst behaved feet that were ever seen."

"The American woman is the worst sinner in the world along many lines where the feet are concerned. It was she who took up the common sense shoe with avidity a few years ago, and it was she who wore it until she discovered that it was breaking her arches.

"The common sense shoes of those first days were not like the common sense shoes of to-day. They were low in the heel, very wide in the sole and with no instep at all. In order to walk in them a woman had to step wide and to swing her foot and balance herself at the same time. Then when she found that she could not stand the low, flat shoes she turned to the French heel, and gradually by pleasant and pretty steps she arrived at her present state of shoe. The American woman now wears the prettiest shoes in the world, but she does not know how to manage them."

"I have a few foot rules for beginners. When they visit my shop I invite them to come in and be seated. While they are talking to me I observe them closely."

"I don't think I am awkward with my feet," said a young matron who called on me yesterday. "But I do not feel at ease. I know that my feet are being observed; and it is, doubtless, this knowledge that makes me uncomfortable. Now, can you tell me what to do to make my feet more graceful?"

"As she spoke she sat facing me, with her feet at least eight inches apart. They were slightly turned in and the pose was ungraceful. As I looked at her feet she suddenly gathered them together and crossed them."

"Don't do that!" I cried, for the crossed feet is ungainly, even the child of 10 looks ungraceful with one foot over the other.

"She uncrossed her feet, and this time she sat with them lightly poised on their heels. The soles showed."

"That is still worse," I cried. "Don't try to do anything at all with your feet until you've had the lesson of rest."

"Then I told her some things she ought to know about making the feet look easy. Here they are boiled down in as terse form as I can get them:

"Blacken the soles of your shoes. If your new boots have white or leather colored soles be sure to put a coat of blacking on them. Keep them blackened all the time as religiously as you blacken the uppers."

"Don't ever go out with poor shoes. The knowledge that her feet are not properly dressed will make a woman pull her feet back under her in an ungraceful way."

"Copy the pose of the feet of the men. Notice in the next street car how a man uses his feet. He has been trained from childhood to know that his shoes are visible at all times and he has learned how to manage his feet; men are rarely if ever awkward with their feet."

"Don't wear tight shoes; keep your boots comfortable, so that you can sit unconsciously of your feet. Most women have feet that hurt them a little; and the consequence is that they are always fidgeting with their feet."

"Learn the positions of the feet. The first position is with the heels tightly tapped together. Learn to sit with the heels just touching, the toes slightly spread apart; this is a very pretty pose for the feet, but there isn't one woman in a hundred who can sit that way as a man can."

"Don't sit with one foot out; this makes the foot look very large."

"I advise my patrons to wear long shoes. French women are noted for their graceful feet; and they wear very long shoes that match their costume. There is something attractive about the very long and very slim foot; and all feet look slim if the shoes are long enough."

"I have some foot exercises which I recommend to women whose feet hurt them. I call them the May foot rules, and I give them this name because they make the feet feel youthful and spry like the month of May."

"When you can do, say late at night, take your feet in your hands and slap the soles. This takes the tired feeling out of the soles. Soak your feet in hot water and slap the soles again. There is nothing in the world quite as good for aching feet as this."

"The English dancers are giving their feet milk baths. To soak your feet in the morning in a pint of hot milk is about the best preparation possible for a day's walking or for a dancing lesson."

"Don't try for a little foot. The day of the small foot is past."

"Exercise your feet by standing in your stockings and working up and down, first on your heels, then on your tiptoes. In this manner you strengthen the muscles of your feet so that they do not get tired in an hour's walk."

"If you are walking a great deal in one

day, stop when tired and change your stockings, reversing them from right to left; it rearranges the seams and brings the pressure and roughness to a new place.

"If you are wearing low shoes learn to exercise your ankles, night and morning. This is to prevent the ankle from turning, and also to make the walk more graceful. Few women walk well in low shoes after they have been wearing high ones, for the reason that the other leg is better "To walk sideways and do it gracefully is good exercise."

"The special May foot exercise is an- other maker of grace. It develops the foot and makes a woman walk better. It must be taken barefooted and out in the grass. But the woman who has no grass to practice on can get along without. To get the May foot exercise in its full perfection it is necessary to walk across the room and back on the ball of the foot, without touching heels or toes. It will be a little difficult at first."

"Then there is the leg stretching exercise. You seat yourself and stretch out your foot and turn it at the ankle. You repeat this with the other leg. It is better than walking and gives you the same amount of exercise in a great deal less time."

"There are things which the woman who wants very graceful feet should know. If she sits in a chair that is too high it is not practicable to rest both feet flat upon the floor. In this case there is nothing to be done except to learn pretty poses for the feet when they do not touch."

"One of these is to sit with the heel placed in the middle of the other foot. Let the toe of the left foot touch the ground comfortably. Then let the heel of the other foot just strike the left foot in the instep, the toe touching the floor. The

result will be a very graceful pose of the feet.

"Another pretty pose for the woman who must sit in a chair that is too high is the one in which both toes touch the floor and not the heels. The toes should be turned out and the heels drawn in. In this manner the boots show off prettily and the pose is not awkward."

"To sit with the knees crossed is of course barbaric, yet there are women who do it. If this position is assumed it should always be managed so that the feet are not flung out in front but is turned a little to one side. Better though by far, not to cross the knees."

"The woman who turns her foot on one side so as to rest upon her ankle or who manages her shoes so that she shows the sole or who sits with her feet resting upon their heels makes a great mistake."

"Sit in a tall chair, not too tall, if you want your feet to look pretty; and don't try to cover them with your gown; let your skirts take their natural course."

"Be cautious about your petticoat; remember that it shows cruelly, and be sure to have it just as you would like to have it. If you are very tall do not choose a very low chair."

"If you are very stout it is better to stand. It will reduce your weight also to stand up."

"Always keep a pier glass where you can observe your feet. The wise woman has the doors of her dressing room and her boudoir, her bedroom and even her morning and sitting room fitted with mirrors. It is a very good thing to see yourself as others see you."

"And don't think that you have done it all when you've put on good shoes. Unless you handle your feet nicely you might as well have moccasins on your feet."



QUAINT FICHUS, COLLARS, JABOTS, CRAVATS AND TIES.

excident one, simplifying tubing problems, yet if the collar or fichu is a very pretty one it gives an effect of extreme daintiness and smartness.

There are various yoke arrangements in embroidered lingerie too, collarless or with high collars and made for wearing over a bodice to which they will supply practically all the elaboration necessary.

The stock collar of lingerie and lace with little cravats is manifestly popular in spite of the vogue of the low neckwear and the tailored blouse of fine material and without collar is in great demand, the necessary daintiness being given to it by these attractive stocks and frills. One sees little of the stiff, high linen collar, though the soft, high turndown collar is smart for evening wear.

There are some good looking, folded, thin satin stocks over soft point collars whose points may stand up on either side of the chin after the fashion seen in our grandfathers' portraits or may turn down over the shirt. A row of white edges one end of the black satin bow. Strips of one sided cravats one may mention cleverly made little cravats with one lace and end of plain fabric, another of striped black and white or color and white.

Arnold, Constable & Co. DRY GOODS—CARPETS—UPHOLSTERY.

Carpets and Rugs SUMMER FLOOR COVERINGS FOR COUNTRY AND SEASHORE HOMES, including light and cool effects in Brussels and Axminster Carpets, at Greatly Reduced Prices

THE NEW RUSH RUG FOR BUNGALOWS AND PORCHES, in round and oval shapes, from 2.00 to 30.00 MOURZOUK PORCH RUGS, in green, tan and blue shades. CHINA, JAPAN AND GRASS MATTINGS. LINOLEUM, OILCLOTH AND FLOOR LINENS.

UNUSUAL OFFERING OF Lace Curtains Prices from 2.85 to 6.50 Formerly \$4.25 to \$9.75

Silks for Summer Wear EXCEPTIONAL VALUES IN IMPORTED PRINTED SILK AND SATIN FOUULARDS, DOUBLE WIDTH, IN FASHIONABLE DOTS AND OTHER CHOICE DESIGNS, MANY OF THEM MADE EXCLUSIVELY FOR ARNOLD, CONSTABLE & CO. 1.00 TO 4.50 PER YARD

Summer Woolen Fabrics FOR SEASHORE AND MOUNTAIN WEAR. An important offering of black, navy and cream serges and mohairs. SERGES, 50 and 54 inch, Yard, 1.15 MOHAIRS, 44 inch, .95

Women's Tailored Suits ON MONDAY AND TUESDAY we will offer a large collection of this season's styles and materials at 25.00, 35.00 and 40.00

WOMEN'S OUTER GARMENTS, the remainder of this season's importations, including imported Evening Wraps, 95.00 to 250.00 BLACK VOILE COATS—full length, 52.00 BLACK LACE COATS—three-quarter length, 52.00, 58.00, 68.00 BLACK SATIN WRAPS, 27.50, 42.50 to 85.00

Washable Silk Waists A variety of HIGH CLASS WASHABLE SILK WAISTS, of latest models, plain white and striped, with tie to match, 4.95, 5.95

Household Linens FOR COUNTRY HOMES. NAPKINS—Breakfast and Luncheon sizes. Values \$2.50 to \$3.75 dozen, 2.00, 2.25, 2.50 TABLE CLOTHS. Values \$5.00 to \$7.50 each, 3.75, 4.50, 5.00 HUCK TOWELS, hemstitched, heavy. Values \$4.50 to \$6.00 doz., 3.95, 4.50

Colored Linen Suitings 5,000 YARDS, YARN DYED, IN THE SEASON'S MOST FASHIONABLE COLORINGS, ALSO WHITE, 36 inches wide. Regularly 50c. yard, .28 ALSO THE BALANCE OF THIS SEASON'S STOCK OF 48 INCH LINEN SUITINGS (Ramie weave). Regularly 75c. yard, .45

Laces and Nets We Offer to Close at One-Third to One-Half Below Original Prices 45 INCH, BLACK RING SPOT NETS. Values 95c. to \$1.50 yd, .55 to .95 18 AND 45 IN. ORIENTAL NETS, White and Ecru. Values \$1.25 to \$3.00 yard, .70 to 1.35 REAL CROCHET INSERTION, plain mesh. Value 30c. yard, .19 TRIMMING LACES AND INSERTIONS, white and ecru. Values 15c. to 25c. yard, .07 and .08

Embroideries 10,000 yards, in an assortment of designs and widths, in nainsook, cambric and Swiss—edgings, insertings and ribbon beadings. Values 15c. to \$2.00 yard, .07 to .90 FLOUNCINGS—27 and 45 inch. Values \$1.50 to \$3.00 yard, .75 to 1.35

French Hand Made Summer Lingerie Most attractive values, in superior materials, hand embroidered. LINGERIE PETTICOATS, 2.50, 3.00, 4.00 CHEMISES, 1.50, 2.00, 2.50 DRAWERS, 1.50, 1.75, 2.25 GOWNS, 3.00, 4.25, 5.75 BRIDAL SETS, 15.00, 16.50, 20.00

New Spring and Summer Models, in House Gowns, Kimonos, Dressing Sacques and Breakfast Jackets. Broadway & 19th Street

YACHTING STATIONERY

Writing paper, menus, name and invitation cards, illuminated with the private signal and club flags in proper colors. Designs made and estimates given.

DEMPSEY & CARROLL 22 West 23 Street The Art Stationers New York