

A WINDOW WORDALOGUE

Man's Ideal and Woman's Deal.

By HELEN ROWLAND.

"Who is the ideal woman?" asked the widow pensively, laying down her embroidery hoop and clasping her hands behind her head.

The bachelor blew a smoke ring reflectively and squinted through it at the widow.

"You've got powder on your nose!" he remarked disapprovingly.

The widow snatched up a diaphanous lace handkerchief and began rubbing her nose.

"Have I got too much on?" she asked anxiously.

"Any," replied the bachelor, with dignified scorn, "is too much in a man's eyes."

The widow laughed and stopped rubbing her nose.

"But it isn't in his eyes," she protested, "it is put on so artistically that he doesn't see it. Getting it on straight is such an art!" and the widow sighed.

"Black art, you mean," exclaimed the bachelor disgustedly. "A made-up woman is like paste jewelry and imitation bracelet. She looks cheap and unsubstantial and as though she wouldn't wear well. Even granting that you aren't half good enough for us—"

"What?"

"And that you don't come up to our standards—"

The widow dropped her embroidery hoop and sat up with blazing eyes.

"You flatter yourself, Mr. Travers!"

"No, I don't!" retorted the bachelor.

"It's you who flatter us, when you think it necessary to plaster over your defects and put additions on your figures and rouge on your cheeks and frills on your manners. As a matter of fact," he added decisively, "a man's ideal is a natural woman with a natural complexion and natural hair and natural ways and natural self-respect."

The widow sighed and took up her embroidery hoop again.

"I used to think so, too," she said sadly.

The bachelor lifted his eyebrows inquiringly.

"Before I discovered," she explained, "that it was just as often a woman with butter-colored hair and a tailor-made figure and a past and a manufactured bloom of health. The truth is," she concluded, "stabbing her needle very carefully into the center of an unhealthy looking green silk rose, that no two men admire the same woman, and no one man admires the same thing in two women. Now, there's Miss Gunning, who wears a sweater and says 'dams' and is perfectly natural and self-respecting and—"

"No man gets ecstatic over a bad imitation of himself!" expostulated the bachelor.

"Then why," said the widow, laying down her needle and fixing the bachelor with a glittering regard so much time on the golf links, and out driving and hunting and walking with her?"

"Because," explained the bachelor meekly, "she sometimes lets the ball, and she can sit in her saddle without being tied there, and she doesn't grab the reins nor call a 'haw.' But," he added fervently, "I'd take my hat and run if she asked me to spend my life with her—"

"Oh, well," the widow tossed her head independently. "She won't. Miss Gunning can take care of herself."

"That's just it!" pursued the bachelor. "The very fact that she can take care of herself and get across gutters alone and pick up things for herself and handle her own horse and beat me at golf and tennis, takes away that gratifying sense of protection—"

"And superiority!" interposed the widow, softly.

"That a man likes to feel toward a woman," concluded the bachelor, ignoring her. "Muscle and biceps and a 'swoosh' waist," he added, "are refreshing, but in time they get on your nerves. It may not be immoral for a dear little thing to say 'dams,' but it affects a man just as it would to hear a woman say 'dams' to a parrot. When a chap is going for a walk cross country he may pick out the girl with the stride and the strong back, who can leap a fence and help herself over the top, to accompany him, but when he is ready for a walk to the far he naturally prefers somebody who understands the art of leaning gently on the masculine arm and who hasn't any rough edges, or—"

"Sharp points of view," suggested the widow.

"Or opinions on the equality of the sexes," added the bachelor.

"Or on high life."

"Or on anything but the latest way to curl her hair and make over a hat," finished the widow. "Isn't it funny," she added thoughtfully, "twisting a French knot into the center of a green rose, 'how many men idealize a fool'?"

The bachelor started.

"I beg your pardon," he stammered.

"All a woman has got to know in order to wear a hat is to know the widow, calmly fastening the French knot with a jerk of her needle, 'is how to keep it on straight. All a man demands of her is the negative virtue and the knowledge of the how not to do things, how not to nag, how not to theorize, how not to be athletic, how not to spend money, how not to take care of herself, how not to—"

"You've got your ideas into a French knot!" broke in the bachelor desperately.

"You're all tangled up in the thread of your argument. It isn't how not to do things but to do them that is important to a woman. Her morals may be crooked and dark as a lane at midnight, but if her manners are smooth and gentle and guileless and tender she can detect the cleverest man alive into believing her a nun. It isn't what she says but how she says it that counts. There are some women who could read your death warrant or repeat the multiplication table in such a confiding voice and with such a tender glance that you would want to take them in your arms and thank them for it. It isn't what a woman wears but how she wears it; it's not her beauty nor her talents nor her frocks that make her fascinating, but her ways, the little characteristics of femininity that God put on every creature born to wear petticoats; and if she's got those she may be a Lucretia Borgia or a Blossie. It isn't what she wears but how she wears it, how she says it, how she may be brown or yellow or pale green, she may be old or young, big or little, stupid or clever, and still wear a beautiful halo. The trouble," he added, flicking the end of his cigar, thoughtfully, "is not with man's ideal, but with woman's ideal. She holds all the cards, but she plays them badly. When a two-spot of flattery would win her point, she deals a clap the queen of arguments; when the five of smiles would take the trick for her, she plays the deuce of a pout. When the ace of sympathy or the ten of tact would put the whole game of love into her hands, she thinks it a sin to be funny and sings a man the joker."

The widow laid her work on the table beside her, folded her hands in her lap and smiled at the bachelor sweetly.

"That's just what I said," she remarked gently.

"What you said?"

The widow nodded and rubbed her nose reflectively with the end of her handkerchief.

"Yes," she replied, "it isn't putting powder on your nose or rouge on your cheeks

or perfume on your petticoats or a broad smile on your accent that shocks a man, but putting them on inartistically. It isn't the things you do but the things you overdo that offend masculine taste. It's the 'overdone' woman that a man hates—the woman who is overdone, or overmade-up, or overly cordial, or overly flattering, or overly clever, or overly good, or overly anything. He doesn't want to see how the wheels go around at the toilet table or in a woman's head or her heart; he doesn't notice until he steps on her and finds her looking up adoringly at him under his nose that she idealizes."

"And marries," added the bachelor conclusively.

"And then forgets," sighed the widow, "while he goes off to amuse himself with the obvious person with peroxide hair and a straight-front figure. I don't know."

"The date of the Washington concerts by the S. Coleridge-Taylor Society is announced for November 21 and 22. The society will be under the direction of Mr. Coleridge-Taylor himself, and will sing 'The Atoneement' and 'The Quindrom' on Wednesday evening, November 21, and 'Hiawatha' on the Thursday following. The soloists will be Mrs. Katherine Skeene Mitchell, soprano; Mr. George I. Hoyt, tenor, and Mr. Harry Burleigh, baritone.

The second meeting of the Students' Club of the Washington College of Music will be held at 1225 Massachusetts avenue on the evening of November 15. The subject of the meeting will be Haydn, and judging from the attendance and enthusiasm at the last meeting, both of college drawing and a most instructive and enjoyable hour will be spent by the students and their friends.

Mr. Oscar Franklin Comstock gave his November studio recital last Wednesday and brought out one of his most promising piano pupils, Miss Helen Calhoun, who played with excellent taste a Beethoven sonata, the Reinecke ballade, and several minor pieces. Mr. Clarence H. Childs, tenor, was heard to good advantage in three songs by Charles 'Nocturne,' 'The Lily,' and 'Before the Dawn.' Mr. Comstock sang a group of songs delightfully, and with Miss Calhoun ended the programme by playing Chopin's 'Fondo' for two pianos.

The first meeting of the Wilson-Greene opera class was held last Monday night at the home of Mr. and Mrs. Thomas Evans Greene at Sixteenth street. A short rehearsal showed that the members had not forgotten their training of last winter. The class will present a week of opera about the 1st of February. The operas to be presented are 'Carmen,' 'Rigoletto,' and 'Il Trovatore,' with a special matinee, at which time 'The Chimes of Normandy' will be sung.

Owing to the government engagements of the concert by the Marine Band for last Sunday evening was omitted, and the series will begin on November 8, with Mr. Jacques Van Poucke, clarinetist, as soloist. Mr. Sautemann, the leader of the band, intends to select the soloists for these Sunday evening concerts from the membership of the organization.

An excellent concert was given last Monday at Trinity Parish Hall, when Mr. John Clouse gave a programme of piano music which was performed with good effect, especially the familiar second Rhapsody by Liszt and Grieg's 'Au den Freshling.' Mrs. Mary D. Farrar was very successful in 'O Divine Redeemer,' by Gounod; Mr. George B. Bullough sang well Stuart's 'Benedicere,' and Mr. O. F. Comstock sang in good voice 'Nervin's O My Love, Where's My King,' 'Drink to Me Only with Thine Eyes,' 'The Lord Is My Light,' by Allison, and Del Negro's 'O Dry Those Tears,' with violin obligato by Mr. William Ross Rummel. Mr. Rummel showed his technical 'Aria Russes,' by Wieniawski, and it is not too much to say that the playing of this young violinist foretells a brilliant and successful future.

Miss Mary Helen Lee, mezzo soprano, who is a member of the Washington Concert Choir, and also a teacher of singing in this city, will give a studio recital at 1214 F street, about the 1st of December. Mrs. Emilie Marcon will play several piano selections, and will also accompany Miss Lee.

Miss Irene Dieterich, the coloratura soprano, received a splendid welcome at the public concert given by the Harmonic Society, in Baltimore, on Wednesday last.

A musical evening with the Morsell Vocal Club, Mr. Herndon Morsell, director; Miss Dorothy Houchen accompanist, is announced for Wednesday evening, November 21, at the home of Mrs. Morsell, at the Noble Institute, Annapolis, Md.

Mrs. George W. Cox, soprano, has become a member of the choir of St. Matthew's Roman Catholic Church.

The second concert of the Rakemann Concert Orchestra, assisted by Miss Franckea Kaspar, soprano, will be given this evening at the Belasco Theater. The following programme will be rendered: Overture, 'Fest und Trauer'.....Soppe Piano solos: (a) Etude, Scholzer; (b) 'Elegance'.....Spicker

Barytone solos: (a) 'Loving'.....Richard Strauss (b) 'No Word from Thee in Gladness of Song'.....Tschakaloff

Cello solos: (a) 'Nocturne'.....Chopin (b) 'March'.....A. Plicker

Soprano aria, 'Ombra Leggera,' from 'Dioniso'.....Mr. Fritz A. Mueller

Violin solo, 'Air Varié,' in D minor.....Vincenzo

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