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THE ECONOMIST

We continue to receive large shipments of Fall Suits and Dresses. Unusually heavy shipments the past week give us a showing of correct styles that is not rivalled in Albuquerque, in variety and extent. There is no longer any necessity for delaying the selection of your new suit. We are now showing such a large variety of models that it is not a question of finding the one you like, but of selecting the one among the many which is most suited to your requirements.

THE ECONOMIST

Royal Worcester and Bon Ton

Corsets

Even the thinnest dresses may be worn over the *Royal Worcester* Corsets without the slightest fear of the corset showing through. They are scientifically designed, each steel correctly placed, each section accurately cut, and every part cleverly fashioned. No steel ends protruding or unsightly edges showing. They fit and cling with kid glove nicety. Ask our Corsetiere—

$1 to $10

Gossard Corsets

We carry at all times a complete line of the justly celebrated *Gossard Corsets* and our lady in charge is at all times ready to select just the right model suitable for your needs—

Prices $2 to $10

Extra Corset Special

100 new and up-to-date models of *Royal Worcester* and *Special* Corsets for your selection. Values up to $2.00, and almost every model suited to this season's styles—

Special 98c

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FALL

SHOWING

of

Dresses, Suits
Coats, Skirts
Dress Goods, Silks
Trimmings
Furs, Etc.

Sale of New Fall Dresses

Never before have we had such a large showing of silk and combination silk and wool dresses as at this time and considering class and workmanship the prices are surprisingly low.

$7.50, $10.00, $12.50, $15.00 and Up

ASK TO SEE OUR SPECIAL DRESS VALUES AT $22.50

THE ECONOMIST

Millinery

The hats this year have an unusual swing and dash to them that make them well nigh irresistable. Black velvet is much in demand and the hats with their jaunty "turn up a little" touch to them are indeed a thing of beauty.

Sport Hat Special

Fifty new Sport Hats in white and colors, just received for now and early Fall wear. Special prices—

$2.48, $2.98, $3.48 and $4.98

School Dresses

We wish to call particular attention at this time to the remarkable display we are making this coming week of Children's Dresses in sizes 2 to 14. Pretty little dresses of gingham, percale and novelty mixtures are here for your selection, and the daintiness and charm of these dresses are sure to please. We have them in all colorings and we would be pleased to have you inspect them.

AGENTS FOR HOME JOURNAL PATTERNS

SANTA FE SOCIETY

(Continued From Page Two.)

bathed in the glowing sunset color, while the foreground is already in shadow. It is the evening of the Snake Dance and huge rain clouds are piling up and approaching rapidly in answer to the prayer for rain by the rain priests.

Two canvasses by Miss Grace Ravlin are a revelation. One depicts a section of the Cochiti dance and the other a portion of the fiesta at Santa Clara. Brilliant in color, they convey something of the exotic spirit of the Pueblo dances, their weirdness and intricacies of motion. Miss Ravlin set herself one of the most difficult tasks that an artist can essay and she has succeeded admirably. One can imagine the comment the pictures will create when exhibited in Chicago and other eastern centers where people really know so little of the southwest.

Some artists fight shy of "general exhibitions." And with good reason. In a mixed assembly, where everybody is talking at once, be the voices ever so refined and well bred, each may find some difficulty in being heard, and undoubtedly many are lost in the buzz. You may listen wisely and well, first to one and then to another, and may yet retain only a confused impression of what you have heard. Thus, one should take the paintings exhibited by Mr. and Mrs. Burt Harwood as an exhibit by themselves to get the full value of their beauty and their appeal to the aesthetic sense. Mr. Harwood has found in the women of Spanish descent in Santa Fe models that are altogether charming. Two of his paintings are proof of this. One is that of a young girl with dreamy eyes who holds a bunch of field flowers in her lap and gazes out into the world whose wondrous beauty is indicated by the background of lovely field and orchard. The other is that of a mature woman in black mantilla. One might call it a picture of "Resignation," because of the great calm that seems to permeate it. The adobe houses in the background are characteristic and true to color. Two splendid pictures of Acoma by Mr. Harwood are interesting both as architectural and as color studies. The treatment of the texture, tints and shade of the adobe in sunlight and shadow, is admirable. Mr. Harwood's career has been mostly in Paris the past decade, and while no artist in reality ever escapes the French influence, it is decidedly noticeable, it seems, in the work of the Harwoods, at least when contrasted with the paintings of the other members of the Santa Fe and Taos colonies. It is this scope and variety of the exhibit that give it added significance. The landscapes by Mrs. Harwood are most beautiful. She gives her colors a richness of tone, her combinations are so harmonious that the result is most pleasing. The landscapes have real atmosphere and yet are held in such restraint that they are wonderfully attractive. A great calm seems to hover over each scene that makes it a lyric or symphony in color.

The Misses McCord, one of them signing as M. Scott, the other Elizabeth S. McCord, contribute several alluring landscapes and an interior by lamplight that is much admired.

William Penhallow Henderson exhibits a remarkably fine canvas demonstrating originality of treatment of a southwestern landscape. Instead of the glaring sunlight, it has a subdued luminosity which is remarkably effective. Pink peach blossoms against a red adobe house and that against a dark blue mountain peak, reads like an impossible combination, especially if you throw into it a couple of Lombardy poplars and gray-brown adobe in the foreground in one corner, but it nevertheless is one of the most decorative landscapes ever exhibited here.

Great is the contrast with the Henderson canvas the picture of Taos mountain by Victor Higgins, composed of the airiest of blues and purples with soft, sage green sward leading up to them. It is loaned by Mrs. Florence L. Bartlett.

The most ambitious painting of Sheldon Parsons in the exhibit is a superb picture of the Sanctuario church, the popular shrine thirty miles north of Santa Fe and the most attractive specimen of the Santa Fe mission architecture in existence. Mr. Parsons succeeds in setting out in high relief the simple outlines of the sanctuary against the great hill in whose shadow it is built. Even more lovely are several smaller landscapes that Mr. Parsons has hung, representative of his latest work and indicating a change in presentation of New Mexico's out-of-doors and sunlight, if contrasted with the earlier work of the artist.

Walter Ufer is represented by his picture, "The Ford," giving a glimpse of mountain, river and wildness in the very heart of the city of Santa Fe. It had been previously hung and described as were his other Santa Fe landscapes painted early in summer and still on exhibit in the library, and representing some of the finest work ever shown here along those lines.

"The Cochiti Church," by Carlos Vierra, is a favorite and is one of the best examples of that artist's landscape work. It is also of much historical value for the old church has been renovated and of all semblance of its ancient beauty and the Vierra pictures preserves and emphasizes the nobility of the ancient structure.

The exhibit is decidedly worth while and while not every artist who has painted in Santa Fe this summer is represented, Harry Borhu being specially missed and Mr. R. M. Chapman having been engaged on the large murals for the new museum yet it is quite comprehensive and sets a standard for future exhibits that will give these exhibits greater fame each year.

* * *

A BUSY SOCIAL WEEK.

The republican state convention was made the occasion for most informal dinners and parties before, after and during the convention, for even the tonsest of political leaders must eat and some of the busiest of them always find time for social intercourse. Which is merely another way of saying that the men and women who really are busy are also generally the most interesting and the most charming.

For the benefit of the convention delegates the Women's Aid society of the Presbyterian church served at the Women's Boating of Trade library a dinner that was far above the ordinary run of church and charity "eats." The ladies were artistically arranged and embellished with bouquets of flowers in golden yellows and pleasing reds. The service was excellent and the clands above all praise.

A SONG OF LIVING.

Because I have loved life, I shall have
no sorrow to die.
I have sent up my gladness on wings,
to be lost in the blue of the sky.
I have run and leapt with the rain. I
have taken the wind to my
breast
My cheek like a drowsy child to the
face of the earth I have prest.
Because I have loved life, I shall have
no sorrow to die.
I have kissed young Love on the lips,
I have heard his song to the
end.
I have struck my hand like a seal in
the loyal hand of a friend.
I have known the peace of heaven,
the comfort of work done well.
I have longed for death in the darkness and risen alive out of hell.
Because I have loved life, I shall have
no sorrow to die.
I give a share of my soul to the world
where my course is run,
I know that another must finish the
task I must leave undone.
I know that no flower, no flint was in
vain on the path I trod.
As one looks on a face through the
window, through life I have
looked on God.
Because I have loved life, I shall have
no sorrow to die.

—Amelia Josephine Burr.

Isidor Berger, the Chicago composer and violinist, gave three recitals, each at a place so different as to be as far apart as the poles. The first was at the home of Colonel and Mrs. Ralph E. Twitchell. That home is a wonder and has already become one of Santa Fe's tourist attractions. Built in Santa Fe mission style, it has as one of its striking features a Spanish patteon built of cobble stones. The interior with its spaciousness lends itself to entertainments without losing any qualities of hominess and coziness. Mr. Berger's renditions proclaimed him the master that he is acknowledged to be in the Windy City. His violin came from the workshop of Stradivarius at Cremona in 1698 and was willed him by the great Wilhelmi of London, whose favorite pupil Berger was some years ago. Although so entirely different, Mr. Berger's audience at the state penitentiary, a few hours before, was not an appreciative and perhaps more deeply touched. It did not want to let him go, for it applauded again and again and with tears streaming down their faces some of the convicts implored him to play just one more selection. The following evening he played at the United States Indian school. It seemed like a miracle to watch the stolid faces of Indian girls and boys relax, break out into sunshine and then to watch how the youngsters applauded with an enthusiasm that swept away every restraint. For them Mr. Berger played the simpler selections, "The Mocking Bird," "La Paloma," a mazurka and a humoresque, but with such feeling and perfection as to reach the the hearts of the hearers. After playing to the Indians in the Auditorium Mr. Berger continued his recital at the home of the superintendent and his wife, Mr. and Mrs. H. L. Snyder, a select audience of some forty having gathered for the occasion. Mr. Berger, who made good progress while in Santa Fe in outlining his opera, went to Isleta this week to witness the dance and get more Indian music.

A number of dances were given this week, among the hostesses being Dorothy Ward at "The Willows," on Cerrillos road; Miss Adelaide Hiatt at library hall; Miss Alfa Sanford, Mrs. E. A. Fiske, Katherine Ancheyt, the younger set especially being out in full force.

Mrs. William Booth gave the third of her series of afternoon musicales, which are being so much enjoyed. Miss Ormsbee entertained this week the Friendship class of the Presbyterian church. Miss Laura Wood was hostess at a lawn party in honor of visitors from the University of Arizona.

:: About Books ::

B. M. Bower has thrust the Happy Family of the Flying U into moving picture work in the "Phantom Herd" and makes it plain that in her opinion the real west—the west of men who can ride and shoot and rope—has never been shown by the movies. "For film purposes, the west consists of one part beautiful maiden in distress, three parts bandit and two parts hero. Mix these to taste with plenty of swift action and gun smoke, and serve with the bandits dead or handcuffed, and beautiful maiden and hero in lover's embrace on top. That's your film west," so says Buck Landon, who knows the real cow country but has been directing slush pictures. (I wonder if in real life he was Buck Conner, who you remember worked here last winter with B. M. Bower—Mrs. Sinclair—on a series of Texas ranger stories which have been appearing in the McClure's magazine this spring and summer.)

On the understanding that he could put on some real western stuff he gets the Flying U outfit to come to Los Angeles but gets into trouble because the prominent writer of western stories doesn't know the west well enough to see that the production made of his lurid scenario—one of the kind wherein the heroine shoots and wrings her hands, at the same time—is an extravagant burlesque.

But the Happy Family, as will be remembered by all who have met its members in previous stories, is not made up of quitters. Andy Green and Big Medicine, Weary and Happy and the others conclude that they will back Lock in selling on one big five reel, genuine, honest picture of cowpunchers and the cow country.

They dig down into their back accounts and the party goes to New Mexico and pulls on "The Phantom Herd"—and the picture is indorsed by the Cattlemen's association. The book shows in detail familiarity with the moving picture work, the trials and accidents that beset the producer, both mechanically and artistically, and though it lacks all the conventional requisites of the western story, or novel in general, being without a heroine or "love," it is exceptionally entertaining and not inferior to the other stories of the Flying U.

Edwin Bateman Morris in "Our Miss York" tells more or less the conventional story of a girl who succeeds in "living her own life," who makes good as a business woman and really shows her first employer, a wealthy business man, some "tricks in the trade" before she gets through. At last she refuses to philander with the wealthy business man and rather discards her business genius and training to marry an artist just as soon as he is beginning to get commissions.

The story is of a superwoman—it really is entertaining, for it is a novel.

— THE BOOKWORM.

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