ON THE REVIEWER'S TABLE

"To M. L. G."

Frederick A. Stokes Company of New York.

This novel has been described as a book so anonymous, that even the publishers do not know the name of the author. However that may be, it is written in the first person and addressed to a man called M. L. G. To him a young actress describes the trials and occasional flashes of happiness, which go into the make-up of stage-life.

The author insists that her record is not one of extenuation. She acknowledges her transgressions, and declares that she does not attempt to make an appeal for sympathy because she is perfectly well conscious of her own wrongdoing and a lack of excuse for it. Yet she nevertheless pictures herself as the forsaken child of a man and woman actor, called among the members of their profession who know them, the "love birds," so absorbed are they in each other that they do not hesitate to leave their infant child in New York without means of support for months, while they are traveling in the West. Afterward, the husband dies suddenly; then the mother, who is a singularly beautiful woman and singularly heartless, declares that she never wishes to see her child again. So the little girl is passed on to a beauty doctor. This woman has an independent business of her own and though she does not pretend to any affection for the child, she is humane enough to care for her, to feed and clothe her for several years. The child grows up in an atmosphere that is unchildlike. She is a shrewd little woman, and, before she enters her teens, has accumulated an uncanny stock of worldliness. She has decided that she will be an actress, and that she will use those she comes in contact with, never permitting them to use her. Her entrance upon her stage career is marked by a somewhat gruesome incident. A girl was needed, who could give the scream of a dying woman. Having heard such a scream in her unhappy childhood, the author scored her first coup by standing in the wings of a theatre and screaming when the crucial moment arrived. When her screaming engagement ended she was taken up by another stage-manager, who gave her a prominent role.

She paid her price for it, and just here is the problem of the book—whether any success, whether fame, independence and a future, whether being constantly fêted and caressed, can ever repay a woman for the loss of girlish independence and self-respect.

Evidently the actress does not consider the good gained worth the price paid. Her book is full of a repressed longing for an opportunity to atone for her past—a longing which she strives to hide, but which is apparent in spite of herself. The novel is written from an unusual standpoint. It is full of egotism, which is repulsive but it is also full of very real temperament and a virility which makes it interesting in spite of sordid details and somewhat tiresome accounts of stage conversations and galeties. No very elevating or instructive ideas regarding her profession as an artist are presented by this author-actress, but she demonstrates the fact that as a writer she understands the art of making herself entertaining as a book character.

"The Pigeon."

By John Galsworthy. Charles Scribner's Sons, of New York, through the Bell Book and Stationery Company, of Richmond. Sixty cents.

This little fantasy in three acts is full of the individuality which renders Mr. Galsworthy such a notable figure in English literature at the present time. The persons of the play are Christopher Wellwyn, an artist; Anne, his seventeen-year-old daughter; Guinevere Megan, a flower seller; Rory Megan, her husband; Ferrand, an alien; Timson, once a cabman; Edward Berkeley, a canon; Alfred Calway, a professor; Sir Thomas Hoxton, a justice of the peace; a police constable and some others.

The action passes in Wellwyn's studio and the street outside. The first act transpires on Christmas Eve, the second on New Year's Day, and the third on the First of April.

Christopher Wellwyn's whole effort of life is hampered by the worthless people who gather around him and prey upon his weakly, credulous nature. The group which is especially objectionable to Anne includes the Megans, Ferrand and Timson; these congregate in the studio, sit by the fire, eat the food, sleep in the model's room and generally take possession, using Wellwyn's purse to the point of its exhaustion. His intense humanity inclines him to lend a ready ear to the most extravagant demands made by these people, and he finally is in danger of seriously embarrassing his own and his daughter's welfare and position.

Anne is long-suffering, but even her patience is at length worn out. She calls in her friends, the canon, the professor and the justice of the peace. They all vainly implore Wellwyn to rid himself of the impostors in his household and restore to it some measure of order and happiness. He makes promises only to break them. Finally Anne, becoming desperate, decides that the only thing to be done is for her father to make a move. All preparations are made, the loafers are informed that they must depart before Anne and her father leave for a new abode, the location of which is to remain secret from these invaders upon the Wellwyn household hospitality. At the very last moment all of Anne's precautions are upset. She comes into the studio only to find that her father, in spite of all her remonstrances, has given a card with his address on it to the Megans, to Ferrand and to Timson. Anne stands aghast. "Why, what in the world did you do that for, daddy?" questions she.

"It is my temperament, Anne. I cannot help it. It is stronger than me."

And so "The Pigeon" might have been called instead a question of temperament or a picture of picturesque vagabonds.

"Oliver's Kind Women."

By Philip Gibbs. Dan. Sater & Co., of Boston. $1.25 net.

Although this is not a sequel, readers of Mr. Gibbs's "Street Street" novel will instantly remember his Katherine Halstead, the heroine of that novel, who appears in "Oliver's Kind Women" as Lady Rudolph Goldstein. The Oliver of the book is Oliver Lumley. He is the son of a clerk of humble means, one Richard Lumley, of Denmark Hill, London, England. Oliver is a departure in every way from other members of his family. He makes up his mind as a young man that he has no intention of settling down into the drudgery of work which his father and older brother have accepted. He declares that his genius cannot expand in the cramped atmosphere of his household, so he sets up apartments for himself in another quarter of London, fashionable by comparison, and enters the field of literature. Oliver has some talent, but he is vain and constantly overestimates himself and his ability. He is moreover luxurious in his taste and extravagant and idle in his habits. He does not hesitate to demand help from his father, already oppressed with the burden of advancing years and the care of a family which he can hardly support. He does not hesitate to borrow from his brother, who is a self-denying young fellow, often snubbily attired, and thus a contrast to Oliver's smartness in the way of attire. Finally, and worst of all, Oliver does not stop at accepting aid from members of his family; he is quite willing to take it wherever it may be gotten.

And the curious fact of the book is that all women he knows are quite ready to help him. He nearly ruins the domestic happiness of Katherine Goldstein by persuading her into all sorts of unconventional escapades, but Katherine, fine-natured and clever woman as she is, invariably forgives Oliver, and does a great deal more for him than he deserves. When he has gotten into money difficulties, he remembers another woman, named Virginia Garland, living in rural England, who has made him the dispenser of her charities because of her admiration for his literary work.

He goes to a little village not far from Virginia Garland's home, accepts the use of a cottage rent free, from her, accepts a great deal else, and finally marries her and has all of his difficulties smoothed out entirely.

The only reason that can be assigned for such a curious state of affairs is this: Is that Oliver is a good looking young fellow; that he is well-mannered in the main, well dressed and has a way of throwing himself upon the sympathies of every woman whom he approaches. There are many Olivers in the world. Readers of the book will recognize the type, and wonder at the infatuation which comes to the aid of such and generally causes them to be reckoned as kind, generous, moral and successful men.

"Hidden House."

By Amelie Rives, Princess Troubetzkoy. J. B. Lippincott Co., of Philadelphia. $1.20 net.

This charming little volume by a favorite Virginia author has a frontispiece by Gayle Porter Hoskins, and is inscribed to the author's dear friend and cousin, Helen Martin.

The story turns on dual personality. The two forces that are said to exist in every human soul and that are here described in the personalities of Moina and Robina Jardine, supposed to be twin sisters. The scenes of the story have a most romantic setting in the free wildness of Virginia mountains. The Jardine House is called "Hidden House." The mountain against which it is built is known as Thunder Mountain. The name of the house has been given to it because of its unusual location, which hides it from the eye of a visitor until he is almost immediately at its threshold. It is needless to say that the story is vividly and beautifully told, because Virginia people are too familiar with the literary powers of Princess Troubetzkoy not to take what she writes at its proper valuation.

The present story is evidently founded on some wild mountain legend, which has been utilized by the author. A visitor to the Jardine home in search of health first met and loved Moina Jardine. Afterward, when Moina disappeared and Robina took her place, his allegiance wavered. His senses were confused; he could not tell just where he stood, nor what he felt. The sweetness and gentleness of one impersonation and the wildness of the other appeal to different phases of his nature. Scenes in the fire-lit kitchen of the Jardine home, with Robina's figure glad in scarlet and whirling in a dance, are sharply contrasted with Moina's clear quietude and the sweet gravity of her Madonna-like face.

The book is tragic in tone and tragic in ending. Moina's second entity is driven out for good and all, and Moina vows never to marry and bring down the curse which she has inherited on others. The visitor who tells the story goes back to his Northern home, and the old grandfather, who has always loved the Robina side of his granddaughter far better than Moina, is left alone in the old house lamenting.

The story closes with a poem, "The Sang O' the Ghaist That Wun Hame," and the last paragraph says: "I end as I began, with questions which not I nor any other man may answer, and toward which God keeps majestic and inviolable silence."

"Hector Graeme."

By Evelyn Brentwood. John Lane Company, of New York. $1.25 net.

A somewhat out-of-the-ordinary story of military life in India, with a man named Hector Graeme for a hero. He is not a man who could ever be popular as an officer in the English army. He is to the last degree abnormal, ambitious and unscrupulous. He has the desire to make a Napoleon of himself without the ability. He has unusual psychic powers and uses this gift for the undoing of every one against whom his anger or his hatred may be directed. The book is far from attractive; the character is overdrawn, and the story is altogether too unnatural to entertain the imagination.

"The Burgundian."

By Marion Polk Angellotti. The Century Company, of New York. $1.50 net.

A tale of the fifteenth century, when a mad King sat upon the tottering French throne and was called the "well-beloved," when the "sport" of disease reigned among the princes of the royal house of France and Paris was filled with armed men, when there was sentiment in church and state, and every French nobleman went armed to the teeth. The romance and the adventure of the book centre in the beautiful country of Provence, and in Paris. The central figures of the story are the Duke of Burgundy and Rosamonde De Barbazan, of Barbazan Castle, Provence. In the beginning of the book, Rosamonde has the chance of saving the life of the Duke of Burgundy. Her father is greatly impoverished; his castle in Provence is in ruins. The duke rewards Rosamonde's service by giving her a position in the household of his wife, and introducing her at the French court. In Paris she stirs men of all degree by her beauty. Like a queen, she plays for high stakes till many tumultuous experiences prove to her that ambition alone cannot fill a woman's life nor satisfy a woman's heart. The story of the life of the Duke of Burgundy and of his tragic death are unusually well told in this volume.

Rosamonde and the man she loves find happiness in lovely Provence, far from the struggles and intrigues which endlessly occupy the Orleanists under the reign of Charles VI, of France.

"Autobiography of a Baby."

By Thomas L. Bradford, M. D. David McKay, of Philadelphia, publisher. 50c.

All good women seeing this little book will immediately want a copy, for it has one of the dearest baby pictures in the world on its covers, and the little man of four years who tells the story of the book, in outdoor dress, wheelbarrow in hand, for a frontispiece.

The little man knows what babies do not like and what they like. He tells of many things that cause them pain and discomfort through the carelessness or ignorance of nurses and relatives. He tells about food, hours of sleep and outdoor exercise, of how babies should be handled and dressed, and does it with the hope that it may conduce to the better care of babies.

He presents plans for ideal baby clothes, gives recipes for the preparation of various foods, protests against the use of pacifiers and recommends the use of modified milk.

The little book closes with this message: "To all mothers and nurses I say, that every word I have told you is true. When you look at the baby remember that baby thinks and understands, although politeness may prevent him from saying much.

"If mothers will follow my hints about babyhood, I shall be happy and, and feel that I have done my duty by my fellow babies."

BOOKS AND AUTHORS.

Dickens the Greatest.

There is little trace of the influence of Dickens in John Galsworthy's "The Patrician" (Scribners), or his other novels, yet he sets Dickens above all other English novelists. "Dickens was distinctly the biggest novelist we have ever had," he declared in a recent interview. "He was a 'reformer' in the sense that he had a great influence. His books resulted in a distinct increase in humane and broad-minded feeling in the community. But 'reformer' is an awkward word. What Dickens did was to sweep away the cobwebs. He was the great scourge of Bumbledom." The Englishman smiled again. "You know what I mean by Bumbledom? Official red tapeism, and all that.

"Dickens was so big, so broad-minded. Novel writing has made progress in mere art since Dickens's time. He sinned against all the little canons of art, but he was big enough to stand that. He was the biggest man we have ever had. His personality, his love of people—these were so great and so broad. And Dickens has stood the test of time. He is as readable now as he was when his books were written. And that in itself is a tremendous tribute to Dickens's scope.

"Thackeray, too, was a big man—not so big as Dickens, but a big man none the less. Time cannot destroy him either.

"George Eliot has never interested me much. I can't say why I don't like her books, but somehow I don't. I can take up a novel by Dickens or Thackeray at any time and become lost in it. But I can't do that with George Eliot. I don't find her interesting.

"Of Thomas Hardy I don't care to speak, because he is still living. As for George Meredith, he was a big man, who, to my mind, would have been bigger if he had not let his poetry invade his prose so hopelessly. I think that is where the responsibility lies for Meredith's obscurity."

Not in "The Patrician" surely is there anything Dickensian, but perhaps, now and then there is in the sketches and studies of "A Motley;" and certainly, though true creations of the writer, those delightful vagabonds of "The Pigeon" would feel very much at home in the Dickens world of characters.

"The Muse in Exile."

William Watson, the English poet, recently on a visit to this country, will contribute to the April Century a vigorous exposition of "The Muse in Exile," in which he accounts for the apparent lack of interest in the art of poetry, and maintains its importance to the world. He also joins in the current discussion of "net'on" as the reigning form of imaginative expression, and urges that "it is only in the hands of its very greatest masters that the novel can truly be called a form of art. In lesser hands it is not so much of an art as a game—the game of keeping up the ball of the narrative, of holding the reader's attention by alternately gratifying and piquing his curiosity, of resorting to innumerable shifts to which a really noble art would never condescend."

"The Squirrel Cage."

Dorothy Canfield, as she will call herself on the title page of "The Squirrel Cage," which Henry Holt & Co. are to publish on March 30, is in private life Mrs. John R. Fisher. Her father, the late Dr. James H. Canfield, was successively president of the University of Kansas, of the Ohio State University, and Librarian of Columbia University, from which institution his daughter took the degree of Doctor of Philosophy. Mrs. Fisher's short stories in such magazines as Scribners, the Atlantic and Everybody's, and this novel of American family life, in addition to their human interest, disclose an intimate knowledge of Middle Western business and social conditions. Mrs. Fisher's home, where "The Squirrel Cage" was written, is Arlington, Vt., but she has spent the present winter in Rome, where she has had an active part in the educational work headed by Madame Montessori.

Anonymous Stage Novel.

Something of a sensation has been created by an anonymous stage novel which is said to be so anonymous that even the publishers do not know the real name of the person who wrote it. The story is written in the first person and "M. L. G." its title, is supposed to stand for a young English army officer with whom the actress heroine falls in love.

Mrs. Willcox's New Book.

Louise Collier Willcox, in her new book, a Harper publication, "The Road to Joy," voices a sane spiritual optimism which, while not denying the difficulties of life's road, points out its beauties overlooked by so many travelers. The following are a few of the quotable passages:

Men are beginning to see the value of living in the moment.

That is a poor human soul that can only be beaten into comely shape.

We have to be trained by fate or life—or God if you will let me say so—to put higher and higher quality into our joys.

This is a fearsome and awesome world, and out of its dangers and difficulties a man makes character and courage.

As one looks around at life one sometimes feels that the first virtue and the last, the one indispensable quality for living this human life, is just courage.

Courage is the virtue of the strong, fortitude the virtue of the miserable. Courage is strength in action, fortitude is strength in endurance. Courage is the masculine, fortitude the feminine virtue.

The brave soul has three chances to one.

More men have suffered through ignoble fear than through all the maladies of earth.

Joy never leans on what happens, but on what is.

It would seem that only spiritual gifts can be equal.

J. B. Mosby & Co. **J. B. Mosby & Co.** **J. B. Mosby & Co.**

The Mosby Store is a Quality Store but Not a High Price Store.

$16.95 for New Spring Suits
That are worth $25

Whatever mental picture you may have had of a $25.00 Suit, we can assure you, madam, that your imagination pictured nothing better at $25.00 than you'll find in our $25.00 value for $16.95.

FRENCH SERGES and SOFT DIAGONAL SERGES in black, navy, tan, gray and old rose; also white with black, gray and tan stripes.

Strictly plain tailored Suits; coats lined with messaline; skirts have a panel back, one-side effect in front, trimmed with buttons.

Again let us emphasize the fact that in style, quality, fit and finish these Suits are simply unmatchable anywhere at $16.95.

$22.50 Cream Serge Suits, $15

With Cream Serge as popular as it is, it is simply like finding so much money to be able to buy Suits like these for $15.00 instead of at a much higher price.

Plain cream or with black hairline stripes.

Plain tailored coat lined with messaline. The skirt has a panel back; one-side effect in front and trimmed with pearl buttons.

We've just received a complete assortment of NORFOLK JACKET SUITS in white and navy serge, shepherd's checks and English mixtures.

The prices range between $19.75 and $29.75.

Let Us Make You a New Spring Suit to Measure for $38.50

You can choose from a large assortment of New Spring Suitings. The $38.50 includes all charges. No deposit required.

New Silk Suits, $32.50
The Regular Price is $37.50

Charmingly beautiful Suits in plain black, navy and gunmetal TAFFETA; also changeable effects in green, navy, King's blue, brown, gunmetal, etc.

Two-button cutaway coat, with a long shawl collar faced with lace; plain skirt with a panel back; one-side effect in front.

The silk in these Suits is unusually good, the style and fit perfect and the finish all that can be desired.

Very, very good value at the regular price of $37.50.

YOU CAN GET ONE TO-MORROW FOR $32.50.

Bordered Foulard Dresses, $22.75

Twill be rather hard for us to portray in print the beauty of these dresses—you must see them.

The very latest combinations of brown, black, navy and Copenhagen with white—the border forming the trimming of the dress.

V-shape neck with a net yoke and side frill of lace; net cuffs with plaiting at the bottom.

The front of the skirt is made with the side effect.

New Chiffon Waists, $6.98

Black, brown, navy, Copenhagen and green chiffon made over net.

All trimmed with the new shadow lace, fichu effect front, trimmed with loops of soutache and crystal buttons.

Shadow lace on sleeves. For beauty and style their counterpart cannot be found in Richmond at the price.

We are showing a very complete assortment of CHIFFON WAISTS, made over net and silk, $5.98 to $22.75.

The Final Week of Our Special Demonstration of
Bon Ton and Royal Worcester Corsets

Begins to-morrow. Miss Donahue, one of the most expert Corsetieres in the employ of the Royal Worcester Company, is conducting the demonstration.

You'll need a new Corset for your Easter dress! Why not wear a Bon Ton or Royal Worcester—the perfection of corset making at the several prices.

MUSLIN UNDERWEAR
SOME EASTER SUGGESTIONS

Garments that fit perfectly because they're designed and finished by experts.

Garments that will wear satisfactorily because of the good quality cloth used in making them and the careful attention paid to every detail of making.

PRINCESS SLIPS, made of fine nainsook, trimmed with lace and embroidery—just the garment to wear with a silk dress—$1.00, $1.50 up to $6.98.

DRAWERS made of nainsook, circular cut, close fitting, trimmed with lace and embroidery, $1.00, $1.50 and $2.00.

GOWNS made of good nainsook, trimmed with lace or embroidery.

Many styles in low, high or V-neck. Especially good values at $1.00, $1.25 up to $6.98.

You'll Be Interested in These Easter Specials in

WOMEN'S HOSIERY

Women's 50c SILK HOSE, 39c pair; tan and black.
Women's $1.25 SILK HOSE, 98c pair; black and colors.
Women's 25c Black Gauze LISLE HOSE, 19c pair.

NEW MILLINERY

Every day brings something new in Trimmed and Untrimmed Hats.

Our Millinery Salon is a veritable garden of beauty.

We'll be glad to have you stroll through it and look.

Window Shades, Awnings and Slip Covers to Order

We guarantee the newest and best materials, the best workmanship and the lowest prices consistent with first-class work.

A phone message or postal card will bring one of our representatives to your home with samples. Estimates cheerfully furnished free.

NEW TUB SILKS
Buy Them Now

For this reason: The assortment just now is complete! Like all Mosby Silks, these new wash fabrics are useful and pretty, and, as the warm weather approaches, the sales will increase largely with a corresponding decrease in the variety of patterns.

20-inch WASH SILK, 39c and 50c yard.
27-inch WASH SILK, 75c yard.
32-inch WASH SILK, $1.00 yard.

In addition to the above, we are selling with marked success a 32-inch WASH TAFFETA and a 32-inch WASH CREPE DE CHINE for $1.29 yard.

These two silks are capable of being made into very dressy and very serviceable garments.

Silk Specials Extraordinary!

$1.00 Cashmere De Soie, 69c yard

Heavier than messaline, with a rich, but not too lustrous finish; suitable for dresses, waists and any purpose for which a well-made, substantial silk is needed; 27 inches wide; in lavender, pink, old rose, navy, canard, maize and cream.

$1.50 Striped Chiffon Taffeta, $1.00 yard

A thirty-five inch Silk in a great variety of colors and designs; suitable for dresses, waists, petticoats, coat linings, etc.

A real bargain in a very serviceable silk.

STRIPED MESSALINES AND SERGES, 36 inches wide, $1.00 yard—Navy, Copenhagen and brown grounds with white, green and cerise hairline stripes.

Beautiful Silks for dresses, waists and linings.

BORDERED FOULARDS, 42 inches wide, $1.98 yard—Distinctive novelties in navy, brown and wistaria grounds with dotted and striped borders.

ALLOVER PRINTED and BORDERED RADIUMS, 42 inches wide, $2.00 to $4.00 yard—They are the celebrated Jouey prints and represent the latest fabric introduced into the silk world.

The colors are suitable for street and dress purposes.

This is a Cream Suiting Season

Great stocks are necessary this season to suppy the demand.

We're ready—fully so—to meet all requirements, even of of the most fastidious, both as to wearer and price:

36-inch CREAM SERGE, 50c, 59c, 75c yard.
50-inch CREAM SERGE, $1.25, and $1.50 yard.
54-inch CREAM SERGE, $1.75, $2.00, $2.25 yard.
54-inch CREAM CHEVRON SUITING, $2.00 yard.
40-inch CREAM PRUNELLA, $1.75 yard.
54-inch CREAM WHIPCORD, $2.50 yard.
50-inch CREAM BASKET CLOTH, $2.50 yard.
54-inch CREAM SUITING, with black hairline stripe, $1.50 to $2 yd.

We also have a full assortment of CREAM WOOLEN GOODS, such as BATISTE, MOHAIRS, VOILES, POPLINS, PANAMAS, and BEDFORD CORDS, 50c to $2.00 yd.

WOOL CHALLIES, 27 inches wide, 59c yard—in dainty Dresden designs of pink, light blue and heliotrope on cream grounds; also navy grounds with white, red and blue dots.

BORDERED WOOL CHALLIES, 30 inches wide, 75c yard—in neat dots and stripes with a highly ornamental border.

These fabrics make beautiful and useful dresses as well as dressing sacques and wrappers.

For Wash Dress Fabrics Come to Mosby's

Great asortments, wonderful stocks and equally wonderful values.

We are noting a few below. Everything advertised is new and positively under price.

15c yard for fine COTTON VOILES worth 25c—Highly mercerized finish; white grounds with stripes and large dots, in pink, light blue, lavender, green and tan; 27 inches wide.

25c yard for WHITE LINEN SUITING worth 40c—all pure linen, full bleach, soft finish, medium weight; 36 inches wide.

29c yard for IMPORTED WHITE PIQUE worth 40c—Large and medium cords, soft finish; 27 inches wide.

33c yard for SHAMROCK LINEN LAWN worth 50c—Very sheer, light in weight, 36 inches wide; for women's misses and children's waists, dresses and underwear.

39c yard for fine WHITE COTTON VOILES worth 50c—They are 45 inches wide and suitable for women's waists and dresses.

59c yard for WHITE RAMIE LINEN SUITINGS worth 75c—They're all pure linen, 47 inches wide, extra heavy and shrunk.

$1.15 piece for ENGLISH LONGCLOTH worth $1.50—12 yards to the piece, chamois finish, 36 inches wide, good, firm weave; made by the King Phillip Mills.

16 1-2c yard for BROWN DRESS LINENS worth 25c—All pure flax, good weight, 36 inches wide; for women's and children's dresses and aprons and boys' suits.

Your EASTER PARASOL is Here---$2.50 & $2.98

TAFFETAS in solid colors of green, purple, red, black, King's blue, etc., with the newest style extreme height mission handles. Special, $2.50.

The $2.98 PARASOLS are in solid colors of King's blue, red, green, purple, black; also Dresden and Persian effects.

The handles are made of the new Mexican Cavada wood; extreme height.

Buy Your EASTER GLOVES at Mosby's

We use only the best skins in our Gloves. We insist that the sewing shall be perfect, and we have all variety of finger lengths and hand widths.

For, after all, it is the fit of a glove that makes or mars its appearance.

Our Glove people are experts, and if you'll let them fit you we can guarantee a satisfactory glove.

Two-Clasp KID GLOVES, fitted and guaranteed, white, black and colors, 83c; better than anything in town at $1.00.

REAL FRENCH KID GLOVES, two-button, finest made, black, white and colors, $1.50.

WHITE KID GLOVES, imported French skins, 12 and 16-button lengths, $2.50 and $2.98; worth $3.00 and $3.50.

PERRIN'S LONG KID GLOVES, in black, white and champagne; 12-button, $3.00; 16-button, $3.50; 20-button, $4.00.

16-Button SILK GLOVES, in white, black and champagne novelty effects, $1.50 and $2.00.