

WITH KNOCK-KNEES.

These are the Nymphs that Art Delights In.

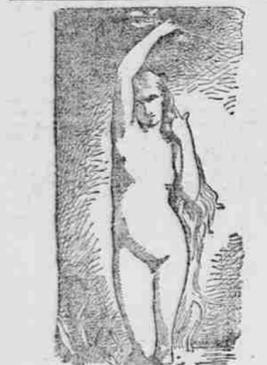
NEW YORK'S LATEST SENSATION

The Intimation that Painters and Sculptors Present Women as Deformed is Refuted.

New York, Nov. 20, 1890.—[Special correspondence of THE HERALD.]—The lines of woman's figure being the most beautiful with which art has to do, it has been the general impression that art idealized them and lingered lovingly upon them, bringing out the entire value of every graceful curve.

This impression a woman professor is going ruthlessly at work to destroy. In certain circles of New York there is confusion and direct consternation over the announcement made on her authority that painters, and more especially sculptors, almost invariably represent women as knock-kneed.

Knock-kneed divinities! The wrath of every mother's daughter is aroused. The startling intelligence was first whispered about over the tea cups. It is beginning to flood the picture galleries with visitors and to cause a most painstaking scrutiny of the plaster casts and marbles at the Metropolitan museum. The ancient statue of Diana, said to be by Praxiteles, which a Union square firm is displaying, draws changing and admiring glances in every three who look at



LEFEVRE'S "DIADEME."

It is this eager query: "Tell me: What do you think of her knees?" Pause in front of a lovely nude woman in a Fifth avenue window and you are likely to hear this enigmatical comment: "I almost believe they are turned a little in." Follow a group of girls in their inspection of the New York Water Color society's exhibition and watch as they quicken their steps at sight of a draped or undraped woman's figure the direction invariably taken by their eyes.

The accusation of knock-kneedness in the portrayal of lovely woman enlists against the luckless artists those whom we are pleased to call the "art-loving" women because it comes from one of the most highly esteemed lecturers of one of the city's women's medical colleges. It will be brought forward shortly in the university's adjusting discussions of the female club convales.

It rouses Murray Hill as well as a not inconsiderable number of the four hundred because the woman lecturer is also medical adviser to the frequenters of the city's handsomest clubhouse for women, which is at the same time the finest women's gymnasium in the world, where the pots of the avenue take an immense amount of satisfaction out of the baths and bowling alleys, horizontal bars, trapezes and swinging rings, and feed a corresponding degree of resentment at the suggestion that art, which ought to lead us back to the Greek, and so teach us, incidentally, to appreciate the modern woman's strenuous striving after the perfection of the classic figure and her earnest imitation of classic methods, is on the contrary holding up for our admiration a form of weakness, which the fashionable feminine athlete has learned particularly to despise.

"Form of weakness," for of course neither the woman professor nor any other rational individual would maintain that art deliberately plans to represent woman as unbeautiful. What the woman professor is understood as claiming is that knock-kneedness is one of the commonest defects of the feminine figure, brought about by weak ankles or other causes, and that art seeses on what is a blemish in the living, breathing woman, and exalts it to the rank of an attraction in the



VENUS DE MEDICI.

pictured woman, in order that she may seem to those who look on her prettily, less, appealing to man's broad shoulders for protection. Woman in modern art, according to the new dictum, is knock-kneed vice.

The woman professor might quote, though, I do not know that any one has heard her say so, Dr. Rimmeis, whose works on art anatomy are found in every studio, and who would have a woman sketched in an independent standing pose; she must be supported, he says, or lean. She is so built that she may walk but not stand. In the hot quarrel which seems about breaking, but one line of action is possible, an appeal to those mute witnesses, modern sculpture and painting. In point of fact, what sort of figure are artists giving to women? It needs nothing more than an examination of a portfolio of prints or photographs or a look through the illustrated catalogues of the National academy exhibitions for a few years back, or more especially those of the Paris salon, to bring to one's notice the fact that there is a pose of the undraped or partially draped woman's figure so usual in one or another modification as almost to warrant one's calling it the customary or conventional. In the standing posture the limbs are drawn together in a half-shrink-like attitude, one leg being a little in advance of the other, the knees often turned in and slightly crossed over the one behind. This seems to be the stock rendition of the modest, the maidenly, the essentially feminine. Lefevre has used it in his beautiful "Diane" among the reeds, her hand above her head, pair over her shoulders, right leg very slightly forward. Leprieux's "Bather," and in sculpture Albert's "Nymph of Diana" and de Vasselot's "Night" and

FOR BLIZZARD WEATHER.

Hedern Prepares Some New Ideas for the Approaching Winter.

New York Nov. 20, 1890.—[Special correspondence of THE HERALD.]—As the season advances, and the mild comfortable days grow few and infrequent the sensible women of New York relieve from duty those little apologies for wraps which have heretofore served them, and bring forth in their stead, the stately long cloaks of the newmarket, dolman and redingote types which protect the whole person and have a warm reasonable look which is almost as comfortable to the beholder as to the wearer. For dressy occasions such as day receptions, afternoon calls and theatre use, these garments are of velvet, matelasse silk, or of fine smooth cloth—the latter used in combination with velvet or plush, and enriched with elaborate braiding and embroidery of silk and metallic threads. But for driving and walking when such rich fabrics would be poor taste, there are fancy French figured cloakings, in soft harmonious colorings which accord well with the favorite furs of the season. The most popular designs for these cloakings are the disk and lozenge patterns in shaded-indigo and in the tinted fussy weaves which were introduced in the first class goods early in the fall. So stylish and effective are these French stuffs that they have even raised the approval of Hedern, who as a general thing rarely consents to use any figured or mixed materials except the standard chevrons, homespuns and tweeds.



NYMPH OF DIANA.

A long coat just turned out by his New York establishment, is of very dark terra cotta camel's hair upon which are oval lozenges of electric blue.

active measurements of lengths in modeling masculine and feminine figures, but very different bolder measurements. The woman's shoulders are in proportion narrower, her hips broader. This expansion of the hips gives a greater inclination of the femur bones toward each other at their lower extremities to produce equilibrium. In other words, a woman's thighs slope more rapidly to her knees. This produces a difference of angle in the setting on of the bones of the lower leg, and a greater protuberance inward at the knee. A woman's knee is larger in proportion than a man's and besides, it does not need much exaggeration of this enlargement of the knee joint and inward protuberance to bring about what in an actual woman is the beginning of knock-kneedness, but in a work of art can be interpreted, if it stops at just the right point and is combined with the right attitude, as simply an accentuation of a characteristic feminine attribute.

This working of the feminine for all its worth is just what is noticeable in French art now. In lighter illustrative work particularly was every day encountered with women possessed of enlarged breasts and hips and knee joints and calves of padded shape. Even at the Salon one may see figures viciously untruthful in contour voluptuous in intention. The "maidenly" attitude, purely beautiful as it is in Lefevre's "Diane" holding a light on high, which every young woman who has visited Luxembourg will remember, easily lends itself to affectation and, what with the close set, often inturned limbs and the overgrown, dimpled knees, it is not hard to call to mind the nudes, like E. J. H. Bagnes' "Spring," in which, if the woman's figure, with the left foot lifted and withdrawn and the right knee thrown across the right leg, is certainly not knock-kneed, as we commonly use the expression, still a suspicious nature would look twice to make sure it was mostly a matter of attitude.

Sculpture has every day encountered in the true and simple lines of the Greek statues, for though there is a hint of affectation in the "Venus de Medici," as contrasted with the noble "Venus of Milo," yet the Medicean Venus is truthful compared with the sentimentality of such later work as for example the "Venus" of Canova, but sculptors adhere as closely as painters to the "womanly" attitude.

"It is chosen," said Daniel C. French, who will be recognized as one of the most sincerely artistic of our sculptors, "because it is in every way feminine. This idea of a knock-kneed statue is wild."

"It is certainly true that it makes as much of them as we can. But as to the vine-like pose, it is not a matter of difference between men and women in the presentation of women. Take Mme. Leon Bortaux, the well-known woman artist, her "Psyche" has this essentially modest attitude.

"In some hands the pose may lead itself to exaggerations of shape, but you can't give a free step to an undraped woman's figure. It won't do. Take Falguere, one of the most successful French sculptors. He tried it, but all Paris nicknamed his business "Diane of the Lovette," they might as well have called her "of the bagnio."

"The artist has to bear in mind the structural differences between men and women. Notwithstanding the general perfection of the woman's body she resembles the child more than she does the man. Her bones are small, joints loose, shoulders and back weak, etc. Some teachers accordingly advise art students to draw from masculine figures mostly, their characteristics being more regular and settled.

Miss Louise Lawson, who has received the commission of the letter carriers of the United States to execute the S. S. Cox statue, and whom fame is helping forward faster than she usually does young sculptors, expressed herself, when questioned as somewhat amused over the ascription to recent art of knock-knees. "It reminds me always of the story of St. Cecilia; when they came upon her body in the Catacombs she lay in such a beautiful womanly

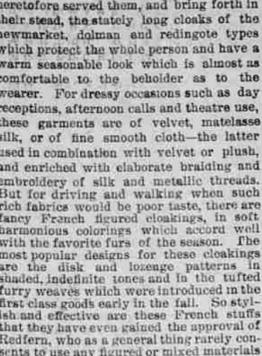
pose that they carved her figure in marble just as she was found. The artist, however, has modeled in "Ayanora" a fine, free figure of a young Indian girl. Mr. St. Gaudens was unwilling to declare himself as to the part played in modern art by knock-knees. A series of photographs received in New York of the principal models employed by French artists reveals some excuse in nature for enlarged knee joints, for one or two are far from flawless in this particular. The most beautiful picture is that of the woman said to have posed to Bartholdi for the statue of "Liberty." She is clean-limbed and straight enough to set an example to knock-kneed womanhood. Perhaps the time may come, with the progress of outdoor sport among women, when the spring of Diana may be presented by art as equally suggestive of maiden innocence with the shrinking of Psyche, and both as infinitely preferable to the modesty of the heavy-limbed Venus, whose fleshy knees would be the better for paring, whether or not they would knock against each other were she to walk across the floor. ELIZABETH HEATON.

Signs—Peterson & Brown, 63 W. First South street, is advertising glass signs by the dozen or 1,000.

FOR BLIZZARD WEATHER.

Hedern Prepares Some New Ideas for the Approaching Winter.

New York Nov. 20, 1890.—[Special correspondence of THE HERALD.]—As the season advances, and the mild comfortable days grow few and infrequent the sensible women of New York relieve from duty those little apologies for wraps which have heretofore served them, and bring forth in their stead, the stately long cloaks of the newmarket, dolman and redingote types which protect the whole person and have a warm reasonable look which is almost as comfortable to the beholder as to the wearer. For dressy occasions such as day receptions, afternoon calls and theatre use, these garments are of velvet, matelasse silk, or of fine smooth cloth—the latter used in combination with velvet or plush, and enriched with elaborate braiding and embroidery of silk and metallic threads. But for driving and walking when such rich fabrics would be poor taste, there are fancy French figured cloakings, in soft harmonious colorings which accord well with the favorite furs of the season. The most popular designs for these cloakings are the disk and lozenge patterns in shaded-indigo and in the tinted fussy weaves which were introduced in the first class goods early in the fall. So stylish and effective are these French stuffs that they have even raised the approval of Hedern, who as a general thing rarely consents to use any figured or mixed materials except the standard chevrons, homespuns and tweeds.



NYMPH OF DIANA.

A long coat just turned out by his New York establishment, is of very dark terra cotta camel's hair upon which are oval lozenges of electric blue.

active measurements of lengths in modeling masculine and feminine figures, but very different bolder measurements. The woman's shoulders are in proportion narrower, her hips broader. This expansion of the hips gives a greater inclination of the femur bones toward each other at their lower extremities to produce equilibrium. In other words, a woman's thighs slope more rapidly to her knees. This produces a difference of angle in the setting on of the bones of the lower leg, and a greater protuberance inward at the knee. A woman's knee is larger in proportion than a man's and besides, it does not need much exaggeration of this enlargement of the knee joint and inward protuberance to bring about what in an actual woman is the beginning of knock-kneedness, but in a work of art can be interpreted, if it stops at just the right point and is combined with the right attitude, as simply an accentuation of a characteristic feminine attribute.

This working of the feminine for all its worth is just what is noticeable in French art now. In lighter illustrative work particularly was every day encountered with women possessed of enlarged breasts and hips and knee joints and calves of padded shape. Even at the Salon one may see figures viciously untruthful in contour voluptuous in intention. The "maidenly" attitude, purely beautiful as it is in Lefevre's "Diane" holding a light on high, which every young woman who has visited Luxembourg will remember, easily lends itself to affectation and, what with the close set, often inturned limbs and the overgrown, dimpled knees, it is not hard to call to mind the nudes, like E. J. H. Bagnes' "Spring," in which, if the woman's figure, with the left foot lifted and withdrawn and the right knee thrown across the right leg, is certainly not knock-kneed, as we commonly use the expression, still a suspicious nature would look twice to make sure it was mostly a matter of attitude.

Sculpture has every day encountered in the true and simple lines of the Greek statues, for though there is a hint of affectation in the "Venus de Medici," as contrasted with the noble "Venus of Milo," yet the Medicean Venus is truthful compared with the sentimentality of such later work as for example the "Venus" of Canova, but sculptors adhere as closely as painters to the "womanly" attitude.

"It is chosen," said Daniel C. French, who will be recognized as one of the most sincerely artistic of our sculptors, "because it is in every way feminine. This idea of a knock-kneed statue is wild."

"It is certainly true that it makes as much of them as we can. But as to the vine-like pose, it is not a matter of difference between men and women in the presentation of women. Take Mme. Leon Bortaux, the well-known woman artist, her "Psyche" has this essentially modest attitude.

"In some hands the pose may lead itself to exaggerations of shape, but you can't give a free step to an undraped woman's figure. It won't do. Take Falguere, one of the most successful French sculptors. He tried it, but all Paris nicknamed his business "Diane of the Lovette," they might as well have called her "of the bagnio."

"The artist has to bear in mind the structural differences between men and women. Notwithstanding the general perfection of the woman's body she resembles the child more than she does the man. Her bones are small, joints loose, shoulders and back weak, etc. Some teachers accordingly advise art students to draw from masculine figures mostly, their characteristics being more regular and settled.

Miss Louise Lawson, who has received the commission of the letter carriers of the United States to execute the S. S. Cox statue, and whom fame is helping forward faster than she usually does young sculptors, expressed herself, when questioned as somewhat amused over the ascription to recent art of knock-knees. "It reminds me always of the story of St. Cecilia; when they came upon her body in the Catacombs she lay in such a beautiful womanly

pose that they carved her figure in marble just as she was found. The artist, however, has modeled in "Ayanora" a fine, free figure of a young Indian girl. Mr. St. Gaudens was unwilling to declare himself as to the part played in modern art by knock-knees. A series of photographs received in New York of the principal models employed by French artists reveals some excuse in nature for enlarged knee joints, for one or two are far from flawless in this particular. The most beautiful picture is that of the woman said to have posed to Bartholdi for the statue of "Liberty." She is clean-limbed and straight enough to set an example to knock-kneed womanhood. Perhaps the time may come, with the progress of outdoor sport among women, when the spring of Diana may be presented by art as equally suggestive of maiden innocence with the shrinking of Psyche, and both as infinitely preferable to the modesty of the heavy-limbed Venus, whose fleshy knees would be the better for paring, whether or not they would knock against each other were she to walk across the floor. ELIZABETH HEATON.

Signs—Peterson & Brown, 63 W. First South street, is advertising glass signs by the dozen or 1,000.

COHN BROS. F. AUERBACH & BRO.

SPECIAL SALE OF REMNANTS.

REMnants

In Fancy Stripes, Checks, Plain Goods and Mixed Cloth Suitings.

Our tables on Monday next together with these Remnants and a few Bargains mentioned below, at a discount of 25 per cent. to 40 per cent. There will be Bargains in every department, and no one can afford to overlook them, as all of our goods are marked in plain figures and the reductions are bona fide.

Remnants of Dress Goods. About 300 yards of Colored and Black Silks, Plushes and Velvets, in lengths varying from one to two yards each, at a reduction of 40 per cent.

Odd Makes of Gloves. 100 dozen Ladies' Fine Kid Gloves, assorted sizes and colors, including some of the best makes; ranging in price from 75c. to \$2.50 per pair. Your choice for 50c.

Hosiery Bargains. A lot of the celebrated "C. G." French Colored, Ribbed Cashmere Hose for Boys and Girls. Worth from 75c. to \$1.00 per pair. We shall close the lot out at one price for all sizes, at 35c. per pair.

Men's Underwear. 30 dozen extra heavy Natural Wool Shirts and Drawers. Regular price \$1.00 each. To clear out, 65c. each.

Real Seal Goods. All the leading styles in Alaska Seal Garments at old prices. We have made no advance on these goods, notwithstanding the advance in the eastern market.

Ladies' Vests and Pants. Ladies' Imperial Camel's Hair Vests and Drawers in assorted sizes. Regular price \$1.00. We offer them at 50c. each. A great bargain. Don't miss it.

Cloaks and Jackets. A number of Bargains in Children's "Gretchen's," from 4 to 12 years. Splendid quality, all-wool goods, elegantly made; this season's importation, at \$4.00, \$5.00 and \$6.00. Honestly twice double the money.

Skirts. An elegant line of Winter Skirts. Very choice goods, at 75c. and \$1.00. About half price.

COHN BROS. DAVID JAMES & CO., TINNERS, PLUMBERS, Gas and Steam Fitters,

Dealers in Plumbing Material, Pumps, Pipes and Fittings, Steam Heating Supplies, Tin and Iron Roofing, Galvanized Iron Cornice, Gutting, Garden Hose and Lawn Sprinklers, Water Filters, Etc.

No. 67 Main Street

TEASDEL

Has arranged for the visitors for Conference and Fair to get full supplies for this cold spell, of GOOD CLOTH and PLUSH SACKS for ladies, at reduced prices for the coming week, having bought a heavy stock, and will make the reduction. Also, the same will apply for Dress Goods and Shawls. The stock of Ladies' and Children's Boots and Shoes of all well-known makes can not be equaled, and our Department of Men's and Boys' Clothing is unsurpassed for excellence and quality, made expressly for ourselves.

Hats and Caps in the newest styles and shapes, this fall importations, embracing the most varied and complete stock we have ever exhibited. Our friends from the country can rely on the proverbial low prices, for the farmer and family trade have for twenty-five years been experienced and successful in supplying our patrons from the largest to the minutest necessity.

Call on S. P. TEASDEL.

Phii. Klippe's Carriage Shops. Carriage and Wagon Repairing and Trimming. NEW WORK BUILT TO ORDER. 144, 146 and 148 W. Second South Street.

Business Men, Attention. Are your books properly posted? Are you enabled to ascertain your financial position from your books? Are your accounts promptly rendered? These things are essential, especially where partnerships exist. We undertake to execute clerical work at reasonable rates. As we give the whole of our time to the above business, we can guarantee to those entrusting us with their work our prompt attention. Collecting accounts a specialty. The Salt Lake General Commission Agency Co., 157 S. Main street.

FRASER & CHALMERS, MINING MACHINERY, LIDGERWOOD HOISTING ENGINES, ELECTRIC MOTORS, ENGINES, BOILERS, ELEVATORS, SAW MILLS, LOCOMOTIVES, STEAM MOTORS.

L. C. TRENT, General Western Manager, Salt Lake City, Utah, Helena, Montana.

PABST BREWING CO., Bohemian Export and Hofbrann Keg and Bottled Beers.

The Finest Beverage in America is the Select Blue Ribbon Beer. MAIL ORDERS SOLICITED. SPECIAL ATTENTION GIVEN TO THE FAMILY TRADE.

B. K. Bloch & Co., Agents, 18, 15, 12, 10 Commercial Street, P. O. Box 553.

F. AUERBACH & BRO.

A Rare Opportunity to Save Money!

HAVING ENLARGED OUR SHOE DEPARTMENT, We intend to remodel the same and renew our Entire Stock. In order to make a quick sweep we offer \$10,000.00 worth of Ladies', Misses' and Children's Desirable Shoes—every pair warranted at a discount of 25 per cent. from our regular prices.

We Mention a Few Lots Only: 500 pairs Ladies' Genuine French Kid Button Shoes, containing turns, hand-sewed, Watkinson, in opera and common sense styles, from \$4.75 to \$8.00 a pair, at a discount of 25 per cent.

400 pairs Ladies' American Kid, Grain Leather and Cloth Shoes, from \$3.00 to \$6.00, at a discount of 25 per cent. 300 pairs Ladies' and Misses' Opera Slippers, Oxford and Newport Ties, in French Kid and Ooze leather, from \$1.50 to \$4.00 a pair, at a discount of 25 per cent.

In order to increase our sales and make every lady aware of the superior shape and fit in the celebrated makes of Messrs. Edwin C. Burt & Co., of New York, and Messrs. Curtis & Wheeler, of Rochester, N. Y.

Whose SOLE AGENTS we are, we offer their goods and, in fact, all the balance of our regular makes of Ladies', Misses' and Infants' Shoes, and Gent's and Boys' Gaiters, at a discount of 25 per cent.

FOR THE NEXT TEN DAYS. In order to convince our patrons that our DISCOUNT SALE is genuine, every pair of Shoes sold will show on sales ticket our regular price. For instance: 1 Pair Shoes, \$5.00, Discount, 25 per cent., 1.25, Net, \$3.75.

It Will Pay You to Buy Shoes at this Sale. We are offering a lot of Carpet Remnants, ranging from 1 yard to 30, in Ingrains, Tapestry and Body Brussels, at prices to close every remnant on hand.

OUR CLOAK DEPARTMENT. Is receiving additional Novelties in Ladies' and Children's Cloaks, Ladies' Ready-made Dresses, Wrappers, Surah and Taffeta Waists and Skirts of latest designs, at popular prices.

Our Silk Sale having proved such a success, we continue same for Another Week. Curtains and Portieres, from cheapest to finest at prices to please you. Boys' and Children's Clothing, Overcoats, Waists, Hats and Caps and Gent's Underwear at lowest prices in the city.

We are offering a splendid line of Plush, Silk and Knit Hoods in latest shapes, at prices ranging from 75c. to \$3.50. Ladies' Saxony Wool House Jackets, with and without sleeves, from \$1.00 to \$3.75 each.

A splendid line of Black Chantilly and Guipure Overdress Laces, Tinsel and Embroidered Evening Materials, etc., in Newest Shades, at less than New York prices.

Come One, Come All. We Are Never Undersold. Mail Orders Promptly Filled. Established 1864. ONE PRICE TO ALL.

F. AUERBACH & BRO.

S. J. Nathan. The Old, Popular, Reliable, Square-Dealing CLOTHIER,

151 Main Street, Next to Progress Building, Is Selling the Biggest Bargains of any Clothing House in the City.

9-oz. Blue Demin, Riveted Overalls, \$45. -oz. Blue Denim Jumpers, 45. Heavy Check Jumpers, 40. Men's Heavy Winter Working Pants, per pair, 100. The best Flannel Overshirts in the city, 50. Best White Unlaundered Shirts, 45. Heavy Undershirts and Drawers, each, 35. Seamless Wool Winter Socks, 2 pairs for 25. Good Black, Brown and Drab Soft Hats, 75. Buck Lined Winter Gloves, 55. Men's Heavy Plaid Woolen Winter Suits, 500. Men's Heavy Cassimere Pants, 200. Boys' Flannel Winter Waists, 25. Boys' Knee Pants, 25. Boys' Heavy Winter Suits (ages 4 to 12), 110. Boys' Overcoats (ages 4 to 12), 125. Men's Chinchilla Overcoats, 400.

Also a Fine Line of SUITS AND OVERCOATS, For Men, Youths, Boys and Children, at S. J. NATHAN, Next to Progress Building. 151 Main St.

FRASER & CHALMERS, MINING MACHINERY, LIDGERWOOD HOISTING ENGINES, ELECTRIC MOTORS, ENGINES, BOILERS, ELEVATORS, SAW MILLS, LOCOMOTIVES, STEAM MOTORS.

L. C. TRENT, General Western Manager, Salt Lake City, Utah, Helena, Montana.

PABST BREWING CO., Bohemian Export and Hofbrann Keg and Bottled Beers.

The Finest Beverage in America is the Select Blue Ribbon Beer. MAIL ORDERS SOLICITED. SPECIAL ATTENTION GIVEN TO THE FAMILY TRADE.

B. K. Bloch & Co., Agents, 18, 15, 12, 10 Commercial Street, P. O. Box 553.