

Fashion's Spring Novelties.

LADY DUFF-GORDON, the famous "Lucile" of London, and foremost creator of fashions in the world, writes each week the fashion article for this newspaper, illustrating it with sketches and photographs of her own original models.

By Lady Duff-Gordon ("Lucile")

KNOWING the American liking for novelties, I will talk to you first to-day of the new three-decker skirt. The skirt is one of the devices for novelty this Spring, being formed of three straight, scant flounces of cloth, set one above the other, the first attached to a wide band of stitching

One of the All-Bead Gowns, Which Weigh Many Pounds.



or embroidery in the same color as the cloth, below the waist. The straight plain flounces are of equal length, and with a band of stitching or embroidery attached to the belt, form the entire walking skirt. All are made upon a drop skirt of taffeta or messaline.

With this is worn a candidly short jacket. There is no quarter-length compromise with the longer coat. It is a short jacket cut away into points at the front and sloping upward in the back from these points. The short jacket graduated to a greater length in front is a keynote of the new Spring costumes.

A third novelty shown in the gray

This Is Nell Brinkley's Idea of How the New Spring Styles May Work Out.



The New "Snuffer Cap"—Masses of Fabric Lavishly Ornamented.

broadcloth costume reproduced on this page is the pair of huge revers, of white cloth thrown into relief by the wider, supporting revers beneath, of black and white striped silk. The jacket hangs in a straight line in front and is half-fitting in the back. One row of buttons on either side a row of loose meshed braid, like that to which the upper flounce of the three-decker skirt is attached, finish the front.

In the same picture appears a fourth novelty, showing that the young woman here pictured is wearing the latest mode. It is a tall coal scuttle hat, so called because it is of the shape of an inverted coal scuttle. As though by an afterthought, the gray straw of which the hat is made is platted over on the right side in a large fold. A flat velvet bow of the new purplish shade of red ornaments the right side. A high willow plume of the new popular shade of red tops the

hat, as does the plume of a Knight of Pythias in parade.

The Spring instead of banishing the metallic effects of the Winter costume will strike a deeper note in that material. The odd, cuirass-like gown on this page is one of the Spring models for a dinner or theatre gown. It is made entirely of gold beads. It is cut in a modified Empire style, the waistline being indicated by a slight curving inward of the line of the gown. The sleeves, reaching to just above the elbow, open to reveal the whiteness of the wearer's arm, the space being covered only in part by narrow beaded cords.

The gown is made over a black slip. A handsome embroidered panel of white beads in conventional design, edged with an inch-wide band of black velvet, extends from the shoulders at the back to nearly the hem of the tunic, and is finished by black bead fringe. The band is ex-

The Enormous "Snuffer Caps," the Three-Decker Skirts, the All-Bead Gowns, the Extreme Sailor Collar

parts of the ring. The other is worn on one finger, but the parts are separated by the space of the knuckle and the length of the first joint of the finger. The rings are of different sorts, the lower one being of solid gold with one small diamond surmounting each of the triple parts. The upper one is a double band of pearls joined by lengthwise rows of pearls. The gold ring and pearl ring are united by gold chains.

New gauzelike metallic tissues will be very much used for the making of toques and "snuffer caps," and will appear in many millinery touches in the Spring hats. Many of the newest cabochon ornaments which are destined to figure on hats and toques have a basis of silver. Some of these are in pincushion form, the likeness being increased by a covering of Valenciennes lace. There will usually be added a border of beads, gold or silver, or turquoise, or coral tinted, the last variety being very specially favored. Ornaments entirely covered carried out in coral beads of several sizes are a feature of the coming season, in trimming of both gowns and hats. There are a multitude of the quaintest and prettiest of shells, modelled in the same metallic tissue, generally silver, and brodered with lines of tiny coral beads.

The star fish is chosen for still another millinery adornment, the starfish form being entirely covered with closely colored beads in a great variety of shades. Beads put in an appearance on almost every material and garment.

Another notable novelty is soon to be introduced, whose name, "Sicil-



The New Three-Decker Skirt, and the New Immense "Sailor Collar" Reverses.

The New Chained Finger Rings.

tended on the right to the under arm seam. The skirt and short sleeves are finished by a band of black velvet corresponding to that which completes the panel. Tufted fringe of gold beads finishes the half décolletage. The effect has an Oriental magnificence.

Let me digress here while treating of the beauty of these metallic effects to tell of some curious rings I have seen worn by Russian women who borrow their ideas of personal decoration from their barbaric ancestors, but have softened and subdued it by their own exquisitely individual taste. One of these curiosities is the double ring. There are two sorts of double rings. One sort is worn on two fingers, a delicate hoop of gold connecting the two

an gauge," will perhaps suggest something to you of its texture. It is closely woven, having something of an alpaca-like mesh and something, too, of the durability of that exceedingly serviceable fabric. But it is semi-transparent, which fact gives an apparent lightness to its draped folds. It is used for hat coverings, and is especially effective when swathed in the folds that encircle a turban. A decided advantage of Sicilian gauze is that its price is not prohibitively high. I have also been looking at some

wonderful new ribbons, to which I want to give you the earliest possible introduction, for this particular, and particularly pretty, form of trimming will be in ever-increasing evidence on Spring and Summer hats. Plumes and quills are entirely manipulated in cleverly formed and manipulated ribbons, which, in such cases, will often blend two strikingly contrasted colors.

In this connection, let me remind you that the coming coronation is already casting its shadows, or at any rate, its shades, before. On every side I note the blending of the coronation colors, blue and red, which, though they sound and sometimes actually are, rather more bold than beautiful, can be entirely attractive and artistic, if a fuchsia or Indian red be carefully chosen and united with just the right shade of dark yet bright blue.

There is another ribbon which will delight the heart and ease the task of the amateur milliner, while its assistance will be by no means despised, even by the expert artist. For, interwoven in its either edge, is the finest of gilt wires, a mere thread, in fact, but strong enough withal to keep bows and ends and loops permanently and prettily erect without depriving them of any of that suppleness of effect which is so desirable, and which it has hitherto been somewhat difficult to secure when upstanding loops of wire had to be attached.

Found—the First Picture Ever Painted by Rembrandt!

GRAT interest has been aroused among art connoisseurs in Europe by the discovery of what is said to be the earliest picture by Rembrandt, perhaps the greatest painter that ever lived.

The newly discovered picture is in the collection of Sir J. C. Robinson, a famous English art collector, who is especially an authority on Rembrandt. This picture is a study of still life, representing books grouped around armor and a skull crowned with laurels. It is dated 1621, or six years earlier than the earliest of his hitherto known works. These are "The Money Changer," now in the Kaiser Friedrich Museum in Berlin, and "St. Paul in Prison," now in the Royal Gallery in Stuttgart. These are dated 1627. Both have been identified in recent years, the first by Sir J. C. Robinson.

The newly discovered painting is of large dimensions and painted on an oak-panel made up of four longitudinal planks of unequal width clamped together. Evidence that Rembrandt painted such a picture is to be found in the inventory of his effects, drawn up at the urging of his creditors on July 25 and 26, 1658, in which appears the following entries:

"No. 25. Een still leggent leven

(still life) van Rembrandt gere-tukeert (retouched)."

"No. 27. Een vanitas van Rembrandt gere-tukeert."

"No. 28. Een ditto van den selven niet een scepter gere-tukeert."

"No. 120. Een vanitas van Rembrandt gere-tukeert."

The expression "van Rembrandt gere-tukeert" indicates that these were early works by Rembrandt himself, which he had retouched. Had they been the work of pupils or other painters, the placing of the words would have been "gere-tukeert van Rembrandt," and most likely the artist's names would have been given, as in so many other instances in the catalogue. The description of No. 28 with the words "van den selven" (by the same) is even more conclusive on this point.

Whether the picture in the possession of Sir J. C. Robinson is to be identified with the "Still Life" (No. 25) of the inventory, or either of the "Vanitas" subjects—the laurel-crowned skull would justify this description—is uncertain. It cannot be the picture numbered 28, since no sceptre is included among the subjects depicted. The one thing which is certain is that the still life does bear signs of retouching, though these retouchings are not extensive, the chief alteration being the lettering underneath it.

Sir J. C. Robinson's picture is separated from the earliest known Rembrandt by a space of six years of rapid development. It cannot be proved on internal evidence to be by the master, because it was painted before he had acquired a personal style. But there are these points to consider. It is evidently the work of a very young and naive painter, whose head is filled with such ideas as would result from early university schooling. It shows remarkable talent, a strong feeling for light and shade, and a certain knowledge of reflected lights, and is free from the Italian influence of which Rembrandt showed traces for a time, after he had become a pupil of Lastman, at Amsterdam.

Passages, like the pile of books on the table, occur in his earliest known works. The signature is unusual, but shows nothing to justify the suspicion that it was added at a later time.

The production of Rembrandt in the six years before 1627 has yet to be accounted for. Perhaps Sir J. C. Robinson's "Still Life" will serve as a touchstone for the hitherto unidentified pictures, and the publication of it may bring to light the other "Vanitas" pictures of the inventory—or even other works painted before 1627.



The Newly Discovered Rembrandt, Dated Six Years Earlier Than Any of His Other Paintings.

True Pu
"Whenever I
do pretty oft
veteran trav
cannot help th
people might h
not only of thi
ther, and Gree
Instead of b
way, the gover
wanted on lea
usually at a v
years. Army,
one, could hav
the expense
without any co
head of corpor
rowing phenom
would beco
freedom from t
a blessed b
same policy cou
ties and villag
benefit. Fanc
survive with its
deserted land,
state this po
being sold for
lined by the
leashed. And
It would
say you. Oh,
ent if the hea
na. Postertity
stead of now
mainly the dea
rich. Talk
live in this
ade to a stand
a large exte
ment of taxatio
ways and bound
countries and a
pt this idea."
ownership."

Price
Isn't it about
rocky cut our
and "the
over the tariff
fe." What
legation from
was it to low
siding? Not
sure for the
as free trade
heaper countr
There as
annually risen.
ent Taft say
prices. It has
made the rich
ization and m
until there
the three kind
country in the
ne trade has
obdient was
ve in." Is E
ay to live in
ay be because
ve plainer. H
reater conte
ome who will
majority will

An Engli
Gazing into a
her day were
and a young
the two was ta
arked on sun
turning to the
obbery." At
of the furnitu
assessing. He
ation and Loui
ouldtr, he ask
Those prices."
rent you?"
ve only been b
and I want y
think you rec
alling the mer
ring your c
Englishman loo
ged to say:
thinking of the
r articles co
come." "Inde
nce you bou
t home?"
er did, for m
hat and most
ther came to
ere bought at
needed." "J
judge of pri
ou particularly
aid that and
sell," was the
Now as it h
pecially impor
ture correspo
ose pieces an
wood "will
of both." He
man was crestf
made stuff was
ate but twenty
first cost. Bu
d before he
salthy looking
back on. Mor
occurred on S
e would be s
say that En
at his lesson.

President
President Taft
urers of the
tude of these
gree that the
arm products
will not affect
then will it do
Canadian prod
ures? Doing
decrease the co
rather looks
reduced in in
in the horns
ent Taft as
friendship for
est" testing
and he says
most of living
ays, the idea
handing farm
prices of food
then is the cost
President Taft
much cons
farmer.

Why S
Can anybody
saurer and Ta
o push the
it a case of l
certainly loc
a case of lif
ry. The who
ambler's thro
ent Taft's par
in the North
in Sir Wilfrid
half way.