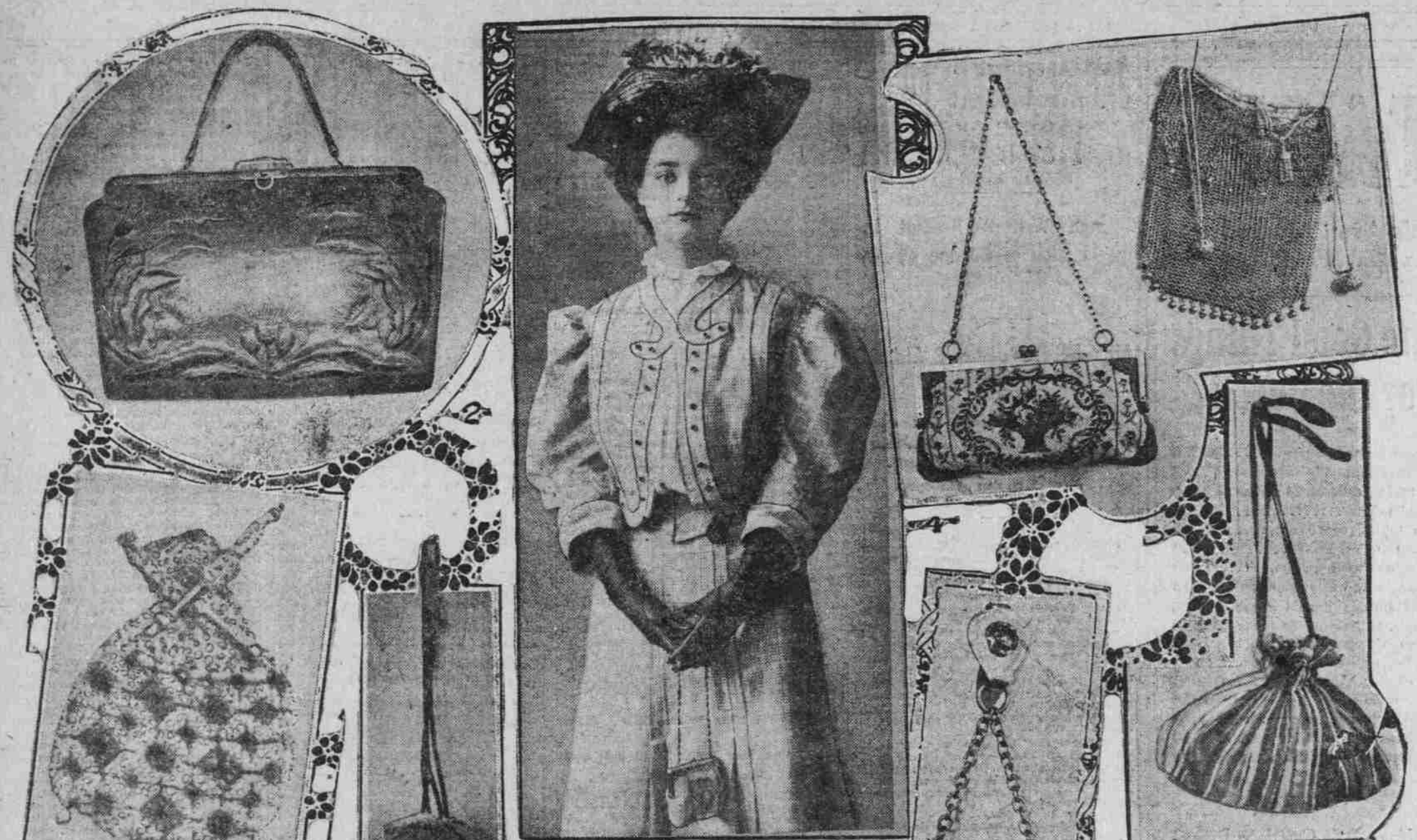


Fashions of Long Ago Revived in Purses of Today

Jingling Chatelaines of Our Grandmothers Have Reappeared—Wrist Bags Are Also in Favor



FOR the past two or three years the pocketbook and the purse have claimed quite as much attention from Dame Fashion as any item accessory to the smart costume, and indeed, this season the pocketbook, purse and wristbag have actually attained the importance of being a part of the feminine toilette. Previously the pocketbook or the purse was merely a pocketbook or a purse, with little variation in the style, but with the introduction of the big leather wristbags a few seasons ago there began a flurry of fads and fashions in purses, pocketbooks and purses, and the present season finds us hard put to it to keep up with the latest wrinkle in the matter of what to carry our small change, handkerchiefs and powder-puff about in.

Some quaint old fashions of a century or so ago are being revived in the new novelties, and even the jingling and musically clanking chatelaine of our grandmothers has reappeared, very modestly, however, the size of the bag being reduced to a dainty little receptacle of woven links of silver or gold, and a simple little double chain upon which the bag is held pendent from the hook that secures the chatelaine to the belt, completing the affair, the dangling silver array of silver glove-buttons, vinaigrettes, etc., being omitted. One of the season's chatelaines is shown in No. 1. It is of silver links, dipped in gold and interwoven, and in the center of the little link is set a large amethyst, the twin to this

stone being used in the setting of the chatelaine hook at the belt.

The very latest wrinkle in pocketbooks is shown in No. 2, which is an immense affair of hand-tooled leather, hand-tinted, in thistle design, and coming in dark greens, oaken brown and dark red. These great purses measure some 12 inches in length, and from 4 to 10 inches in depth, the larger the more swaggy, and are equipped with soft straps of stitched leather in the same tint as that of the purse. The interior of the purse, or pocketbook, is fitted up with side pockets, compartments for small mirror, powder-puff, handkerchief, cardcase and other feminine paraphernalia. These come only in the most expensive leather, and hand-tooled, with hand-tinting, so that a goodly consideration is asked, none being ob-

tainable under \$20, and the more elaborate ones running as high as \$40 and \$50.

Another new and particularly smart pocketbook is shown in No. 3, which is woven of silver links. The bag portion is seven inches in depth and more than four inches wide, with an overhanging

ruffle nearly an inch deep, and the drawstring is a fine silver chain, ending in little balls of slagged silver, with tassels of silver fringe. These are to be had from \$15 upward.

The beaded purse is still popular, and is seen in the popular handbag size, as well as in the tiny receptacle for car fare

and ice cream change intended to be carried inside the handbag. Many pretty patterns in beadwork are on exhibit in the shops, and a new combination in the coloring is rose color and pink designs on a field of blue, the designs running more to the German patterns than to the Indian, as formerly. Some varieties of the beadwork purses are shown in Nos. 4, 5, and 6. No. 4 being the regulation handbag size, No. 5 a small-change purse with silver lid, and No. 6 showing a new wrinkle in fastenings, a ring of gold, through which is slipped two little gold bars, holding the purse together at the top.

The hand-made, and most frequently home-made, wrist-bag is still popular, and probably will remain in vogue for a long time, because of the individuality one may put into them by selecting the materials and choosing the patterns by which one desires them made. Two styles of wristbags are shown in No. 7 and No. 8. No. 7 is made in the four-piece pattern of golden brown satin, the seams embroidered in black, and the bag finished with a double drawstring of black silk cord. No. 8 is made of ribbon in the popular Roman stripe, with a double drawstring of dark red silk tape. There is no limit to the variety of color, combination and pattern in which the wristbags may be designed, and many of the smartly gowned girls and women have natty little wristbags to harmonize with every costume, many times made of the same material as the gown.

Miss Dot Bernard, the dainty little actress, has a large assortment of purses, pocketbooks and wristbags, and has permitted The Oregonian's camera man to photograph some of them for this page.

New York Is Not Heaven in Summer

People Live in Apartments Packed Like Sardines While Teething Babies and Screaming Parrots Make the Nights Hideous.

NEW YORK, July 1.—(Special correspondence.)—If there is any idea that the lateness of the Summer has interfered with the business of the Summer resorts, it is a mistake. Just about the right day and date the heat of Summer set in, in deadly earnest, and owing to the fact that New Yorkers were entirely unprepared, they were only too glad to scurry away, and leave heat, noise, etc., to those who are mercilessly tied up in the city.

As a matter of fact, the heat is by far the lesser annoyance of a Summer spent in New York. No matter in what section of the city one may happen to live, in you meet with the same experiences and these are not always calculated to make one happy on a hot Summer day or night. When people live as close where another as sardines, closed windows, representing the oil life, if not a joy, may be at least, an endurance, but when the windows are open, the probability is that one feels like a box of sardines with the oil removed.

And it does not make much difference in which apartment lives the man who smokes, so long as you do not get to sleep first. We have all abused those "awful landlords" who refuse to give possession to a family who have, had or may have children. Let me put myself down, after due and unhappy experience, as saying that there is a hades all by itself for the landlords who admit that windows are open, the probability is that one feels like a box of sardines with the oil removed.

Next comes apartment-hunting when we fly the evils that are for those we know naught of. Savage arrived in first-class condition, after a trip abroad, which he made serve all purposes, such as vacation, booking new plays, new artists, renewing old contracts and arranging for a number of his productions abroad. Mr. Savage certainly enjoyed an enthusiastic home-coming, as he will be very busy for a while staging "The Merry Widow" and while abroad he divided his time between London, Paris and Berlin, to find out what was to be gained by close observation of methods on the other side.

one of the Broadway theaters instead of at the Garden. The costumes will arrive from Europe early in July, and the scenery for the first two acts is already completed. Mr. Savage engaged Franz Ziegler, who directed the play in Vienna, to take charge in this country, but he has practically decided to make an entirely American production, instead of engaging foreign singers, as he had intended in the first place. Mr. Savage also secured a new light opera by Edward German, entitled "Tom Jones," but makes no announcement of further intentions just at present. In Germany, he also secured the rights to a fantastic opera, which Strauss, who directed the production under the name of "Hugo's Honeymoon."

Mr. Savage has planned to send "Madame Butterfly" on another tour to the Pacific Coast, and has engaged two new singers for the title role. One is Phoebe Strakosch and the other is Katharine Woods, from the Staat Theater at Mainz. Rena Vivienne and Dora Filippie will again appear in the title role, and Willy Schuler, a tenor from Lessing's Theater in Berlin, will sing the role of Pinkerton. As assistant to Walter Rothwell, of Vienna, Cornelius Dopfer, of Amsterdam, and Guy Ambrose, an American, have been engaged. Mr. Savage also arranged for a German translation of the "Prince of Pilsen," which will be put on at the Central Theater in Leipzig under the direction of Dr. Herman Haller. It was in connection with this that Gustav Linders, the composer of the music, was abroad with Mr. Savage, and while there he was taken very ill with pneumonia. Mr. Savage reports him as improving.

George Marion, general stage director for Mr. Savage, returned from abroad on the same boat with Mr. Savage. Mr. Marion expects to branch out for himself the coming season, but has not decided just where, on Broadway, he will open headquarters. He will be very busy for a while staging "The Merry Widow" and while abroad he divided his time between London, Paris and Berlin, to find out what was to be gained by close observation of methods on the other side.

But these wild, mad screams at random, which result in nothing except waking up the baby to his misery, are heartrending, to say the least. But we cannot always hear the parrot, because that noise, too, can be and frequently is, as the family who has a parrot, or a cage of parrots, taught at her practice, as she pounds out scales, the march from "Faust" or "The Last Rose of Summer," with involuntary variations that move from the bay and Debussy sound like cold cream, soothing and quieting to him who not only long for harmony, but also for sleep.

All this, to say nothing of a musicale across the court, an energetic poker party on the floor below and the soft and sweet argument of a couple who never have agreed, somewhere within hearing range—all this in New York's swiftest residence section—in the Summer time. It must have been of this that Omar was dreaming when he wrote: "Oh Wilderness, were Paradise, now!"

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Speaking of returning from Europe, Mr. Savage, who arrived, had an interesting homecoming, having been met by a brass band, this because he came on the Kaiser Wilhelm with Mr. Savage. He was met by A. H. Ellers, who is in New York, accompanied by Mrs. Ellers. Both gentlemen and Mrs. Ellers will leave for the Pacific Coast within a few days.

The first arrival to be chronicled among the artists is that of De Pachmann, who landed last week. "June is my month for traveling," said the eccentric pianist. "I come in June all ways, then the sea is like glass—like a river. Four years ago I came in June, this year I arrive in June, next year I sail for home in June and that will be the last time on that awful ocean, the sight of which I hate." De Pachmann will open in Carnegie Hall, October 2, after which he will make an enormous tour.

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Hungarian Musician Will Play an Instrument Famous in History

EVERYONE has heard of the "pied piper of Hamelin" and the mythological pipe with which he performed so many strange deeds, but very few indeed have heard of the queer historical musical device which more than a thousand years ago sent whole nations to war and caused hundreds to be executed. It is called the tarogato, and has caused more suffering and ecstasy at the same time than any other contrivance that appeals to the human ear.

Archaeologists in Austria have discovered several specimens of the strange instrument and one has been received in Portland. Great diligence was necessary to secure it, though at present of course there is no danger attached to the possession of it as there was in medieval times.

The tarogato is a reed instrument of very primitive design. Who invented it or who first discovered the wonderful power of its notes will never be known, for in very early times of history it was confiscated by rulers and any one having the instrument in his possession severely punished and often executed.

It is first known in history when the hordes of northern barbarians swept down upon Southern Europe and over-ran the entire country, even including Rome. Historians of that period tell of a strange sound by which the Northern warriors were incited to deeds of great valor. It was first discovered among the Huns who, with the Pines, occupied the most conspicuous position in European history a thousand or more years ago.

During the time of Attila the strange instrument was ordered destroyed. Any person found with one in his possession was subject to execution and his goods to confiscation. The great barbarian ruler issued the order for the reason, history says, that the peasants were incited to rebellions by its music; that its peculiar notes affected them even more weirdly than their religion and they were driven to fanaticism by its sounds. The rude government of those

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In Europe. However, archaeologists in Hungary discovered one a dozen years ago and when the great national exposition was held in Budapest in 1887 it occupied a conspicuous place among the historical and national relics. Since then several others have been found, and one is in the possession of Niklas Scholz, a leader of the Hungarian Hussar band at the Oaks.

Hungarian musicians declare that the tarogato possesses the most beautiful notes of any reed instrument. If its sounds could be described, they might be said to be between those of an oboe and a clarinet. In Scholz's band is a young man who has received special instruction in the use of this instrument and he will be the star performer in a concert to be given soon, when the instrument will be heard in America, probably for the first time.

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