

LINEN SUITS AND FROCKS ARE COMING INTO STRONG VOGUE WITH SUMMER DAYS

Fabrics, Color and Style Are Setting a Faster Pace in Portland This Year Than They Have Ever Done Before. Variety Is Almost Unlimited and Demand Unprecedented.



collar lines of the mode, and combine effectively with the ornamental buttons of jet or black satin.

The one-piece suits, particularly the coat-skirt in the brown, have been leading in popularity, although the separate coat and skirt costumes have been holding their regular share of favor.

The accompanying sketches of a random selection from the racks of one of the large department stores suggest the large variety in which the linen costumes are being offered.

In the separate coat and skirt suits, the chief feature are the long, rather close-fitting lines, and the smart touch of black in the jet buttons and black satin reverses. Some of the coats, instead of black, have striking combinations in the new color tones, an example being the smart little affair in sketch No. 2, which is of white linen, with cuffs, pockets and upper reverses of ecru, printed in the daintily gay Dresden blends. The three small buttons on the linen reverse and the larger ones down the front are of an oxidized metal, with enameling in the Dresden pink and blue.

No. 2 shows a long sleek frock of the rich yellowish-brown linen, opening from neck to hem on the left side at the front, with a long slash of black satin. The two modes of this suit are at the front to the frock at the breast on either side of the front, at the lines of the two long, closely placed rows of jet buttons, running from neck to hem, which outline the semi-princess effect of the front panel.

Another effective combination in the Havana brown with black is sketched in No. 3, a long sleek frock of the rich yellowish-brown linen, opening from neck to hem on the left side at the front, with a long slash of black satin. The two modes of this suit are at the front to the frock at the breast on either side of the front, at the lines of the two long, closely placed rows of jet buttons, running from neck to hem, which outline the semi-princess effect of the front panel.

One of the smart one-piece models, in a dainty blue tone, is shown in No. 7. The slashed opening of this little frock, extending from neck to hem, which outline the semi-princess effect of the front panel, diagonally across the waist-line, and runs down the exact front of the skirt-piece to the hem. The buttons are of the "Dutch" collar of handkerchief linen, richly embroidered. A small panel of shirred mesh gives a soft, daintily feminine touch in the V of the neck opening, and an embroidered frill finishing either sleeve adds further charm to the little frock.

No. 9 is a striking combination of basket linen in the rich catwava shade, with pinning of black satin, over an attached gimp of fine white allover embroidery, finished with frills of fine white linen. The soft and dainty combination of allover embroidery and linen is shown in No. 4, this frock being in blue, with embroidery of white. No. 5 is a plain but attractively simple frock of white linen, with rich embroidered edgings about the yoke and sleeves, and belt to match.

A smart costume of banana-toned linen, with black satin buttons and black silk braid, is shown in No. 1. The attached gimp is of soft fine muslin, with many fine tucks. A sash-belt of crushed black satin and black silk tassel finishing the ornaments of braid at the neck, complete this exceedingly chic little frock.

A suggestion of the much-beset "Moyden" model style is shown in No. 6. The chief features of the extreme "Moyden" costume is the skin-tight, close-fitting corset or corset of overlapped metal discs, and the extravagant fullness in the softer and fluffier materials, which bursts out from under the edges of the corset at the hip and bust lines. The modifications of the "Moyden" costume merely suggest this effect, as illustrated in No. 6. The costume is in one piece, the corset being of heavy linen, and the plaited blouse and skirt attached to the corset, being of finer texture, the whole in a delicate green shade, with buttons of some translucent green substance.

ONE VIEW AND ANOTHER "What Think Ye of Christ?"—Diametrically Opposing Views.

PORTLAND, OR., July 31, 1909.—(To the Editor)—In Portland's morning Oregonian W. C. Reuter, of Medford, Or., has set forth his reasons why he believes in the divinity of Christ. The Oregonian has dismissed the matter with a shrug, but it seems to me the matter merits more serious consideration, as a large number, probably the majority, of the people of this country are of the same opinion as Mr. Reuter.

The first of the three reasons given by Mr. Reuter for his belief is that Christ occupied a unique place in history and cannot be classified. In the next breath he states that Christ transcends Confucius and Mohammed, as well as the rich catwava and deep yellow-brown tones being among the most popular.

Wide variety is offered, too, in the fabrics, the textures ranging from the handkerchief linen to the loose, practical and attractive basket and hopsacking weaves of coarse, loose threads and dull finish. The glazed linens are rarely seen in the smarter garments. The looser new fabrics lend themselves admirably to the pe-

WITH the actual arrival of Summer weather, so long delayed in Portland this season, the linen frocks and coat suits which have been doing almost universal duty for a month or so past in the less blessed cities of the sweltering East, are appearing in astonishing numbers on the streets of the Rose City, while local merchants, who had begun to despair of closing out their linen and cool lingerie costumes, have been busy

supplying the sudden demand for these smart warm-weather frocks. Never before have the linen suits and dresses been shown in such variety of fabric, color and style as this season. Formerly one saw only the linens in white, natural and solid-color tones, such as heavy-blue, but this season one may choose a linen costume in any one of the many smart delicate tones, the dainty pinks and faint blues and cool, fresh

greens, as well as the rich catwava and deep yellow-brown tones being among the most popular. Wide variety is offered, too, in the fabrics, the textures ranging from the handkerchief linen to the loose, practical and attractive basket and hopsacking weaves of coarse, loose threads and dull finish. The glazed linens are rarely seen in the smarter garments. The looser new fabrics lend themselves admirably to the pe-

ONE OF POPULAR TWO-STORY BUNGALOWS

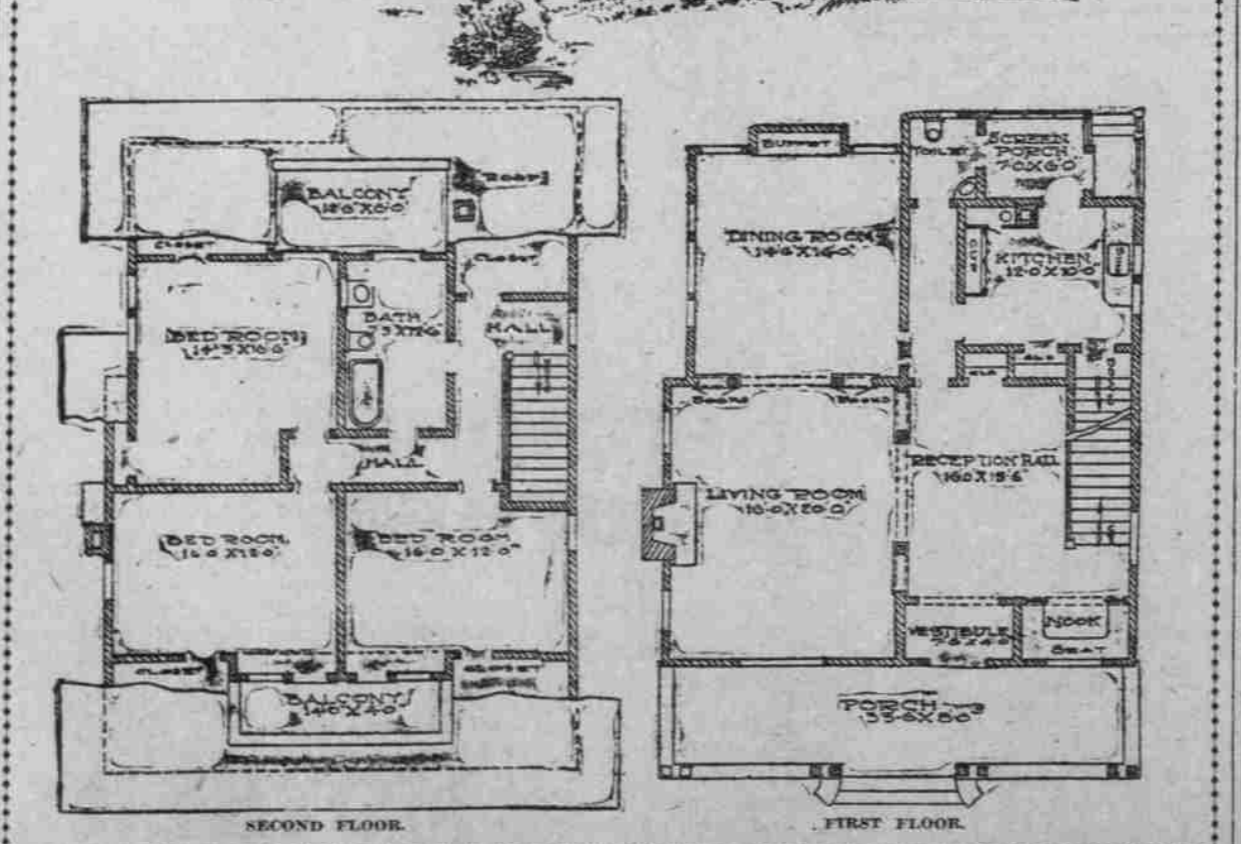
BY THE BUNGALOWCRAFT CO., 403 CHAMBER OF COMMERCE, LOS ANGELES, CAL.

THIS style of bungalow is perhaps more popular in Southern California than any other and deservedly so. It is built on pure bungalow lines, and its exterior is most attractive. The front porch sweeping down over the broad front porch is broken by a well-proportioned double gable which permits of alcoves in the two front bedrooms which open out on a roomy balcony. The chimney is exposed, and it, as well as the front porch work, may be built of stone, brick or cobble or artificial or of either smooth or clinker brick. If cobble stones or boulders are convenient and inexpensive we would suggest their use. The outside walls of the house may be either weather-boarded or shingled and the roof is of shingles.

The inside arrangement is very convenient. There is a large reception hall with a cozy nook and seat. The front door does not open directly into the reception hall, but there is a vestibule. This is an arrangement which is much appreciated in cold climates. A wide buttressed opening leads from the reception hall into the living room which in turn is connected with the dining room. This practically combines these three apartments into one large room, the advantage of which will be appreciated when our hosts has a large house party or reception. The coat closet at the back of the hall is out of the way and yet conveniently at hand. The kitchen is fitted up in full buffet style with every convenience in the way of cupboards, closets, bins, cooling closet, etc. There is a broad, cheerful looking fireplace in the living room and a handsome built-in buffet in the dining room. The entire house is unusually well lighted even for a bungalow.

Upstairs there are three large bedrooms with five closets, a large bath room conveniently located, a sleeping balcony in the rear, and a balcony opening from the two front bedrooms. Although the house has the appearance of a one and one-half story building, the upstairs ceilings are all full height without any cutting-off corners. The first floor ceilings are nine feet high and the second floor eight and one-half feet high.

This is an economical house to build, as there is no waste room notwithstanding the roomy atmosphere of the entire house. It has been built without hardwood floors and well, but plainly finished for \$3000, but to do justice to the building, it should have oak floors in the reception hall, living room and dining room and an oak stairway. The dining room should have a coffered ceiling, and the living room and reception hall should have beamed ceilings. The dining room should have a high paneled wainscot with plate rail. The cellar is under the kitchen and part of the reception hall, and will be used for the kitchen. It is reached by a stairway from the kitchen. The complete plans and specifications for this house either as shown or reversed cost \$10.



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Morris Chair, like illustration; loose, reversible cushions, covered in good quality velour or imitation leather; special price, each, \$6.00

ROOM RUGS
9x12 Axminster, \$18.50
9x12 Seamless Tapestry, \$18.50

Chiffoniers, like illustration, made with good Oregon fir, but finished in golden oak; has 5 large drawers, trim'd with brass pulls; special, \$6

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9x12 all-wool Ingrain, \$8.50
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Dresser similar to cut, made in hard wood, finished nice flaked golden oak; size of top 38 by 20. French bevel mirror, 18 by 24 in.; two divided drawers, and 2 long ones; extra special, \$9.50

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Angora Wool and Fiber Carpet—good selection \$45c

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hannam as the sun transcends the moon. Let us mention Buddha, whose life in many respects resembles that of Christ, and we must consider to what extent they were the products of their time, and judge them impartially. Because the teachings of Christ are nearer to those accepted by us than are those set forth by Buddha, we must not leap to the conclusion that the latter were not of our time, and that he struck Brahmalism the only severe blow it has ever known was a personage of remarkable moral force.

The opinion of Napoleon on the great Jew is merely interesting. The "Little Corporal" was a shrewd and intelligent man, but very prone to error. His exaggerated opinion of the progress of the "Cosmos" shows this. He was not of extraordinary intelligence; not a scholar, not even a student. The second reason that Mr. Reuter advances for his belief is that in the ordinary course of things like heights like Buddha, the texture of his hair, the color of his eyes, the shape of his nose, though "why a divinity should not have a crooked nose passes comprehension. But the teachings of Christ show plainly that he was not what he was long-suffering, affectionate and with strong respect for family relations. Fatalism, pessimism, the duties of patriotism and courage,—these had no place in his mind. Even today some of his teachings favor too strongly of the passive nature of the Jews for us to accept. We may give them lip respect, but we mentally discredit them. For instance, the man who went around slapping Americans upon the cheek would be a very poor insurance risk. As to the sinlessness of Christ, we have already referred to the fact that he does not differ in this respect, in degree or kind, from other religious teachers. If Christ stoned, no trace of the fact has been permitted to stay on record; the seals of the middle ages and later would have attended to that. The only thing we can see in his remark on the cross, "The early Christian martyrs had more faith."

The third reason advanced by Mr. Reuter for his belief in the divinity of Christ is that Christ rose from the dead. So did the whole swallow Jonah and the flames of contemptible kindled the funeral fire of Buddha. What seems more probable than that Plato, not wishing ill to the unfortunate victim of popular wrath, yet not daring to withstand the clamor for his punishment, should have ordered him "strung up" during the remainder of the day, and then cut down; a severe punishment, but by no means deadly. A study of modern mythology will show how easily an event of this kind is transformed into a miracle by the tongues of the credulous. Having demonstrated to the gentleman from Medford the tenacity of his hold upon the Christian religion, it might be well to go further and show him why he should abandon it altogether. In this day of comparative enlightenment it seems a pity that anyone should believe in a religion that is founded upon the principle of blood-sacrifice. And yet that is what the gentleman clings to. Among savage tribes the most common exception of a deity is that of human beings, and who could be won to kindness by the same method. In the Christian religion the idea is fundamentally the same. A deity is enraged at the sinfulness of his toy world and condemns the people of hell. In order to save them from the fate he, curiously enough, sends his son to earth to be offered up on the cross as a sacrifice to himself. Christ suffered the fate, according to this view, that Absalom so narrowly escaped. A deity could have averted the sufferings of Christ on the cross. But so, they must be in order that people might be "redeemed." Even today we have the barbarous practice of sprinkling people with water to symbolize the blood of Christ. Could any view of existence be more injurious to the highest moral sense? Of course, to a Christian, this view of the matter seems strange. As a member of the Trinity, Christ sent himself to earth to be offered up as a sacrifice. As a member of the Trinity, and being a god, he did not suffer anything on the cross, and his exclamation about being "forsaken" must have been an error, for how could he have forsaken himself. Being a god, he could not have suffered, and he would not have been an error on the part of the historian, or the great church historian, Noander, shed tears, so deeply was he affected to learn that even the universal doubter could not doubt the fact that Christ's resurrection. It is impossible to account for the existence of the Christian church without the fact of the resurrection. Peter and the other apostles very soon after the death of Christ began in Jerusalem to proclaim him to the Jews as the Messiah. They could not have done so unless they had been assured beyond all question that he was alive from the dead. If he had remained under the power of death they had nothing to gain and everything to lose by proclaiming his resurrection, and yet in the face of the fiercest persecution they steadfastly maintained that God had raised him from the dead. By that preaching they established Christianity in the city which had crucified him, and by that preaching Christianity was established in the world. J. A. W. M'GRAW.

got him. He was worshipped by a alien race and, like Buddha, of a foreign shore. Are these the signs of divinity, or omnipotence? A. F. MILLER.

Here is Orthodox Believer's View.

PORTLAND, OR., July 31, 1909.—(To the Editor)—A myth requires time for its development. The apostle Paul, who presents the fullest proof of the fact that Jesus Christ was raised from the dead, was a contemporary of Christ. He was converted to Christianity only a few years after the death of Jesus. His first epistle to the Corinthians, which was probably written in the year 57, he gives a summary of the evidence of the fact that Jesus rose from the dead. He says: "For I delivered unto you first of all that which also I received; that Christ died for our sins according to the scriptures, and that he was buried; and that he hath been raised from the dead on the third day, according to the scriptures; and that he appeared to Cephas; then to the twelve; then he appeared to above five hundred brethren at once, of whom the greater part remain until now, but some are fallen asleep; then he appeared to James; then to all the apostles; and last of all, as to the child untimely born, he appeared to me also."

There was time for the development of a myth? Paul tells us that three years after his conversion he visited Peter at Jerusalem and spent 15 days with him. Undoubtedly during that time he learned the facts concerning the different appearances of Christ after his resurrection. As the time when Paul wrote his letter to the Corinthians there were more than 200 people living who had seen Christ after his resurrection. In view of the evidence presented by Paul of the fact of Christ's resurrection, Dr. Wetze, a German rationalist known as the "universal doubter," said, in the last book he ever wrote, "I do not believe in the resurrection, while a darkness that cannot be dispelled rests on the way and manner of it, can no more be called in question than the historical certainty of the assassination of Julius Caesar." It was over this sentence that the great church historian, Noander, shed tears, so deeply was he affected to learn that even the universal doubter could not doubt the fact that Christ's resurrection. It is impossible to account for the existence of the Christian church without the fact of the resurrection. Peter and the other apostles very soon after the death of Christ began in Jerusalem to proclaim him to the Jews as the Messiah. They could not have done so unless they had been assured beyond all question that he was alive from the dead. If he had remained under the power of death they had nothing to gain and everything to lose by proclaiming his resurrection, and yet in the face of the fiercest persecution they steadfastly maintained that God had raised him from the dead. By that preaching they established Christianity in the city which had crucified him, and by that preaching Christianity was established in the world. J. A. W. M'GRAW.

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