

WHAT THE "400" ARE WEARING

By MRS. CHOLLY KNICKERBOCKER

Afternoon Frocks Worn at Newport by Mrs. Prescott Lawrence, Mrs. W. G. Roelker and Mrs. John Nicholas Brown

Egyptian Scarf of White with Silver Spangles Worn by Miss Janet Fish



A—Mrs. W. G. Roelker's Lingerie Frock Worn Over a Slip of Pale Blue.

B—Mrs. Prescott Lawrence Wears a Gown of White Linen With a Hat of Brown.

C—A Striking Gown of Violet Linen and White Lace Worn by Mrs. John Nicholas Brown.

D—Spangled Egyptian Scarfs Are Much Worn in the Evening.

though it dipped just in front it raised at the sides sufficiently to show a high shaped skirt.

On the jacket the linen was cut out in diamond-shaped pieces, showing white inset below. Heavy lace was used for the collar and the turn-back cuffs on the sleeves.

Around the bottom of the jacket ran shaped bands of lace which did not quite meet in front, but ended in two downward turning points.

The sleeves were full puffs. They also had the cut-out decoration, and ended below the lace cuff in filmy frills of lace.

The skirt was long and made without plait or fullness at the waist line. Extending up from the hem were cut-out diamonds, sharply emphasized by the white beneath.

Purple wings trimmed a hat of white chip. Saucy wings they were, and gave to an otherwise simple hat.

Of course Mrs. John Nicholas Brown wore a white lace veil, and most becoming it was to her.

Friends returning from a trip up the Nile have brought us fascinating scraps of Egyptian dress, heavily wrought with silver and gold spangles, put on in odd and intricate designs.

Although these scarfs are not new, it is only very lately that we have realized their beauty when used in high evening wraps.

This summer we are all wearing the shimmering things thrown around our shoulders over our dinner gowns.

They are really wonderful, becoming and give a sort of oriental touch which always holds a fascination.

Some of these scarfs have been fashioned into cloaks, reaching quite to the bottom of the skirt. For they come in different shades, from the above, and narrow scarf to one yard long and wide in proportion.

A lovely cloak I saw worn on the terrace after a dinner this summer was made of Egyptian scarfs. It was of closely woven silky material, with an elaborate design applied in the Egyptian style. It was made something on the same style as a German military cloak—with sleeves of course—and narrow, straight and unbroken lines from neck to toe.

In front, just below the chin, it was fastened with a quaint wrought Egyptian silver clasp. It glowed and glittered in the dim light in quite a fairy-like way.

Miss Janet Fish is wearing a short one of white with gold spangles.

It is probably more practical than the longer ones, as the metal used is real gold and silver and the weight is not inconsiderable and much more durable than the damask to a fragile gown.

PERFECT WOMEN From the Greek and Modern Standard of Beauty

THE "perfect woman" is a "planned" of the poet differs somewhat from that of the artist, inasmuch as she is "not too bright and good for human nature's daily food."

But the perfect woman of the artist is sometimes a very impossible creature, and, to ordinary eyes at least, very far removed from perfection, either in face or form.

It has been said, however, that every painter observes through a special spiritual lens of his own, and it is doubtless true that in the majority of cases the artist's ideal is evolved from his partiality for one particular woman.

From the artistic point of view, the perfect type has varied in all ages, and we know how very different are the ideal and therefore presumably "perfect women" portrayed by artists of our own day; from the middle of the 15th century to the present there is a wide difference.

Perfection and prettiness, it is said rarely go together. Sir Edwin Poynter, among our present-day artists, enjoys the distinction of being the only painter of really perfect women. Dore, Franchese, a medical man once told the artist that the best painting of an anatomically perfect woman he knew was the "Albaion girl" of the 17th century.

The following, however, are the measurements usually considered by artists as those of a perfect woman:

The Egyptians took the middle finger as the standard of measurement, this being reckoned as about one-nineteenth of the height.

According to the "square of the artist" the span of the arms should equal that of the height, and the length of the hand to middle finger, and this is about the accepted standard today.

The Greek ideal of measurement, the "perfect" woman should be eight heads high, and she should not have too small a waist. The shoulders should reach the hips, the hand should be the length of the face, the arms, when outstretched should be the same as the height of the body. Narrow shoulders and wide hips were the Greek ideas of feminine beauty, but the modern woman has a more diversified shoulder and chest to the benefit of her health.

The head is generally reckoned in the old Greek measurements as about one-eighth of the height, but this only applies to the people. The following proportions, which ever are given by the German artists, who have made a study of the beauty of all nations, and these differ slightly from the Greek standard:

The head should be seven and a half times the length of the head, ten times the length of the face, nine times the length of the hand, and the length of the hand to the length of the face. The shoulders should be two heads wide, and when standing erect, perfectly formed, the lower part of the knees, the calves and the ankles.

In addition to these we have the following measurements which are generally recognized as a standard of beauty: The stretch of the thumb and middle finger should measure the length of the face; the thumb and same fingers should encircle the neck, while the thumb and middle finger should just go round the wrist.

The arm, hanging down should reach exactly half way down the side, and the foot, which should be well arched, should be about six and one-third times that of the height.

Such are the measurements and proportions, but there are other points which go to make up feminine perfection. The hair should be long and luxuriant, and more or less glossy, though wavy hair has its admirers. The eyes should be full, large, clear, and well set in the head.

The eyelashes should be long and the brows well marked. The mouth should be well shaped, neither too large nor too small, the lip red and neither too full nor too thin. Shapeliness of body, rounded limbs and well-formed hands, feet and fingers are factors in the sum of feminine perfection.

THE word "exquisite" seems to best describe Mrs. W. G. Roelker, who has certainly impressed us at Newport—since she first came to us—no matter how much some people have been a little disgruntled at her several goodly successes.

Her dress is always almost quite perfection. Her carriage is quite complete in every detail. Her entertainments are really very well thought out.

Anyway, even the elements seem to treat her gently, for she can arrive at the end of a long motor trip looking wonderfully unruffled. But then, you must remember, she has French blood flowing in her veins. She certainly has that desirable something that is so hard to describe. Is it innate?

When all the rest of us are dust-begrimed and disheveled, Coralie Couderc that was in fresh and dainty in her long blue motor coat, worn over a trim blue dress and topped by a close-fitting French-looking motor hat, which suits to shame some of the ready-to-wear atrocities I see women we all know wearing.

We look forward to Mrs. Roelker's dinners with interest, for they are unique. She always has some original centerpiece and—most original touch of all—she invariably has her dinners to match her dinner gowns.

If she is wearing a pink gown the decorations of her dinner table are pink; if a yellow gown big yellow roses riot over the cloth. One dinner she gave not long ago had for a centerpiece a jolly pond with water lilies floating white and cool on it. On this occasion our hostess wore a gown of white and silver.

Dinner Decorations to Match Gowns.

This is a pretty scheme and works well, except in the case of one enterprising woman who copied Mrs. Roelker's idea. She gave a violet dinner and to the disgust of some of her guests, had violets set afloat in the soup. It seemed rather a waste of flowers and certainly spoiled the soup.

I have seen Mrs. Roelker driving at Newport this year in an English basket phaeton, and she has been wearing a different gown on each occasion.

I met her the other day holding the reins over her smart little cob. She looked as fresh as the pink garden roses she had tucked under her belt.

She was wearing one of the popular lingerie dresses—a really exquisite one of lace and embroidery—comparatively simple in design, but elaborate in detail.

It was made of the sheerest French batiste and worn over a slip of pale blue silk, which showed through the diaphanous fabric quite distinctly.

A hat of pale tinted chip was trimmed with pale blue satin ribbon and big full-blown pink roses. Two pink roses tucked under her belt echoed the note of color in her hat.

A yoke of finest French embroidery extended to the sleeves and ended in a straight boned collar. Shaped pieces of batiste embroidered in striking polka dot design and bordered on either side by Valenciennes lace outlined the yoke. Suspender-like pieces of the batiste and lace ran from the belt over the shoulders.

On the skirt the same pieces ran from belt to hem. Around the skirt were two bands of the polka dot embroidery and lace.

The sleeves were puffs reaching just above the elbows and ending in a straight cuff of embroidery and lace. The waist had a becoming fullness introduced in little pin tucks just below the yoke.

Mrs. Roelker as usual had flat pearl earrings in her ears.

Never has there been a greater vogue for white lingerie dresses than this year.

Many of them are made on princess models, waist and skirt being joined in the working out of the design of lace and embroidery.

Some have an obvious belt of lace. Others are worn with flowered ribbon sashes.

But all of them boast exquisite needlework on finest of fine material—indeed some of them are quite marvels of design and execution.

Mrs. Prescott Lawrence has been called the "New England Diana"—she is

so cold and stately. A little too dignified, some think, but I admire her for that very quality. I wish she could lend to one or two women of our set a little of her superb repose of manner.

Her daughter, Kittie, is a great contrast to her. She is sweet and piquant and demure.

Mrs. Prescott Lawrence has an individual taste in dress. For instance, I saw her during the afternoon drive wearing a hat of brown with a white linen gown. That goes to show what a hold brown still has on popular favor.

The linen gown was quite an elaborate one, with insets of heavy lace.

These were used in an original way, forming a broad panel on the skirt from waist line to hem, and outlining the yoke. The panel of the skirt extended up onto the waist, where it formed a girde effect, over which the waist blouse, slightly, fastening with two large buttons.

The sleeves were made with the fashionable "wing" effect, formed by a fold of the palm lines. From out this needed a diminutive sleeve of lace, ending in very frilly ruffles just above the elbow.

Mrs. Prescott Lawrence's hat was, as I said before, brown—a large, flat

shape, around which curled brown feathers. Draped on the brim was a white lace veil, without which no costume worn at Newport this year seems quite complete.

The veil was not, however, as most of them are, of lace. It was of thickly dotted point d'esprit, with a wide border of lace. A really most becoming change from the all-over lace veil.

Shades of violet are much to the fore this summer. There's something very sympathetic about this color. It appeals to many women of perfect taste.

I've seen Mrs. Watts Sherman arrayed in "purple and fine lines"—literally—for she has been wearing a gown of heavy unbleached Italian linen, with a hat made of purple feathers. Mrs. Oliver Moss Jennings also has a fetching little violet silk gown, and the day I met Mrs. John Nicholas Brown spinning along far out on the Ocean Drive in a really "stunning" suit of purple linen.

The responsibility of being the mother of the antiseptic-sterilized-millionaire baby doesn't seem to weigh on Mrs. John Nicholas Brown at all. She looks happy and care-free and sits in her carriage with a pretty absence of pose which wins my admiration.

You know, Mrs. Brown was Natalie Dresser, a sister of Mrs. George Vanderbilt of Biltmore, and of Mrs. George Grenville Merrill. Mrs. Merrill's husband was once rector of St. Mary's, the little church we all say our prayers in at Tuxedo. He now has a church in Buffalo. All three sisters are women of simple tastes and usually of simple dress, but this violet gown of Mrs. Brown was fairly elaborate.

Purple Now a Favorite Color.

It was of the coat and skirt variety. The little coat was an Eton, and al-

HOW TO SEE GHOSTS--Dr. Bernard Shaw Gives Interesting Explanation of Telepathy: Art of Discovering Specters

DR. BERNARD HOLLANDER is the latest man of science to attempt to explain "telepathy" and "ghosts," and very interesting explanations they were, too, which he gave in an address on "Psychical Research" to the Lyceum club, says the London Leader.

Dr. Hollander began by remarking that at one time it reflected no credit on a man of science to concern himself with

ghosts, which will make him think of the absence and render him anxious, as if something had gone wrong.

An Image on the Brain.

"By means of this 'wireless telegraph' an image is produced on the brain which is projected outwards, causing the absent friend to be seen as if in body, and even the actual circumstances of his dangerous position may be reproduced. This seems to be the simplest explanation of telepathy, and removes it at once from the group of supernatural phenomena."

With regard to ghosts, Dr. Hollander's explanation was even more interesting. "Our brain and nervous system, he said, were storehouses of energy, which were still unable to define. Whether

brain force was electrical was still an open question, but we knew that different persons were differently endowed with it, and could thus account for the influence some men possessed over others which made them natural leaders.

Vision of a Ghost the Result.

"Now," continued Dr. Hollander, "supposing a person to be the victim of a faint, his mind-energy will be exerted to the utmost, and is projected with such a force that it will cling to the room or place in which he lost his life. If, then, some person of a sensitive nature, and not pre-occupied, passes through that room, his brain may receive such a stimulus as to produce some more or less defined image which

will appear real to him, and the vision of a ghost will be the result.

"This will also explain why daring men who come armed with swords and pistols do not see the 'ghost' so long as they are full of courage and wide awake; for their brain is still too active to receive the image."

"It is when they get tired, and are at the point of falling asleep, that the impression is made on their brain, and strikes them with such terror that they flee from the spot."

Princess for a Bridemaid.

From the Ohio State Journal.

A topic of conversation now in English drawing rooms is the invitation extended to Princess Patricia of Connaught to be a bridesmaid at the wedding of Miss Anne Bressie and Lord Alastair Innes-Ker, a brother of the

Duke of Roxburgh and heir to the dukedom.

Miss Bressie has a number of kinsfolk in Columbia. Her mother, Mrs. Higgins (Mary Parsons), is a sister of Gustavus Swan Parsons of East Town street.

It is said that in all the annals of English history there is no instance of a Princess of the blood royal acting as a bridesmaid to a daughter of a commoner. However this may be, it is asserted that Princess Patricia was delighted at the possibility, and Princess royal etiquette intervenes and says she must not. With this she is content in the capacity for her very dear friend, Princess "Pat" has a great capacity for holding her own. It is said, however, that she is not so happy as when she is doing something which other princesses have not done, so there is every reason to expect she will use all her persuasion to carry out this unique idea.