

The New Walking Dresses By Lady Duff-Gordon.

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, presenting all that is newest and best in styles for well-dressed women. Lady Duff-Gordon's Paris establishment brings her into close touch with that centre of fashion.

By Lady Duff-Gordon

THE wane of the dancing fad and the advent of skating has brought in walking as a pastime for the get-thin-at-any-price ladies that I am so often speaking of. As usual, Dame Fashion is ready with attractive as well as practical garments for the pedestrian.

The three costumes shown here to-day, without being ridiculous in any way, permit of perfect freedom for limbs, and are of reasonable length. Yet all are close-fitting and trim, so far as sleeves and waist are concerned. All, too, are decorative, and have adequate protection for the throat.

The lady in the big picture is garbed mostly in white, which if properly used with a small amount of sufficiently strong contrasting color, is so attractive against a snow-covered background. This costume is of the pinafore persuasion, and suggests the jumpers one sees children wearing while at play. It is buttoned over the shoulders with black-and-white buttons. The inside of the blouse is made up of a kind of long-sleeved vest of moleskin, with bands of white cloth and braid to match the jumper. The little hat is of ermine and moleskin to match.

An enormous wolf collar and cuffs are the only decoration to the broadcloth coat shown in the centre. She wears a thick veil, with long chiffon end to protect her complexion.

For walking the lady on the right is clad in a blue serge one-piece garment, with a high organdy collar, belted at the waist and with ample pockets at the sides. The hat is a little "postman" model, held on with a short veil. She wears reindeer gloves and carries a long stick.

A Blue Serge One-Piece Walking Suit ("Lucile" Model)



DESIGNED BY
RHE
STWELL
CHI.



A Broadcloth Coat, With Enormous Collar and Cuffs of Wolf

A "Pinafore" Walking Gown of White, With a Long-Sleeved Vest of MoleSkin and a Hat of MoleSkin and Ermine ("Lucile" Models)

Science Determines Just How We Learn to Talk, to Read, to Write and to Laugh

By DR. HERMANN WALSEMANN, Schlesswig, Germany.

EXPRESSION of our inner feelings is all a kind of speech, and thus all that helps to make our thoughts or feelings clear to those about us may be termed speaking in its broadest sense.

In the beginning these expressions of self are not volitional, but they are no less certain indications of the state of mind of the infant.

The smile of the infant is at first a reflex expression of well-being, coming usually after being nourished, or bathed, appearing sometimes in sleep. At the next step it becomes imitative, resulting from the mother's or nurse's smile, or it is sensuous, as when music is heard. It is always connected with a sense of well-being; ill, uncomfortable infants do not smile. It is only a step from the smile to the laugh; it is the smile accompanied by the exclamation from the throat.

The infant's laugh is the expression of delight. Colors, musical tones, or sensations (such as tickling) may cause the laughter. As the delight grows greater the laugh becomes crowing and chuckling. It usually arises in conjunction with the laughter of others around it.

As opposed to laughing we find crying, the expression of dissatisfaction or discomfort. In the first weeks of life no tears accompany the crying. Only later does the crying become weeping. As it becomes conscious that the mother or nurse comes to help it when it cries, it begins to use the cry as a call for help. This is well proved by the way in which a baby stops crying for a moment to listen if help is approaching, and then cries more loudly.

The first conscious movement is with the head, turning it from or toward the light; it is conscious as showing a desire for more—or less of the light or person recognized. From this is developed the shake of the head in negation, or up and down in assent. It is really speaking by signs. Movements of the hand and arm come next as modes of self-expression. The stretching out of the arm is originally

an attempt to grasp, and means, 'I want. Later it becomes a sign of desire, and the finger points to a desired object out of reach.

The stretching out of both arms is very early, expressing a desire. This is an impulsive movement, but lifting the arms to show "How big is baby" is taught. The child often combines movements to express a wish, pulling a chair to a table, for instance, to indicate that it wishes to sit at the table. When the child stiffens its little body in anger, or stamps with its foot it plainly indicates unwillingness. It is speech of a primitive kind, and quite expressive.

Let us comprehend the process of spoken utterance, of reading and of writing. The sound from without strikes the ear, and the waves of sound pass along the nerves to the great sound-centre. Here the sounds separate, and sounds as such pass to one part, but if recognized as syllables, pass on to another, and if there recognized as words are transferred to the word-centre.

First the sounds enter purely as such and are only distinguished in the brain, being then transferred to the higher centres. This distinguishes and transfers to proper wires, like an operator at a switch-board of a telephone. It is here that understanding begins, whether of mere sounds, syllables or words. Other nerves run from the acoustic centres to the optic centre, so that the combined effect arouses the perception of signs as words, syllables or sounds, pictures of the sounds heard.

Other cross-nerves pass to the motor centre which arouses imitation of the sound through the organs of speech. When the sound passes directly it causes senseless sounds, but if the sound has passed through the higher thought-centre it results in sensible speech. If the sound passes through the optic centre, and is then carried over and makes its way to the higher centre, we have writing, while a sound that passes through all the centres, lower and upper, produces the complex act of reading.

The order of apprehension is as follows: Sound—bearing, senseless

speech, understanding, sensible speech, writing, reading. This is the order in which the normal child progresses. In the earliest stages of self-expression the word-centre, not yet developed, is untouched, the impulses passing directly from the thought-centre to the motor-centre.

The use of the voice apparatus as a means of expression comes first in the cry. Bodily conditions, at first reflexive, bring this about, hunger, cold, pain—these are the motors of the primitive voice. Soon the child begins to use the cry more intellectually as a call.

It is usually after the sixth week of life that the child begins to vocalize, or use different calls. Vocal sounds dominate at first, and then come some of the consonants. Prayer finds the call of pain to be "am-ma;" that of hunger, "momm and ngo," and that of satisfaction, "habu." This is nature's method of preparing the vocal organs for further development.

As the understanding begins to open by vision and sound sensations, perceptions, feelings, volitions appear. Consciousness prepares the way for speech. The child knows things before it knows the names for them. It is thinking without words first. If you hold a bottle with a white fluid in it before the eyes of the child, it stretches out its arms and cries. If the bottle be empty or filled with water it takes no notice. The former has awakened the thought, "milk," even though it knows no such word.

Understanding in the higher sense appears when the nerves act upon the thought-centre. This we call the associative process. This is the tracing of the mechanical process by which words and things are fully perceived and applied. Our method of teaching by placing the thing before the child and pronouncing the word over and over, is approved by science. It is natural for the child to call the dog "wau-wau" because it makes that noise, and only later does it use the word dog. When it connects the thing and the word it pronounces the name at once, using all associative centres. It can really draw or copy writing or printing before it reads, for the last is the most complicated process.