

The Newest Fashion Fads?



LADY DUFF-GORDON, the famous "Ladyle" of London, and foremost creator of fashions in the world, writes each week the fashion article for this magazine, 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.

timey," in fact. The cape had the high collar which only the woman with a long, slender neck should wear.

I particularly liked the hat. It was Gainsborough in effect, with a wide ribbon band or streamer coming from the under side of the brim and drawn over to the opposite shoulder. The hat was a corn-colored affair, trimmed with pink roses. The streamer was pale blue satin.

The black taffeta and crepe turn-up gown was very striking. The tunic was accordion pleated and was fastened in an unusual fashion. The graceful "open-face" bodice had the high-collar effect which seems most necessary this year, and the extremely long sleeves.

The hat worn with this chic costume was in sharp contrast to the wide affair I have already described. It was a black Milan, with a high, pointed crown, and its highest point topped with a black tassel.

One strikingly pretty novelty is the placing of big pearl white shells in the front of a little white crepe hat, which, for the rest, is just banded about with a narrow black velvet ribbon held in a jaunty little bow at the base of the shell in front.

Then, again, another white crepe hat has two ornaments which, in color and shape and general effect, might easily and actually be lobster claws! As a matter of fact, the likeness is so close that they must needs have been modelled from these particular and somewhat pro-

saic edibles, their actual composition being, however, silk, subjected to some new solidifying process and then deftly colored.

By the way, these lobster red ornaments are affixed to the sides of the hat by big sapphire blue pins, so that there is patriotism as well as picturesqueness in the resulting color scheme of this latest Parisian creation.

It would seem, indeed, that there is to be a great vogue for white hats this Summer, satin, taffeta, moire, areophane and crepe being the fabrics chosen for the making of these cool-looking and charming models, and touches of black often figuring in their trimming. One typical and very pretty thing in white satin has a narrow black velvet ribbon drawn round the low crown and tied in a prim little bow at the right side, though it is afterwards hidden from view by a half-circle of full-blown pink roses, above which rises a stiff row of leaves in the shining black patent leather, which is also being used to model many rather weirdly marked and colored blossoms—presumably anemones, or poppies—lustrous blackness being hand-painted with splashes of white, or brown, or tawny orange.

Three such strange and smart flowers figure as a central trimming on a little old rose-colored silk hat.

Then, curving all along one side, are some wheat ears of brilliant sapphire blue shading! Truly the ingenuity of the fashion-makers is wonderful and endless.

To go back to the white hats, however,



The Turn-up Tunic and the Newest Parasol Seen at the Paris Races.



The New "Curley" Coiffure and the Latest Frilly Neckwear.

some of them are kept spotless throughout by just having a cluster of white coque feathers fastened at one side, though even more fascinating, perhaps, is the arrangement of the curling white plume all round the crown of a little satin hat and the introduction of just two little quill feathers of the palest possible pink or—very daring this!—one single strand of scarlet.

Many floral hats, too, there are which, above young, fresh faces and—naturally—bright hair, will look charming. A mass of little roses modelled in white muslin and silk and just tinged in the centre with faint yellow will thus cover a small smart shape in white areophane, with a brim bordering of straw, the only thing to relieve and give height to the flat, compact mass of flowers being a little yellow-plumaged bird which has alighted with outspread wings at one side. Another and plateau shaped model of pure white roses is left without any further trimming whatever, though its sharp up-turning at the back brings into effective contrast a closely packed mass of roses which are all black.

So much for the novelties of which every one will have a full view. But there are others, equally notable, whose fascinations must needs be reserved for the favored few, inasmuch as they take the form of underwear and nightdresses.

A Cavalier Costume of Flame-Colored Taffeta. Worn at the Races in Paris.

By Lady Duff-Gordon.

All fads do not become fashions. But all fashions had their origin in fads. Before telling you of some fascinating fads of the moment I must describe two costumes which I saw a few weeks ago at the races. There was nothing at all "faddy" about them; each detail, new as it was, marked an accepted fashion.

One of the most beautiful actresses on the French stage wore what I immediately named a Cavalier costume. It was built of rose taffeta, the cape, which gave it its name, being lined with a startling black and white brocade. The bodice was a tight-fitting affair, quite "old

Social Sanity Threatened, Says Our Foremost Psychologist

Prof. Hugo Muensterberg, of Harvard, Points Out, in His Latest Book, the Modern Tendencies Away from Social Equilibrium, Declares Old American Qualities Have Been Lost and "That Imperial Rome Should Be a Warning to Imperial Manhattan."

By Prof. Henry L. Weston, Ph. D.

PROFESSOR HUGO MUENSTERBERG, of Harvard University, who is commonly regarded as the leading psychologist of America, has just published a new book of essays—"Psychology and Social Sanity" (Doubleday Page & Co.).

The distinguished psychologist appears to be of the opinion that America is rapidly wandering away from social sanity. He sees grave dangers in the universal craze for sensuous dances. He fears that all the best elements of New England Puritanism have been perverted or submerged. He finds that the whole country is being flooded with sex literature and sex plays and that the proposal to give sex instruction to young people is a grave menace to modesty and morality. He even looks forward to a time when respectable women will sway the public life of America, as they formerly did that of France.

tion of wealth with its comforts and luxuries were responsible, as well as the practical completion of the pioneer days of the people, the rich blossoming of science and art, and, above all, the tremendous influx of warm-blooded, sensual peoples who came in millions from Southern and Eastern Europe, and who altered the tendencies of the cool-blooded Teutonic races in the land.

"They have changed the old American Sunday, and they have revolutionized the inner life, they have brought the opera to every large city, and the cinematograph to every village, and have at last played the music to a nationwide dance. Yet the problem which faces every one is not how this dancing craze arose, but rather where it may lead; how far it is healthy and how far unsound; how far it is healthy to yield to it or further it, and how far we ought to resist. To answer this question it is not enough to watch the outside spectacle, but we must inquire into the mental motives and mental consequences. Exactly this is our true problem."

"Let us first examine the psychological debit account. No one can doubt that true dangers are near wherever the dancing habit is prominent. The dance is a bodily movement which aims at no practical purpose and is thus not bound by outer necessities. It is simply self-expression, and this gives to the dancing impulse the liberty which easily becomes licentiousness. Two mental conditions help in that direction; the mere movement as such produces increased excitement, and the excitement reinforces the movement, and so the dance has in itself the tendency to become quicker and wilder and more and more unrestrained. When gay Vienna began its waltzing craze in the last century, it waltzed to the charming melodies of Lanner in a rhythm which did not demand more than about one hundred and sixty movements in a minute; but soon came Johann Strauss, the father, and the average waltzing rhythm was two hundred and thirty a minute, and finally the king of waltz, Johann Strauss, the younger, and Vienna danced at the rhythm of three hundred movements.

"But another mental effect is still more significant than the impulse to increase rapidly. The uniformity of the movements, and especially of the revolving movement, produces a state of half-dizziness and half numbness with ecstatic elements. We know the almost hyp-

notic state of the whirling Dervishes and the raptures in the savage war dances; all this in milder form is involved in every passionate dance. But nothing is more characteristic of such half-hypnotic states than that the individual loses control of his will. He behaves like a drunken man who becomes the slave of his excitement and of every suggestion from without. No doubt many seek the dancing excitement as a kind of substitute for the alcoholic exaltation.

"That social injury must be feared if the social community indulges in such habits of undisciplined, passionate expression needs no explaining. The mind is a unit; it cannot be under self-control in one department and under the desirable self-discipline of the will in another. A period in which the mad rush of dancing stirs social life must be unfavorable to the development of thorough training and earnest endeavor. The fate of imperial Rome ought to be the eternal warning to imperial Manhattan. Italy, like America, took its art and science from over the sea, but gave to them abundant wealth. Instead of true art, it cultivated the virtuosos, and in Rome which paid three thousand dancers, the dance was its glory until it began ingloriously to sink.

"Not without inner relation to the inebriety, and yet distinctly different, is the erotic character of the dance. Lovemaking is the most central, underlying motive of all the mimic dances of the virtuosos, and in Rome which paid three thousand dancers, the dance was its glory until it began ingloriously to sink.

"Here again cause and effect move in a circle. Love excitement expresses itself in the dance, and the dance heightens the love excitement. This erotic appeal to the senses is the chief reason why the church has generally taken a hostile attitude. For a long while the dance was denounced as irreligious and sinful on account of Salome's blasphemous dancing. Certainly the rigid guardians of morality always took offense on the contact of the sexes in the ballroom."

"The professor shows a profound knowledge of the dance and throws much new light upon the causes of the sensual dangers that are associated with it.

"The dance has still another psychological effect," he continues, "which must not be disregarded from a social point of view. It awakes to an unusual degree the impulse to imitation. The seeing of rhythmic movements starts similar motor impulses in the mind of the onlooker. It is well known that from the eleventh to the sixteenth century Europe suffered from dancing epidemics. They started from pathological cases of St. Vitus' dance and released in the excitable crowds cramplike impulses to imitative movements. But we hear the same story of instinctive imitations on occasions of less tragic character. It is reported that in the eighteenth century papal Rome was indignant over the passionate Spanish fandango.

"It was decided solemnly to put this wild dance under the ban. The lights of the church were assembled for the formal judgment when it was proposed to call a pair of Spanish

dancers in order that every one of the priests might form his own idea of the unholy dance. But history tells that the effect was an unexpected one. After a short time of fandango demonstration the high clerics began involuntarily to imitate the movements, and the more passionately the Spaniards indulged in their native whirl, the more the whole court was transformed into one great dancing party. Even the Italian tarantella probably began as a disease with nervous dancing movements, and then spread over the land through mere imitation which led to an ecstatic turning around and round. Whoever studies the adventures of American dancing during the last season from New York to San Francisco must be impressed by this contagious character of our dancing habits. But this means that the movement carries in itself the energy to spread farther and farther, and to fill the daily life with increased longing for the ragtime. We are already accustomed to the dance at the afternoon tea; how long will it take before we are threatened by the dance at the breakfast coffee?"

The professor points out the interesting fact that the overemphasis on dancing has usually characterized a period of political reaction, of indifference to public life, of social stagnation and carelessness. When the volcanoes were rumbling the masses were always dancing. At all times when tyrants wanted to divert the attention of the crowd they gave the dances to their people. A nation which dances cannot think but lives from hour to hour. The less political maturity the more happiness does a national community show in its dancing pleasures. The Spaniards and the Poles, the Hungarians and the Bohemians have always been great dancers—the gypsies dance."

The professor declares himself by no means averse to all dancing, but his essay is plainly more devoted to the dangers of the present popular form of it than to the benefits to be derived from rational and modest indulgence.

In his interesting essay on "Sex Education" Professor Muensterberg makes a bitter attack on the policy of giving instruction in certain physiological facts to adolescent boys and girls. He asserts that the mystery with which such subjects were formerly clothed was the best protection of the modesty and innocence of the young, and that such instruction as is given must arouse a desire to sin without suffering the penalty. The professor admits that the policy of instruction has proceeded far and calls on society to reverse it. He calls attention to some remarkable evidences of social demoralization he has witnessed.

Again and again he declares that sex matters are being overemphasized in this country. Perhaps the most novel passage in this essay is that in which he suggests that as a result of the erotic state of the public mind women of base character may exercise dominating influence in American affairs, as they did at the old French court and in other historic periods. He makes this startling suggestion in the following words:

"In this vicious circle of craving for sensual life and talking about sexual problems the erotic transformation of the whole social behavior is usually a rapid one. The Rococo age reached many subtleties, which we do not dream of as yet, but to which the conspiracy against silence may boldly push us. Read the memoirs of Casanova, the Italian of the

eighteenth century, whose biography gives a vivid picture of a time in which certainly no one was silent on sexual affairs, and in which life was essentially a chain of gallant adventures.

"In the select American circles it is already noticeable that the favorites of rich men get a certain social acknowledgment. The great masses have not reached this stage at present, which is, of course, very familiar in France. But if we proceed in that rapid rhythm with which we have changed in the last ten years, ten years hence we may have substituted the influence of mistresses for the influence of Tammany grafters, and twenty years hence a Madame Pompadour may be dwelling not far from the White House and controlling the fate of the nation with her small hands, as she did for two decades when Louis XV. was King. History has sufficiently shown that these are the logical consequences of the sensualization of a rich people, whose mind is filled with sexual problems. Are we to wait, too, until a great revolution or a great war shakes the nation to its depths and hammers new ideas of morality into its conscience?"

This is the effect of the policy of discussing matters that were formerly hidden from the young is now producing, in the opinion of Professor Muensterberg:

"It means to fill the atmosphere in which the growing adolescent moves with sultry ideas. It means to stir up the sexual desires and to teach children how to indulge in them without immediate punishment. Just as in a community of graft and corruption the individual soon loses the finer feeling for honesty and crime flourishes simply because every one knows that nobody expects anything better, so in a community in which sexual problems are the lessons of the youth and the dinner talk of the adult the feeling of respect for man's deepest emotions fades away. Man and woman lose the instinctive shyness in touching on this sacred ground, and as the organic desires push and push toward it the youth soon discovers that the barriers to the forbidden ground are removed and that in their place stands a simple signal with a suggestive word of warning against some easily avoided traps."

The wisest policy, in Professor Muensterberg's opinion, will be to strengthen the instinctive emotion of mysterious respect, which makes the young mind shrink from brutal intrusion into the most sacred relationships of life.

Among many other interesting observations on socialism, Professor Muensterberg makes this forecast:

"The country has entered into a career of progressive experiments; the traditional respect for the old constitutional system of checks and balances to the mere will of the crowd has been undermined. The real legislative reign of the masses has just begun, and it would seem only natural that such an entirely new movement should be pushed forward by its own momentum. If the genius of America, which was conservative, turns to coal, the political machinery here would be more fit than that of any other land to allow the enforcement of socialism. This will not come to-day or to-morrow, but that socialism may suddenly be with us the day after to-morrow is the possibility with which the neutral observer must