

IN THE DOMAIN OF WOMAN.

FASHIONS OF THE SEASON.

Lenient Colors, Gun Metal Heads and the Favorite Spring Cloths.

NEW YORK, Feb. 17.—It is, indeed, an ill wind that blows nobody any good, for if the rain is here with all its attendant dangers and difficulties, the bell-shaped skirt is once more the mode. This is distinctly caused by the fact that the expensive fashion of having the point of extraneous material will soon be all but set completely aside in favor of tucking and cording. The pretty new spring cloth skirts are, in just a few exceptions, treated with very narrow tucks, running from waist to foot and set as close together or as far apart as taste demands. The best effect is when the tucks close in slightly at the waist line, spreading out fanwise toward the foot, or from the waist down nearly to the region of the knees, little upstanding tucks, run close together, extend down in a series of points, giving the lower part of the skirt all the appearance of a flounce.

Yet another method is that of setting clusters of circular tucks, fifteen tiny ones at the foot, eleven at the knees and seven running around the hips. Numbers of at-

leather brown, varied with black or white ring stripes, navy blue with hunter pink bands, or butcher blue, set off by green circles.

For skating, black cashmere stockings are produced, having a shot silk web that is very gay indeed. To assume with high boots for morning walks soft wool tarian cashmere hose in the roughest of colorings lead the way, while for the evening, Parisian taste supplies black drawn silk, offset by means of chintz rascals and green foliage. In the same category must be mentioned the spun silk stockings in the hitherto unused tones of hot brown and swedish gray. Let it be borne in the minds of those seeking knowledge that horizontal stripes and bands of open work are just now pre-eminent and that by way of being kitschily fashionable and expensive insertions of black lace with white silk hose, or white lace applied on black silk stockings, is the proper and costly caper.

To adequately display these prettinesses the best dancing slippers are fashioned, cut very low on the toe, and those of black satin, that boast the title of court slipper, have the most delicate chains of jet passmenterie that cross over the instep and encircle the ankle. Sometimes these straps are made of black jetted lace, or

satin, mounted on slender soles and dancing heels. The affluent and novelty hungry women who have exquisite taste to display buy these broad-based boots in colors to match their ball and dinner gowns, lacing them with silken strings finished with gilded tugs.

TEA JACKETS AND BOWS.

Among the beauties of spring trousseaus comes the tea jacket. Evidently it has slipped into the place once so adequately filled by fancy waist, for, despite its name, the tea jacket is not confined to wear at tea. The most of one given in the illustration this week is welcome and worn at small and what are known as "high-necked dinners," at the theater or home in the afternoon. Its accompaniment is a smart, black skirt; whatever stuff it may please each wearer to make it. As to the jacket, that tidy little garment is not much more than a Louis Quinz coat of some dark silk or satin, set off with some cheerful passmenterie, a lace or chiffon front adequately jabbed and tucked under the bust, and a short, close-fitting, fancy waist, the secret of their charm and popularity is that they are not expensive. Even when they are most lovely, and with black silk skirt, they distinctly create a molish costume.

ILLUSTRATED MODELS.

It is a conservative estimate to say that two-thirds of the feminine world wear a bow under its chin. A dashing little French bow, made in two loops, no ends appearing, of taffeta or chiffon, or tulle that is accorded plaited. The three figures in the group are but fair examples of what is being done in the bow line. The first exhibits that latest and choicest element in small fashion, an accordion plaited jabot. This feature of most importance, in the central figure of the group, is the short coat she wears. A distinctly jaunty wrap, but there is a decidedly assertive and undignified air about all the new coats that refuse yet awhile to grow out even in the hands of the beauties of the tucked skirt referred to in a foregoing paragraph. There we have a monk brown velours laid in the tucks radiating from the waist and with its most carefully worn a pale rose silk blouse. Back and forth across the full front of it is laid narrow black velvet ribbon describing the most emphatic plait, while a jabot of plaited black lisse at the neck and a narrow black satin belt give the final effective touches to a most simple little toilet.

The evening motif here is the pale crown hat of mastic chenille, garnished with two upstanding loops of rose taffeta ribbon from which curl out, horizontally, to either side, full black ostrich plumes. The third woman in the group wears a costume in two tones. The upper portion of the skirt is a round, short kirtle of absolute blue cashmere cloth, falling upon an under petticoat of cream wool velours. Velours revers turn over blue ones from a blouse tucked front and tucks distinguish the sleeves and to preserve the unities of fashion a blue walking hat is worn, made brilliant by a wide ornament of snowy pigeon wings.

Every sensible woman, whether a golfer or not, is sure to include among her practical spring purchases a reversible skirt. This garment is the invention of a gifted tailor, who makes a specialty of golfing suits, and his latest masterpiece is a skirt that can absolutely be worn inside out. The material is a Scotch wool of any solid color preferred on the one side and checked on the other. It is made up with soft

neatly and cunningly strapped as to show equally well on either face of the cloth. No lining, of course, is employed, the checked face is bordered at the bottom with a broad band of the same material, the green or brown face is bordered with a band of the same color to match. The whole border is bound finished with the white lace and it is only necessary to turn the pocket, an affair of a moment, when the skirt is worn with the checked or plain side out. With a percale or flannel shirt waist and a teacher in this skirt makes up the most approved, simple, sensible and inexpensive outfit yet devised.

NEW MUSICAL KINDERGARTEN.

Another member of the fair sex has come forward to dispense the accusation that woman is not original. Miss Evelyn Ashton Fletcher has evolved a new method of teaching music to children, beginning with the little tots not more than 3 or 4 years old.

Miss Fletcher is a Canadian, her home being in Toronto, and possessing a strong musical bent, she early in life began to devote herself to perfecting her talent. After studying in her native country she went abroad and continued her musical education under the finest masters in England, Belgium and Germany. She then decided to teach for a while, and among other pupils took under her charge a class of children. Being an unusually intelligent young woman, she quickly made up her mind that there was something wrong in the existing method of teaching children music, for they made slow progress and plainly showed their distaste and lack of interest.

This state of things made her put on her thinking cap, with the outcome that the system now being known as the "Fletcher musical kindergarten" was developed, the results of which are already remarkable, and promise great changes in the world of music. It is being adopted by Mr. Anagnos at the Perkins institute, South Boston, as the best method of teaching the deaf-mute musical instruction for this unfortunate class of human beings. And it has also been in-

teresting intently, and when they feel the rhythm, to begin to clap their hands, keeping time to the music and accenting the beat and preserving silence on the unaccented notes.

Miss Fletcher's little pupils name notes as quickly as their clever teacher points from treble clef to bass, and they do not hesitate, no matter how many added lines above or below there are. They go to the blackboard and divide long lines of notes and rests with dots interspersed into correct bars, after their teacher has chosen the time.

They build quickly major and minor scales; they indicate the rhythm of compositions played to them by clapping the hands softly on the accented beat and swinging them down on the ones unaccented; in short, they climb with ease the thorny path bristling with sharp facts, accidentals, minor thirds, augmented fifths and similar musical mysteries, and achieve in earliest childhood a thorough understanding of music and harmony, which proves a lifelong pleasure and benefit—and all because one intelligent woman was thoughtful enough to perceive the faults of her predecessors for centuries, and had charge of teaching the young musical idea to shoot.

Female Personalities. Mrs. Ella A. Lowell, a descendant of the first settler of Hallowell, Me., has made a donation of \$10,000 to build a wing of the library building in that city.

The Count and Countess Boni de Castellano are staying at Cannes just at present, and among all the wealthy women now doing the Riviera the countess shines resplendent in her fashionable gowns.

There has been recently published in Washington a photograph of Mrs. Cleveland writing in her den in the White House. It is the only published photograph of her that was ever taken in the executive mansion.

The countess of Wisborg, wife of Prince Oscar of Sweden, is at present in London going through a course of training as a nurse, in order that she may help her band in the missionary work he has undertaken in West Africa.

Miss Alice Hoffman, grandniece of Matilda Hoffman, Washington Irving's sweetheart, has a face so much like the one shown in her grandaunt's portrait as to occasion re-



MISS EVELYN ASHTON FLETCHER.

introduced into the New England Conservatory of Music by the director, Mr. George W. Chadwick.

The new method is a simple one, following natural lines, and though Miss Fletcher had never studied the kindergarten systems, in comparing her musical plan with the Froebel and Pestalozzi ideas for the general instruction of children, all were found to have reached like conclusions in their special directions. The principle of acquiring ideas by the sense of touch underlies Miss Fletcher's system. The notes, rests, and musical signs, such as clefs, sharps, flats, forte, piano, etc., are cut out of wood stained black, and are then named and played with just as dolls, soldiers or other toys would be. Delightful games, plays, songs and stories accompany the imparting of facts about these things they hold in their hands, the imagination is stimulated and they are then ready for any amount of knowledge, which they readily absorb and tenaciously retain.

Besides the mental training thus gained, the physical development of hands and wrists is provided for by extremely pretty exercises, some of them combined with the singing of songs. The aesthetic or emotional side is not neglected either, for the little ones are made to feel the music as well as to see it and think it. Some beautiful composition is played, and during the recital they are taught to stand with eyes closed,

mark. Miss Hoffman is a San Francisco girl. Her great-grandfather, Judge Ogden Hoffman, lived in New York.

Mrs. Verdi's will has been proved at Rome. The deceased woman saved a modest fortune before her marriage to Verdi, and while she was still a popular operatic prima donna she had accumulated a small fortune. She built a hospital at Villanova, and the balance in smaller sums is devoted to various charities.

Miss Duquette Smith, a relative of the Mormon prophet, Joseph Smith, has just completed a course in Brooklyn preparatory to becoming a teacher. She is a bright, handsome brunette, thoroughly educated and interested in all social and economic questions and is fervently constant to the doctrines of the Mormon church.

Mrs. Amelia E. Barr, one of the few authors who can boast of an income of \$20,000 from their works, says that much of her success is due to the fact that in her childhood she was brought up on all the books of fancy and imagination so dear to a child's heart. It was such tales, she claims, that first instilled in her a great love of literature.

Miss Pauline Johnson, the lecturer and poetess, is a full-blooded Mohawk and after the publication of her volume, "White Wampum," she went to England and was received with open arms by the exclusive society of London. She was introduced

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BOSTON STORE, Drug Dept. Omaha, Neb.

everywhere by Lady Aberdeen. This handsome Mohawk girl is now filling a series of lecturing engagements. She recites her own verses attired in the buckskin costume of her tribe.

Mrs. Crisp, wife of the Italian statesman and ex-premier, is noted for her eccentricities. An Italian paper relates that she entered the city of Palermo leaving by a chain of little boats, and that she was followed by a dog. At the entrance to the city the employees of the petrol, or local customs bureau, were going to make her pay the usual tax on her dog, but Mrs. Crisp, who is a specialist in dog or "fido," that official, recognizing the fact that the animal was not for eating purposes, exempted it from duties.

The pretty Archduchess Elizabeth of Austria, who was 19 last July, and who makes her debut this winter at the imperial court, is much admired for her simplicity of nature and absence of hauteur. The hostess of the reception of the members of the proud house of Hapsburg. The princess and her sister, Maria Annunciada, are now the two great attractions at the Vienna court, and their marriages are expected to be of great importance, which unquestionably will be great, they being nieces of the present and sisters of the late Emperor, whether the latter be Archduke Franz or his brother, Ferdinand.

Frits of Fashion. English walking-jackets and English walking hats will be marked favorites for spring wear.

If you want to indulge in the latest fashions, have your handkerchiefs embroidered with flowers to match the blossoms in your hat.

Never were finer woven or more daintily fascinating designs and lovely color blending produced than are shown in the specialties brought to view for the summer of 1898. Chiffon and mousseline de sole will unquestionably be used for the two seasons before us after fabrics for the making of beautiful articles of dress, including entire gowns and fancy waists.

Something very dainty in a summer shirt waist is made of white organdie, finely tucked and embroidered, and worn over a pale blue underslip of China silk or batiste.

Shirred silk has partially usurped the place of accordion-plaited silk. It comes in a variety of pretty light shades, with knifed-trill frills to match, and is employed for skirt panels, yokes sleeves, and vests.

Purple in one or other of its many tints and tones, including plum, violet, orchid, heliotrope, pansy, iris, lilac, and white, is everywhere in evidence in the exhibit of spring dress fabrics, ribbons, and millinery.



A TEA JACKET.

travels taller costumes have their skirts tucked in rather than front crossed with small black tucks; in fact, there is no end yet found to the infinite variety this simple adornment can bear. Tailored sport costumes can be tucked extensively to harmonize with the lower half of a suit, while the cording, as with the tucking, is often used to explain a collar in silk stitching contrasting with the gown's goods.

LENIENT GOWNS. So far, no cording in very high relief has been adopted. The effort seems yet to tend toward raising the lines in slight prominence against a smooth cloth surface, a series of ornate, geometric figures, or delicate scroll patterns, such as the narrow bands used to supply. So far have been seen very chaste Lenient gray and monk brown cashmere cloth suits, with wrinkled lines of cords descending in groups of five from the hip line to the knees, these turning and sweeping off to the rear of the petticoat. Every fine irregular corded line is set on eighth of an inch apart, and sprinkled sparingly over the lines are pin-head dots of cut steel.

This could hardly be termed bodice, but presently we will see the steel and gun metal ribbons brightening many a dress, and greatly to their advantage. A list of the good, new light weight woollens includes costume serge, with a smooth finish and narrow close waist in double width, less than 2 1/2 yards. Alongside this admirable goods is French finetta, a light, springy wool novelty cloth, wide brown and green wool velours and soft striped London stailings. Just now there are no better selections to be made in the shops, while on the silk counter broad-based taffetas lead everything else. Every day in the airy mark of cotton things, there is a fresh temptation to extravagance. It would seem that she who walks in this very American attire will after long delay, because she can buy the sweetest of printed lawns, dimities and nainsook at 10 cents a yard. Lovely patterns, too, and the pretty tiffes set by various names—carmelite, mullette and such fanciful titles.

BOXED DRESSES. Something more costly, but betraying excessive taste and originality on the part of the manufacturer, are various styles of dresses of white applique lawn. This is predestined to take the place entirely of the once loved brown halite and the white embroidered lawn. The applique is edged all about with a fine line of black needle work, and a white organdie, flowered over with pale lavender and deep purple iris blossoms, set in a delicate black framework, is a delightful sight to beauty-loving eyes.

Another pretty thing, called Javanese, that we do not recall having ever seen before, is a cotton goods, soft and fine as the halite and used for French lingerie, striped in satiny lines and flowered like the tulle and cake plates of our grandmothers. To accord with these dainties are the Dresden and applique embroideries, their colored figures laid on white linen groundwork, and, as appropriate, are highly embroidered and flowered ribbons, all edged with broad white satin borders.

It is really impossible to think of any arrangement for summer evening dancing, calling or dinner dresses, that the counters cannot supply all ready made. No woman ever thinks these days of making with her own hands a decorative front, the pattern for her net, silk or muslin skirts, the bright collar for her tailor dress, or a bit of a jabot to smarten up a rather solemn suit. The economy of the modern maid is slight when so cheaply and so beautifully put together. She can purchase yards of muslin or chiffon, financing all decorated with waving rows of narrow gathered ribbons, or lines of fine chiffon puffing delicate bouffants.

SMART HOSIERY.

A history of the passing fashions certainly would not be complete without due regard to the where-withal our feet shall be shod. With the endless varieties of white ribbons and plaids and lace work fronts the hosiery counter is a very attractive spot. There is, for instance, a special corner for bicycle coquettishness in footwear. She who does not adopt the Scotch golf stocking can buy very pretty half-wool, half-cotton, hose in



A SIMPLE HOUSE FROCK.

true tailor style. A suit of one color will be worn with a vest of another, as brown or gray with pink, cream with blue, and so on. For genuine hot weather, these fabrics are cooler and more comfortable wear than the heavier linens and ducks.

Sashes of all kinds and conditions are well to the front in fashion, and the new ribbons are more beautiful than ever. There are Roman stripes, checks and plaids, with satin bordered edges, and flowered, corded, and watered ribbons of all kinds. Not chiffon and lace sashes will continue in favor; but it is not alone sashes for the waist that swell the list. The sashes for the neck are quite as conspicuous and more generally worn, for all women seem to like the long silk cravats around their throats. They are made of liberty gauze, chiffon and thin silk, or of Swiss, with hemstitched and lacrimated ends.

Trim, taut and pre-eminently smart are the new spring coats that are made to suit every form and every fancy. Many are belted, others finished with strapped seams and a Liberty-satin lining. Pretty styles for youthful figures have close-fitting backs and loose box fronts, and, again, are open-fronted shapes with rather large revers that continue into turn-down collars, the revers and collars covered with white satin that is bordered with a number of rows of fine, unattractive gold braid, or else one medium-wide band of galloon worked with iridescent beads.

Spring hats of straw are not very much in demand as yet, except for southern outfits, but they are getting into place in the shops with great rapidity, considering the temperature outside. The first installment of millinery is not always to be trusted as an exhibition of the styles that will prevail later, but it is evident that the new straw hats are very light in weight and glossy in appearance. Satin and silk are blended with straw and vegetable silk, so much used last season, is to be a conspicuous feature of our summer hats. There are also straw hats, Tuscan and Japanese rustic atina and the light Panamas, so much liked for cycling hats. Whatever the kind of straw may be, there is a variety in plain and mixed colors, which is quite bewildering. All the tints in silks seem to be reproduced in these new straws.

Bonnets for young women have been very popular for the last two months, as large as they have become very common, and some of these dainty affairs are made of steel and jet, with a sort of butterfly wings and a small crown just large enough to take the small coil at the top of the head. A large bow of velvet ribbon attached to a little beaded crown is another youthful model.

The reappearance of large Gainsborough hats in chip and delicate fancy braids, freighted with soft, drooping plumes in white, pale pink, mauve and black, and the wonderful exhibit of airy gauziness and lace shoulder capea and fichus of every conceivable style and length, bespeaks in advance a summer of exceedingly poetic and picturesque styles.

Plain Irish-flax materials are brought out in blue, pink, tan, ecru, brown, etc., and hats. Whatever the kind of straw may be, there is a variety in plain and mixed colors, which is quite bewildering. All the tints in silks seem to be reproduced in these new straws.