

IN THE DOMAIN OF WOMAN.

STYLES FOR LENTEN SEASON.

Gowns and Hats Subdued in Coloring, but Striking in Cut.

NEW YORK, Feb. 26.—The street gowns that smart women are having made for Lenten wear are not distinguished by any special pique. Colors, in many cases, are subdued, of course, but the "cut" forms are everywhere seen, some of them even including a little toward the bohemian.

Newness for every period is what fashion requires, and since the Lenten street dash can be got in no other way, perhaps these old cuts are admissible. At any rate, they do the right thing—give the long-shouldered, narrow-hipped look indispensable for the moment; whereas in our ornions to heaven we shall not be diverted by the gloom of the unbecoming.

Few of these toilettes, which must be worn into the spring, being made with the intention of carrying wraps. The trimmed waists and short jackets will be worn over chemise vests when the weather calls for extra warmth, on which occasions the big muffs and fur neck pieces of the winter may also appear.

A little gown, which supplies just the right degree of elegance for some miserably yet sweet stunner, is made of a brown and white mottled wool. The skirt, in the snug sides of which the bottom breadths are inserted to produce the necessary flare, is extremely odd. The upper portion fits back and front without a gather at the hips. A narrow brown braid, in three rows, outlines it with a shaded overcast suggestion, and the erasé belt is of brown velvet.

The little Etou, whose puffed sleeves show a decrease of the present hugeness, hangs loose at the front. A charming collar with stole ends of brown cord-lace trims the cut-out neck, which is bordered with a large roll of brown chenille. At the top of the sleeves and ends of the stole are white wool fringes.

Chenille Trimming.

Chenille decorations are observed on several of these gowns, this trimming, according to fashionable opinion, supplying the suggestion of warmth without too wifely a look.

"For us, as a trimming," says one authority, "of course cannot be used on spring costumes, which these gowns virtually are."

Chenille Trimming.

Gray chenille balls, attached to a black braid, and black braiding over white, trim the trim Etou of another costume. The material is a smoky-gray satin-faced cloth and the apron of the effective skirt runs around the sides and back to form a tight hip yoke. Into this the side breadths are fitted with narrow tucks, and, from the top one all the way down, they are bordered with an ornamental band made by narrow black braid. Flowing sleeves distinguished by this charming costume, whose little jacket will be worn over a white wool bodice with a lace front.

Several velvet gowns are seen among the Lenten toilettes of the smartest of these, talking to trimmings of silk braid-lace, which imitates the patterns of Cray.

On a stunning dress in dark blue this ornamentation was black. The braid used for the lace is of the flat tape sort, with the Cluny knots and squares woven in tight threads. It is carried out in straight bands and highly ornamental pieces, some of which outline the extreme skirt frons. One very effective method of its employment is to have the trim showing in an unbroken line from throat to skirt hem.

Attractive Neckwear.

The time has passed when we may go forth dark and somber at the throat. Fluffy cravats and vests of mull and lace must give the becoming and modish touch, and if our large lace-covered buttons are supplied with dangles—penduloses in the French word—we are more in the swim. These buttons are the revival of ancient tassets, when our mothers wore loose cloaks with wide sleeves and flat drooping collars. And, as in that time, the swinging buttons today ornament in limited numbers the fronts of similarly fashionable garments.

An adorable evening cloak, which is worn by the smartest of these, is all through Lent, is of ivory white French cloth, with these buttons at the front. The silk-covered dangles are at least four inches long and sharply pointed. A silk cord-lace covers the buttons, which are something larger than a 25-cent piece. Raw-edged borders of the cloth are used upon the flat round collar.

These unhemmed edges are immensely effective with "etch," and no decoration could be less expensive. Various skirts with deep bias founces, put on with accents, are seen in black and white. The wide middle draping the front brim, with a veil look.

Preferred face veillings are growing thinner in quality, some of the maline nets seeming mere cobwebs. Those of simple, even mesh have very large openings, and the white mesh overlaid with fragile threads of black is still much admired.

Such veils continue to cover the entire face, with the edge drawn tightly around the throat; and the short ends tied above the hat brim. The dressier lace ones are still worn in loose curtains, and a new sort in such kinds secretly reaches the tip of the nose. MARY DEAN.

SOME OF THE FAMOUS MOTHERS.

Has History, Written by Men, Been Unduly Partial to Fathers.

We hear much of the "forefathers" and far too little of the "foremothers," says the Philadelphia Ledger. History for the

thing flowing, you know; loose if such styles are becoming, and very picturesque as to sleeves."

The house gowns that are earthly enough to find favor upon this sphere are made of a white material imported from Russia. "Wool-cash" it is called, for the loose, coarse weave imitates the heavy linens of that name.

Both gowns show the front band trimming already described, that of the first gown being made of Russian embroideries in orthodox stitch. At each side of this very ornamental trimming, in whose rich colorings a superb blue predominates, is a border of uneven velvet bars in the same tint. A yoke of white Russian lace, outlined with three rows of the velvet, shows in the bodice, whose large puffed sleeves are capped with fringes in the embroidery

most part has been written by men. It refers, therefore, chiefly to masculine interests and to masculine exploits. The annals of the homefronts not the material of which history is usually composed, yet the character of the home and of its presiding genius, the wife and mother, are the controlling factors which fix the destiny of men and women distinguished for greatness or goodness. Benjamin West said that a kiss from his mother made him a painter. Napoleon Bonaparte held that the future good or bad conduct of a child depended entirely on the mother. He was not, from the viewpoint of many persons, a creditable representation of gentle home influences. He has been called the incarnation of slaughter. Such forgiveness as he possessed he attributed to the training of his mother, who, he said, found means by ten-

sculptor. She has established a studio at 11 East Fourteenth street, New York City, but she still retains her connection with the studio of Mr. French, who will create the heroic statue of Napoleon at the world's fair.

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Miss Julia H. Bracken first came prominently before the public as the designer of the decorative work of the Woman's building at the Columbian exposition. She also originated plans and models for the decoration of several state buildings. Since the Chicago air she has devoted her time principally to life work and has a large studio in the Tree building.

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the four boys on snails, which formed part of Martin's Fountain of Abundance, which was the center of the Pan-American exposition, were modeled by Miss Scudder. Among other