

THE LENTEN GIRL IS A SHIRTWAIST GIRL

HER SHIRTWAISTS ARE SEVERELY SIMPLE EXCEPT THE MAN-TAILORED AFFAIRS



A TRIM BLACK AND WHITE SHIRT WAIST WITH THE ANDBELL TO MATCH

WHITE WITH AN ECRU STRIP MAKES A PRETTY SPRING WAIST

A LUSTROUS DAMASK TRIMMED WITH STITCHED FOLDS

EMERALD WHITE MADRAS SHIRT WAIST WITH ONE OF THE NEW PANELS DOWN THE FRONT

AS LASH WEDNESDAY ushers in the penitential season, the society belle prepares to eschew the pomps and vanities of this wicked world. Her devotion may take the form of early morning church and the Lenten sewing class, or she may choose to meditate over her sins at some fashionable hair resort.

In either case, she puts aside her frills and flounces and becomes a strictly tailor-made creation. The shirtwaist which she wears beneath her trim tailor suit is mannish in cut and texture, while her stock is severe enough to suit the standards set down by the Pilgrim Fathers.

Her masculine admirer may be a trifle bewildered by her sudden excess of devotion, but he is keenly alive to her change in dress. Lent is a favorite time for engagements, for it is then that the young fellow with two or three thousand a year is emboldened to hope that the girl of his choice may not, after all, be too high above his head.

Perhaps this Lenten simplicity is a trifle

misleading. A visit to one of the fashionable shirtwaist makers would seem to point in that direction. The correct shirtwaist is generally a product of man tailors, and the men's shirtmakers have been overrun this Winter with orders for women's shirtwaists. This is in spite of the fact that one of their shirtwaists commands very nearly as high a price as one of the silk or cashmere matinee waists turned out by some skillful fingers of a French dressmaker.

These man-tailored shirtwaists are handsome, although they owe their distinction to fabric alone. The sheen of their heavy linens rivals that of silk, and they can compete in warmth and durability with the woolen waists.

As to cut, there is little difference between the Fall and Spring waists. Both display the long shoulder seams, slightly pouched fronts, plain backs and sleeves a trifle bouffant over the narrow cuffs. The Spring designs show greater eccentricity as to the cut of the shallow yokes which decorate so many of the shirtwaists. The front box plait is wider, and the buttons less various.

The new mercerized waists show a slight reaction against the all-white rule which has held sway all Winter. Fine hair lines of black or color, tiny fleur-de-lis, horseshoes or other minute designs promise to be as popular as the dead whites. It is the first attempt at individuality, which is being paralleled in other lines of feminine wear. The between-season hats are mostly in a solid color—ecru, beige or lavender, gay reds, or verdant greens.

Some of the white waists attain to a dash of color by a quarter-of-an-inch-wide border on the stock, cuffs and either side of the front plait. A pretty Lenten waist has tiny fleur-de-lis in delicate heliotrope on a satiny white background. A narrow line of the same Spring-like shade outlines the inch-wide front box plait, the narrow overlapping cuffs and the shoulder straps. It was worn with one of the ribbon stocks. The turnover is of scrim worked in the fashionable cross-stitch with several shades of heliotrope. It fastens to the front by a tiny enameled fleur-de-lis, which exactly matches the spurling bow of heliotrope ribbon appearing beneath it.

Hair stripes of red or dark blue will be a favorite shirtwaist pattern for the girl who elects to spend her Lenten hours on the golf links. Her ribbon stock and stylish crush-leather belt will be worn to match. These leather belts conform charmingly to the figure, and are still supple enough to admit of athletic movement. They come in almost every shade, although the reds and the golden browns are perhaps the prettiest.

Brown is the popular color for the voluminous Spring veils. A touch of brown or ecru is, therefore, not amiss in the Spring shirtwaist.

A severely plain white linen shirtwaist is relieved by a fancy stripe of mixed brown and ecru. A snug fit over the chest is insured by the narrow plaits which are laid on either side of the middle plait from the shoulder seams down to the bust line. The release of the goods below allows for the slight pouch which extends down to the slightly pointed French waist line. The fullness of the moderately-full sleeves is fitted into the armholes by a series of

plaits which extend to the elbow. Below this the sleeves puff slightly over the plain cuff. The latter is fastened by cuff links of white and brown enamel in a marquis pattern. The plait down the front is at least four inches wide and is trimmed with four buttons of satin.

These pearl buttons are extremely fashionable for use on the Spring shirtwaists. As their behavior in the washtub is a matter of some doubt, they are generally held in place by rings and are removed before washing.

Round cuffbuttons or links seem out of favor. The more slender and graceful marquis is the subject of the majority of the new designs. There are some particularly pleasing ones in the new gray finish silver set with a stone to match the color scheme of the waist.

The waist described above is worn with a stock of golden brown silk stitched in white. It has one of the severe "movens" linen turnovers, and the bow, which finishes the front, is drawn through two white crocheted rings. The brown silk belt has a dainty buckle in the rose gold, and an intricate arrangement of

larger crocheted rings gives a natty finish in the back.

Black and white are favorites in the list of Spring combinations. They bring to mind a tracery of twigs and branches glistening in a warm Spring rain. There is something fresh and virginal about the combination.

A waist which illustrates this text has a half-inch-wide fancy stripe of black on white foundation. It is more than usually held in a gun-metal setting. Fullness is afforded to the moderately bloused front by a cluster of fine tucks laid on each side well along the shoulder seam. The front is fastened by the usual pearl buttons, while the jaunty bow stock carries out the general black and white effect.

The belt is one of the new linen affairs, in white stitched with black. It widens in the back and is boned in a girde shape. The tapering ends are fastened in the front by a simple gunmetal harness buckle.

The same style of belt is worn with the all-white shirtwaists. One of these is of lustrous damask. Instead of plaits, folds of the material are stitched down either side of the wide front box plait. They are laid so as to taper slightly toward the bottom, and thus give a stylish shape to the front. The simple shirtwaist sleeves have narrow pointed cuffs.

Another all-white waist of fancy madras has one of the new pointed panel fronts, which fastens at the left side. Clusters of narrow plaits or tucks extend from the shoulder seams down to the waist line. The same fashion is followed as regards the tight-fitting back.

Some of the most stylish waists have stitched shoulder tabs or bands. Most of these extend several inches down over the sleeve and accentuate the long, sloping shoulder seam. These tabs are well stitched into place and are frequently trimmed with the buttons like those used in fastening the front. Lined crocheted rings sometimes take the place of buttons for waist trimming.

HARRIET HAWLEY.

UP-TO-DATE HINTS ON SOCIAL ETIQUET

BY MARGARET VON STUYPEN TRACY

THE wife of one of the professors in a college town has the habit of inviting the undergraduates to her house to meals. One girl, a member of the senior class, was invited. After she had quitted the house the feminine head of the family said to her daughter: "Whomsoever I ask here after this our guest of the evening shall not be one of the company. Did you see that she left her knife and fork trailing from her plate at the table?"

Nothing indicates the well-bred person more than table manners.

A woman may pass muster by dressing well, and may sustain herself tolerably in conversation, but if not properly acquainted with the art of eating, she is betrayed by her manner at table.

There is a correct way of doing everything, no matter how trivial, even to helping one's self to salt or butter.

The rows of knives and forks on each side of the plate are a thing of the past, together with oddly-shaped knives and forks; many smart hostesses do not even use a special fork for oysters. Only the knife and fork are placed for each person, and are changed for fresh ones with each course. They are placed exactly one inch from the edge of the table.

The salt cellars, one at each corner, are also placed very near the edge of the table. In helping to salt, take some on the side of the plate; don't put it on the tablecloth; don't sprinkle it over the viands, but take a little as needed. It is considered a reflection on the cook to make too lavish use of condiments. The Frenchman will tell you that Americans do their cooking at table—such an elaborate ceremony do they make of salting and peppering every bit of food.

Bread is always broken in small pieces, never cut and never crumbled into soup or sauce. Oysters and clams are eaten without bread. Don't butter an entire slice of bread, but a small piece as you eat it.

Soup is taken from the side of the spoon, which is filled by drawing it up from the edge of the soup plate opposite. Don't fill the spoon with the movement toward you. Wield knife, fork and spoon as quietly as possible. Don't let fork or spoon jangle upon the dish.

In using the knife and fork, a movement of the wrist, not of the elbow, is the proper thing. Some people seem to think that vigorous exercise with the elbows aids mastication. The handle of the knife should rest in the center of the hand, and no part of the hand should touch the knife above the handle. In using a fork, only half of the handle—and that half farthest from the tongs—is covered by the hand.

Don't leave the knife and fork at sixes and sevens on the plate at the end of a meal. Place the fork a little to the left of the plate, and the knife to the right of the fork and parallel with it. Let the edge of the blade be turned to the fork.

There may be people who take fish or soup twice, just as there are persons who believe in the regeneration of Turkey. This is a bad breach of table etiquette. By so doing you delay the appearance of the second course to the great inconvenience of your fellow guests, and to the chagrin of your hostess.

In serving soup, one ladleful to each plate is sufficient.

A knife, if of silver, is used for fish in conjunction with a fork. The old fashion was a fork, aided by a piece of bread,

if the knife is steel, don't touch it to fish. The King of England takes his fish with two forks. All vegetables are eaten with a fork, and prepared with knife and fork. If you have taken up with the fingers if one prefers to do so. A safe rule at table, however, is never to touch any bit of food with the fingers, silver and hors d'oeuvre generally excepted.

All pies are eaten with a fork only, and also most puddings, except custards, which require a spoon. Cheese is eaten with Peaches and pears are peeled, cut in half, then broken by the fork, and thus eaten. An orange may be cut in half and eaten with a spoon.

Ice cream is eaten with a fork in America, in England a spoon is used. With all deference to English customs, a very safe rule is, eat nothing with a spoon that can be taken with a fork.

A hostess does not press a guest to eat more, nor assure her that there is an abundant supply; it were invidious for her to do so. Where considerations of health do not forbid it, it is courteous to partake a little of every course.

No guest passes a plate or offers to serve anything unless requested to do so. To detect oneself in solecism is, as a rule, as mortifying a thing as can happen. Under such circumstances, men and women behave very differently, and so betray themselves. The sequel more than they do in the act.

A young woman with an undue amount of country girl ignorance and lack of experience was invited to luncheon at a fashionable house. Bouillon was served in cups. The girl thought it was tea and asked the maid for sugar. Before she put it into the bouillon, the hostess, by whose elbow the young woman was sitting, said: "That my dear, is bouillon."

"Yes, I know," retorted the guest, "but I always take sugar in mine."

As a matter of fact, she had never taken bouillon in any way and had not the remotest idea what it was; and she made her mistake all the more glaring by not following the plan which indicates breeding—simplicity.

Abraham Lincoln had an experience not entirely dissimilar to that of the young woman in question. At a dinner party at which he was present there was a saddle of mutton. When the butter passed a glass of jelly Lincoln took it and ate its contents. Another glass was passed from diner to diner and each took a spoonful of Lincoln observed this, and with a characteristic quiet laugh, said: "I seem to have taken more than my share."

There was no apology and no embarrassment. A particularly fastidious woman who was present said afterward that the sad-looking and rather awkward frontsmen was by nature a better gentleman than any one she had ever met, even in places where men were supposed to be gentlemen as a matter of course.

One of the fundamental rules to observe is the manner of sitting down at the table.

In a certain recent book a young girl writes to her mother: "I am sure you made a mistake in what you told me, that all well-bred people behave nicely at dinner, and sit up because they don't want to be able to use the knife and fork without awkwardness."

"It is worse than a crime; it is ill-bred," the society woman will tell you

about this careless manner of sitting. Nothing points out the ill-bred woman quicker than the position she takes when she sits down to the table.

Value of Torpedoes.
New York Times.

As a matter of naval strategy and tactics, this prompt, enterprising, and gallant feat of the Japanese arms will be memorable as the first practical vindication of the theoretical fighting value of "the destroyers." Imaginatively, the notion of "the swordfish against the whale" is very impressive. Practically, this is the first demonstration of its value in modern naval war. There have been but two "modern" naval wars, that of Japan with China and that of the United States with Spain. In neither did the torpedo-boat

play anything like its expected part. After Wainwright, at Santiago, knocked the two Spanish "destroyers" into scrap iron with the guns of a converted yacht, the dread that those engines had previously inspired was displaced by contempt, and naval officers of the world ever began to revert to the estimate of these secret and stealthy engines of destruction that was expressed 40 years ago by Farragut in Mobile Bay: "Damn the torpedoes; go ahead!" The successful raid of the Japanese destroyer upon the Chinese battleship Wei-Hai-Kei was held to prove little for the reason that it was effected against the Chinese. But any such notion of the inutilty of driltable torpedoes is much discredited by the Japanese performance. It is clearly shown that extreme vigilance is necessary to protect a fleet from the attacks of these automatic missiles when they are controlled by an enterprising enemy.

A London firm of tea dealers has been fined for including in the weight of packages of tea sold the weight of the paper wrapping.

SOME NEW THINGS FOR THE BEDROOM

Most Fashionable Spreads Are Large Ones of Irish Linen.

BEDSPREADS illustrate the whims of women more than other things in the bedroom. Once they were of lace over color, then elegant lace patterns took the place of cheaper fancies in lace that were relegated to the bed, and now embroidered spreads are quite the smartest things of the season for the bed.

The most fashionable spread is a big one of Irish linen, with a hem three inches deep, hemstitched by hand at the top. Above this is a border of raised embroidery in scroll or floral patterns. Floral patterns are preferred, and favorite designs are shamrocks, marguerites, tulips and the carnation. These are wrought in wreaths, bunches and sprays. In the center of the spread is a large wreath of the flowers, which forms a

frame for the monogram of the owner. The family crest or coat-of-arms often takes the place of the monogram, or is combined with it.

Pillow shams to match the spread are made in a small replica of it, and the fancy of matching handsome needlework is carried so far as to have scarfs and table covers that, in a measure, repeat the floral decorative scheme in the bed coverings.

Sets for the bed and dressing table, made in cross-stitch embroidery, are popular, and the fad for these extends into colors. The Russian work is seen in red and blue, and Scandinavian work is represented in many delicate colors.

Window draperies for the boudoir have also undergone a change. With embroidered linen the curtains are often bordered with fine embroidery, are made of sheer dotted Swiss, or some similar material.

People who like lace sets and curtains are using the Chiny and heavy Italian flit nets for draperies and spreads, and the pieces that decorated the frocks of last season are richly joined together with needles to do duty upon beds. Curtains to match are supplemented by soft draperies of Chinese or Japanese

raw silk, whose lustrous, yet light folds are particularly pleasing in a bedroom.

In color schemes Dutch draperies and tulip-work spreads in gold color are used when Dutch furniture and decorations reign. In rooms fitted up in French style the windows and bed are curtained and draped in the faintest of flowered silks and fine laces, and richly padded chests and chiffoniers, with wonderful shapes and handsome gilt legs and finishings, fit up the room, awaiting an up-to-date room.

A girl who wanted an up-to-date room, but did not afford to buy what she wanted, hemstitched a plain spread of Irish linen and applied around it all the fancy bits of embroidery she could find, supplementing them with some she bought. The wreath in the center was achieved by sewing down a piece of embroidery in a circle, with the scalloped edge outward. This necessitated gathering on the inner edge, which was attached by means of feather-stitching to a circle containing her initial. The entire set was made in this way and simply looked original.

It is a fad to have the kimono combing saques, bath slippers and foot warmer of flowered crepe lined with delicately tinted silk, and to have all manner of pretty silk and straw baskets and bag catch-alls hung about a bedroom or boudoir.



COSTUMES OF MEN'S SUITING AND FACED CLOTH.

The Handbag Beautiful

THE NEW handbags and carriages show even more extravagance and beauty than their immediate predecessors. They are the costliest affairs in their respective lines ever turned out.

The handbags are large and have long, straight metal tops, with most of the ornamentation upon the tops instead of the sides. They open by pressure on the top or with a clasp, and, instead of a metal chain or round leather handle, are fitted up with an exceedingly stylish-looking leather strap, no wider than a finger, and very thin. This strap is knotted in a single loop at the top, merely for purposes of individuality, as the loop gives quite an air of cachet to the strap. These straps are in the same tints as the leather of which the bag is made, and when silk is employed the strap is of the color that prevails in the silk.

The bags of thin, dressed leather, in dainty colors, are gleamed the whole way along the top in full plaits. This gives quite an air of distinction to the bag and makes a pleated fullness at the side, with rounded corners at the bottom.

Silk bags are treated in the same manner. Favorite silks are large-figured pompadours, in which pink prevails as a decoration, and there is some soft, quiet tint as a background. The straps are of the color of the background.

Handsome brocaded stripes of flowers, or large, spreading figures, or hand-painted effects, are made up into the large bags, and smaller figures in deeper tints into small ones. As yet beaded and embroidered effects have not appeared in these new bags.

A variation in new bag styles is a long, rather narrow flat bag, made like several open envelopes laid together and fastened only at the bottom. The center compartment has a slender metal rim and clasp. Into these compartments a woman tucks her handkerchiefs, chainis powder rag, and any other flat things that she wants to carry about, as well as her cards and bills. A handle holds these together.

In a much smaller shape and of heavy

leather are purses that have compartments on each side of the clasped purse for holding cards, bills and the handkerchief. The sides come up two or more inches above the top of the purse in a curve that has a curved slit in it for the hand. This double handle arrangement holds the sides of the purse close together.

All purses and bags, except these small ones, are made to match in general color scheme the color of the frock with which the bag is carried, so that brocaded and Japanese embossed leather bags are especially popular because the mingling of color in them enables them to be carried with several different costumes.

Just Be Glad.
James Whitcomb Riley.
O heart of mine, we shouldn't
Worry so!
What we've missed of calm we couldn't
Have you know?
What we've met of stormy plain
And of sorrow's driving rain,
We can better meet again
If it blow!

We have erred in that dark hour
When our feet fell with the shower
All alone!
Were not shine and shadow bland
As the gracious Master meant?
Let us leave our content
With his own.

For we know not every sorrow
Can be had,
So, forgetting all the sorrow
Let us have had,
Let us feed away our fears
And put by our folkish fears
And through all the coming years
Just be glad.

"Nothing," says the Berlin Chamber of Commerce, in its last annual report, "can take the place of American bacon as a cheap and nutritious article of food for the masses of our population. Therefore it would be a matter of deep regret if the high import duties of the new tariff law were not reduced to a reasonable degree."